

School of Art

- *Division Art*
- *Division of Art History*
- *Division of Design*

Bachelor of Arts

Bachelor of Fine Arts

Master of Arts

Master of Fine Arts

Doctor of Philosophy

Year of last review:
1998-99

January 2010

TABLE OF CONTENTS

I. Executive Summary

II. School of Art Overview

1. School of Art Mission

1.1 Degrees

2. Organizational Structure

2.1 Academic and Non-academic Staffing

2.2 Affiliate/Adjunct Faculty

2.3 Governance

3. Budget and Resources

3.1 Overview

3.2 Budget Evaluation

3.3 Additional Funding Sources

3.3.1 Advancement

3.3.2 Grants and Fellowships

3.3.3 Student Fees

3.3.4 Student Technology Fee Grant

3.3.5 Sponsored Projects

3.3.6 Facility and Equipment Rental

4. Teaching and Learning

4.1 Division of Art: Student Learning Goals and Outcomes

4.1.1 Evaluation of Student Learning

4.1.2 Assessment of Student Learning

4.1.3 Courses and Learning Goals for Non-majors

4.2 Division of Art History: Student Learning Goals and Outcomes

4.2.1 Evaluation of Student Learning

4.2.2 Assessment of Student Learning

4.2.3 Courses and Learning Goals for Non-majors

4.3 Division of Design: Student Learning Goals and Outcomes

4.3.1 Evaluation of Student Learning

4.3.2 Assessment of Student Learning

4.3.3 Courses and Learning Goals for Non-majors

4.4 Instructional Effectiveness in the School of Art

4.4.1 Teaching Evaluations

4.4.2 Opportunities for Training in Teaching

4.4.3 Teaching Assistants

4.5 Student Satisfaction in the School of Art

4.6 Diversity in the School of Art

4.7 Teaching and Educational Enrichments

4.8 Division of Art: Teaching and Mentoring Outside the Classroom

4.8.1 Student Recruitment

4.8.2 Academic Progress

4.8.3 Career Planning

4.9 Division of Art History: Teaching and Mentoring Outside the Classroom

4.9.1 Student Recruitment

4.9.2 Academic Progress and Career Planning

4.10 Division of Design: Teaching and Mentoring Outside the Classroom

4.9.1 Student Recruitment

4.9.2 Academic Progress

4.9.3 Career Planning

5. Scholarly Impact

5.1 Division of Art: Scholarly Impact

- 5.1.1 Faculty Research / Creative Work
- 5.1.2 Student Accomplishments
- 5.1.3 Responses to Changes in the Field
- 5.1.4 Collaborative Efforts

5.2 Division of Art History: Scholarly Impact

- 5.2.1 Faculty Research / Creative Work
- 5.2.2 Student Accomplishments
- 5.2.3 Responses to Changes in the Field
- 5.2.4 Collaborative Efforts

5.3 Division of Design: Scholarly Impact

- 5.3.1 Faculty Research / Creative Work
- 5.3.2 Student Accomplishments
- 5.3.3 Responses to Changes in the Field
- 5.3.4 Collaborative Efforts

5.4 Mentoring Junior Faculty

5.5 Faculty Recruitment

6. Future Directions

6.1 Division of Art: Future Directions

- 6.1.1 Direction
- 6.1.2 Goals and Planning
- 6.1.3 Benefits and Impact

6.2 Division of Art History: Future Directions

- 6.2.1 Direction
- 6.2.2 Goals and Planning
- 6.2.3 Benefits and Impact

6.3 Division of Design: Future Directions

- 6.3.1 Direction
- 6.3.2 Goals and Planning
- 6.3.3 Benefits and Impact

III. Unit Questions

1. *How can the three divisions foster interdisciplinary collaboration within the unit + throughout campus?*
2. *As part of a Research 1 university, how can our faculty advance the role of research and creative practice in the School of Art?*
3. *How do we maintain and enrich student and faculty opportunities and achievements in a recessionary economy and / or as the UW develops new business models for the future?*

IV. Appendices

1. **Appendix A: Administrative and Academic Structure**
2. **Appendix B: Budget Summary Chart**
3. **Appendix C: Faculty Appointments and Salaries**
4. **Appendix D: HEC Board Summary**
5. **Appendix E: Divisional Mission Statements and Course Listings**
6. **Appendix F: Degree Requirements**
7. **Appendix G: Graduate Student Recruitment Packages**
8. **Appendix H: Teaching Assistant Evaluation Forms**
9. **Appendix I: Division of Art Program Reports and Abbreviated Vitae**
 - 9.1 3D4M Program Report
 - 9.2 Interdisciplinary Visual Art Program Report
 - 9.3 Painting + Drawing Program Report
 - 9.4 Photography Program Report
 - 9.5 Printmaking Program Report
 - 9.6 Abbreviated Curriculum Vitae

10. Appendix J: Faculty Research

- 10.1 Division of Art
- 10.2 Division of Art History
- 10.3 Division of Design

11. Appendix K: Select Student Accomplishments

- 11.1 Division of Art
- 11.2 Division of Art History
- 11.3 Division of Design

12. Appendix L: Space and Facilities

- 12.1 Division of Art
- 12.2 Division of Design
- 12.3 Jacob Lawrence Gallery
- 12.4 Parnassus
- 12.5 Sand Point Studios and Gallery
- 12.6 3D4M: Ceramics / Glass / Sculpture Facility
- 12.7 Room Usages and Space Plans

13. Appendix M: Technology

- 13.1 School of Art Computing
- 13.2 School of Art Visual Services

I. Executive Summary

The preparation of this self-study document started during the Winter Quarter of 2009. Initially, the chairs of the divisions of Art, Art History, and Design met with their respective divisional faculty throughout the year to collect, assemble, discuss, and document their findings. For members of the faculty it was a way to better understand the past, acknowledge the contributions that have been made to date, and a vehicle to which all could contribute to the future. Upon final assembly of the content, the School of Art Council discussed how best to structure the document so that the three divisions would all have a separate voice to address their specific area, yet be unified as a synergistic triumvirate reflecting the cooperative relationship of the unit. There were numerous drafts and revisions in an attempt to organize this document in the best possible form. For this effort I would like to thank the division chairs, Profs Cheng, Cummins, Failing, and Lin for their contribution. Additionally, a special acknowledgment needs to be bestowed upon my assistant Lynn Bazarnic for the countless hours spent patiently coordinating all the parts to make the cohesive whole. This has been an enormous task to which I am grateful to all who have contributed.

Since the last review in 1998, the faculty and School took seriously the recommendations of the committee by addressing the key concerns outlined in the document, noting the last suggestion in particular:

“In general, and perhaps most crucially, the School of Art needs to engage in realistic strategic planning that considers options among competing priorities. In an era of (at best) flat and (at worst) diminishing resources, one would expect that at least some of the following options might be considered: more selective admissions; decreasing in structural support for non majors; scaling back graduate study to the really successful programs; combining programs for greater instructional and resource efficiency; reallocating faculty resources among programs; dropping programs that are less critical to the school’s, (as yet unstated) college mission, than others.”

It is fair to say that over the last ten years significant changes have been implemented to resolve many of the stated issues. Numerous examples are noted throughout this document. In addition, other achievements include:

- the integration of instruction with research and creative activity
- increased quality of education through greater access of technological resources
- introduction of innovative instructional methods for teaching large studio classes
- redesigned curriculum to allow greater access to majors and non-majors
- promotion of interdisciplinary educational opportunities
- acknowledging and supporting excellence in the strongest areas
- raising the profile of the School through concerted efforts of outreach
- reassessing space requirements and creating numerous flex-use studios

Many positive changes have taken place over the last ten years that have transformed and repositioned the School. We are much leaner and definitely more streamlined than at any time before, moving a greater number of students through the system, with fewer resources. Unfortunately the financial uncertainty of the future is of great concern to us all, especially with impending budget cuts repeating in following years. At the moment we are grossly underfunded with increasing demands on faculty, staff and facilities. The critical question looms before us, “Is it possible to sustain and retain the quality of faculty, students and education, without undermining the excellence that we stand for?”

II. School of Art Overview

1. School of Art Mission

Describe the overall mission of the unit. What does the unit believe in and what are its goals?

The School of Art supports undergraduate and graduate programs of academic study and research in each of its divisions' respective fields: Art, Art History, and Design. Courses of study balance creativity, critical thinking, problem solving and historical analysis with traditional, conceptual, and technological approaches. Not only is the School of Art a rigorous, dynamic learning environment for students, it is also a stimulating teaching and research environment for the faculty. The faculty provide students with the opportunity to work in a community of active artists, scholars and designers in a challenging, multidisciplinary, and intellectual environment. Each division of the School has its own Mission Statement: see Appendix E.

1.1 School of Art Degrees

List undergraduate and graduate degrees offered in the unit, including special pathways, options, tracks, or majors/minors, and fee-based programs within these degrees.

In the past ten years, the School of Art has awarded 2,729 Bachelor of Arts and Bachelor of Fine Arts degrees, and 284 graduate degrees, including Master of Arts, Master of Fine Arts, and Doctor of Philosophy degrees. The following degrees are currently offered by the Divisions of Art, Art History and Design.

Division of Art: Degrees

Bachelor of Arts (BA) – IVA: Interdisciplinary Visual Arts and Painting + Drawing

Bachelor of Fine Arts (BFA) – Painting + Drawing, Photography, and 3D4M: Ceramics / Glass / Sculpture

Bachelor of Fine Arts with Honors (BFA) – Photography

Master of Fine Arts (MFA) – Painting + Drawing, Photography, and 3D4M: Ceramics / Glass / Sculpture

Division of Art History: Degrees

Bachelor of Arts (BA)

Master of Arts (MA)

Doctor of Philosophy (PhD)

Minor in Art History

Division of Design: Degrees

Bachelor of Arts (BA) – Design Studies

Bachelor of Fine Arts (BFA) – Visual Communication Design and Industrial Design, Interaction Design
(pending approval, expected Spring 2010)

Master of Fine Arts (MFA) – Visual Communication Design and Industrial Design

Minor in Interaction Design - approved for Winter 2010

For a more thorough accounting of degree requirements, see Appendix F.

2. Organizational Structure

2.1 Academic and Non-Academic Staffing

How is academic and non-academic staffing within the unit distributed?

Academic

Full-time faculty in the Divisions of Art, Art History, and Design teach the majority of the classes in the School of Art. Each division works with a variety of visiting lecturers and scholars to fill temporary vacancies that occur due to leaves, research quarters, etc. Faculty in Art History and Design teach five courses each academic year; Art faculty teach six.

Teaching assistants are critical to provide greater coverage of high demand courses. Additionally, Teaching assistants benefit greatly from the valuable experience of teaching undergraduates in their field while being supported and mentored in instructional methods by senior faculty. A fuller discussion of teaching assistants, their responsibilities, and impact on divisional curricula can be found in *Section II, Teaching and Learning: Instructional Effectiveness (4.4)*.

Non-Academic Staff

The divisions of Art, Art History and Design are supported in their mission by 19 professional and classified staff members (at mixed time percentages totaling 17.5 full-time staff) in Visual Services, IT / Computing, Academic Advising & Student Services, General Administration, and the SoA galleries:

Visual Services (two staff members)

IT - Information Technology / Computing (two staff members)

Academic Advising & Student Services (three full-time and one part-time advisors, including a study-abroad specialist and graduate program coordinator, and two part-time receptionists; the Division of Art History has a 75% graduate program coordinator position)

General Administration (one fiscal technician, one director's assistant, one administrator, one 50% Advancement coordinator [to start 2010])

Gallery Manager (75% staff position supervises the Jacob Lawrence Gallery and oversees the 3D4M and Sand Point galleries)

Technicians

Five instructional technicians (at mixed time percentages totaling 4.35 full-time staff) support instruction and research in the School of Art:

Photography (one technician at 85%)

IVA, Fibers and Printmaking (one technician at 50%)

3D4M: Ceramics / Glass / Sculpture (two technicians at 100%)

Woodshop (one technician at 100%)

These five technicians play an essential role in facility and equipment management. They provide oversight and maintenance of art and design workshops/laboratories/digital output facilities, and investigate, develop and implement printing fees, student equipment loan programs, Student Technology Fee grants, health and safety regulations, and both short-term and long-term planning. Technicians in 3D4M and Photography also oversee operations and student fees budgets, and assist regularly in the classroom and with workshops.

The School's technicians are especially vital given the rapidly changing and evolving technologies and concepts in use within the fields of Art, Art History and Design. Technicians have substantially assisted with facilities updates in the Art Building, as well as the 3D4M and Sand Point facilities. Without technicians, the School of Art would be unable to restructure

and revise the classrooms/studios/galleries within the School's three facilities, when necessary.

For a summary chart of all academic and non-academic staff in the School of Art, see Appendix A: Administrative and Academic Structure.

Sixth Technician

In 2006, the sixth instructional technician, who was responsible for overseeing the Metals facility, left the SoA upon the retirement of the last Metals faculty member. Since that time, the School has reviewed its usage and renamed it the 3-D Build Lab. It has also expanded beyond metals to include glass, sculpture and newly acquired (via Student Technology Fee grants) equipment for the Industrial Design program.

From 2006 to the present, the Industrial Design component of the 3-D Build Lab has been staffed with graduate assistants and, since 2007, the glass / sculpture component has been overseen by 3D4M faculty. This staffing situation is not entirely satisfactory. First, because graduate students are only at the UW for two years, Design faculty are responsible for continually training new student assistants. Additionally, due to the normal flow of the academic system, the graduate assistant is often overwhelmed at the end of the quarter by undergraduate work requests, just when their own student work also needs to be completed. Furthermore, graduate students do not always have the expertise or motivation to keep up the facilities and devise the best systems for health/safety/efficient use.

Due to these issues, and the overall growth of use of the new equipment, it will be necessary to hire a part- or full-time staff member as a technician for the 3-D Build Lab. This hire will enable better long-rang planning, budgeting and maintenance of the facility and equipment.

Division of Art: Academic Staffing

The permanent staffing in the Division of Art is comprised of 20 faculty members. From 1999-2010, the total number of graduate teaching assistants has ranged from 23 to 71. In 2009-10, the Division employed 23 teaching assistants. The Division is co-chaired by Professors Rebecca Cummins and Zhi Lin.

Nine Professors (Berger, Brody, Goldsmith, Govedare, Hurley, Lin, Takamori, Walker, Young)

Eight Associate Professors (Cabeen, Cummins, Gale, Garvens, Jeck, Labitzke, O'Toole, Scheier)

Two Assistant Professors (McNeel, Zirpel)

One half-time Lecturer (Tihanyi)

Media-specific areas include:

Six faculty in Painting + Drawing (Brody, Gale, Govedare, Hurley, Lin + O'Toole [program co-chairs])

Three faculty in Photography (Berger, Cummins, Garvens [chair])

Six faculty in 3D4M (Jeck, McNeel, Takamori, Walker [chair], Young, Zirpel)

Two faculty in Fibers (Cabeen [chair], Goldsmith)

Two faculty in Printmaking (Labitzke [chair], Scheier)

Cabeen and Labitzke also co-chair the Interdisciplinary Visual Arts (IVA) program. One half-time lecturer (Tihanyi) is dedicated to IVA courses. This position will increase to 100% beginning 2010-11 and is temporarily funded through a spousal hire agreement with Mathematics.

Four faculty members in the Art Division hold affiliate and adjunct appointments in

departments and programs outside of the School of Art: Lou Cabeen and Layne Goldsmith are adjunct faculty in Women's Studies; Zhi Lin is an affiliate faculty at the China Studies Program of the Jackson School of International Studies; and John Young is an adjunct faculty in Landscape Architecture.

Division of Art History: Academic Staffing

Staffing in the Division of Art History includes 12 full-time faculty, 23 teaching assistants, and one part-time graduate program coordinator. Since 1999, the number of graduate teaching assistantships in the Division of Art History has held steady, ranging from 32 to 34 graduate teaching assistant quarters per year.

The Division currently includes faculty specializing in Chinese and Japanese art and architecture, South Asian art, Native American art and African art, as well as in the following time periods and eras of the Western tradition: Classical Antiquity, Renaissance, Baroque, Modern, and Contemporary.

Five Professors (Bravmann, Casteras, Clausen, Failing [division chair], Wright)

Four Associate Professors (Bogel, E. Lingo, S. Lingo, Wieczorek)

Three Assistant Professors (Khullar, Laird, Wang)

Divisional faculty hold joint or affiliate appointments in the following departments and programs: Anthropology, Architecture, Classics, American Indian Studies, European Studies, French and Italian Studies, the China, Japan and South Asian Studies Programs in the Henry M. Jackson School of International Studies, Comparative History of Ideas, Comparative Religion Program, Museology, and the Burke Museum of Natural History and Culture.

The Division benefits from having a dedicated graduate program coordinator (a 75% position), whose responsibilities include providing administrative support to the chair of the Division of Art History, as well as working with art history graduate students (50 in 2008-10) and TAs, keeping them informed about deadlines, committee appointments, teaching contracts, divisional and graduate school requirements, and so on. The coordinator also advises applicants and assembles applications for the Art History graduate program and organizes logistics for faculty searches.

Division of Design: Academic Staffing

The Division of Design is comprised of nine full-time faculty members at various ranks. From 1999–2010, Design has consistently employed graduate teaching assistants. In 2009-10, the division employed 11 graduate teaching assistants, all of whom supported large lecture/critique class formats for undergraduates (class size ranging from 60-160 seats).

Two Professors (Wadden, Ozubko)

One Associate Professor (Cheng [division chair])

Five Assistant Professors (Ahn, Feil, Gould, Matthews, Roesler)

One Full-time Lecturer (Muren - this position is temporarily funded through a spousal hire agreement with the Evans School for Public Affairs)

The nine faculty members of the Division are divided into specialized areas as follows:

Visual Communication Design (Cheng [chair], Gould, Matthews, Ozubko, Wadden)

Industrial Design (Ahn, Feil [co-chairs])

Interaction Design (Roesler [chair])

Design Studies (Muren [coordinator])

In April 2008, Professor Wadden was named UW Executive Vice Provost of Academic Affairs and Planning. As a result, his teaching load for the Division of Design was reduced to 10% (Professor Wadden co-teaches one course every two years). The Division receives recapture funds from the Provost's office that allows for the hire of guest faculty to teach Professor Wadden's previous course load.

One faculty member of the Design Division has an affiliate appointment outside of the School of Art: Professor Axel Roesler holds a joint appointment in HCDE (Human Centered Design and Engineering) in the College of Engineering.

2.2 Affiliate/Adjunct Faculty in the School of Art

Each division sponsors professional artists, scholars and designers as affiliate faculty. These appointments recognize the individual's connection and contribution to the School of Art.

Current affiliate faculty in the Division of Art include:

- Richard Andrews (former Director, UW Henry Art Gallery, 1987-2007)
- Philip Baldwin (practicing artist)
- Beliz Brother (practicing artist)
- Elizabeth Brown (Curator, UW Henry Art Gallery)
- Dale Chihuly (practicing artist)
- Nicholas Dorman (Chief Conservator, Seattle Art Museum)
- Rock Hushka (Curator, Tacoma Art Museum)
- Koryn Rolstad (practicing artist)
- Marvin Oliver (practicing artist, Professor in UW American Indian Studies program)
- Michele Wipplinger (practicing artist)
- Robert Yoder (practicing artist)

Current affiliate faculty in the Division of Art History:

- Jeffrey Collins (Professor, Bard Graduate Center: Decorative Arts, Design History, Material Culture)
- Mimi Gardner Gates (former Director, Seattle Art Museum, 1994-2009)
- Christine Göttler (Professor & Co-Director, Institute of Art History, University of Bern, CH)
- Christopher Hallett (Professor, University of California, Berkeley)
- Caroline Houser (Professor Emeritus, Smith College)
- Bonnie Mitchell (Director, Urasenke Foundation, Seattle)
- Timothy Olson (Instructor, Urasenke Foundation, Seattle)
- Jerome Silbergeld (Director, Tang Center for East Asian Art, Princeton University)

Current affiliate faculty in the Division of Design:

- Andrew Davidson (Principal, [Golden Section](#), IxD)
- August de los Reyes (Principal Director of User Experience, [Surface Computing Microsoft](#))
- Cassie Klingler (Cassie Klingler Design, www.cassieklingler.com)
- George McCain (President, [Industrial Designers Society of America](#))
- Anne Traver (Chief Creative Officer and Partner, [Methodologie](#))

2.3 Governance

Describe the manner in which shared governance works in the unit, along with how the unit solicits the advice of external constituents.

The School of Art is currently organized as a federation with three distinct divisions: Art, Art History and Design. Each division has its own structure, budget and voting procedures, and act as separate voting units in matters of curriculum, budgeting, and staffing, including hiring, tenure, promotion, and merit and salary adjustments. Each division is headed by a chair (or co-chairs, as in the Division of Art) who is appointed by the Director of the School of Art. A division chair is responsible to the director for the educational and administrative affairs of his/her division. He or she is the representative of the division faculty and is responsible for the observance of the policies of the School and the University by the division.

Divisional chairs sit on the School of Art Council, typically for a period of three years. Appointments are renewable and several faculty members have served multiple terms. The School of Art Council, chaired by the Director of the School, advises and assists the director regarding academic policy, curriculum, personnel, space allocation, budget, inter-divisional collaborations and other issues that affect the entire School. The School's Administrator, Director of Information Technology, and Director of Academic Advising & Student Services also sit on the SoA Council. The School of Art Council meets every two weeks throughout the quarter.

The Director is appointed by the Dean of the College after review by a search committee, for a period of five years. The director is responsible to the dean of the College for the educational and administrative affairs of the department. In administrative matters, the director is the representative, through the dean, of the President and also of the department faculty, and is responsible for observance of the policies of the University by the department. The director shall preside at the meetings of the unit. Additionally, the director prepares and transmits to the dean the recommendations of the unit, and any separate recommendations, upon matters of personnel and budget; evaluates the educational activities of the department, formulates plans for its future development, and transmits these evaluations and plans to the dean for appropriate action; and keeps the dean informed of all matters of concern to the College.

In the Division of Art History, the division chair also serves as the program chair. However, in the Divisions of Art and Design, each program/area of specialization is also chaired (or co-chaired) by a program chair.

In the Division of Art, there are four program areas:

3D4M [Ceramics/ Glass / Sculpture]

IVA [Interdisciplinary Visual Art]

Painting + Drawing

Photography

In the Division of Design, there are also four program areas:

Visual Communication Design

Industrial Design

Design Studies

Interaction Design

Each division holds regular meetings (monthly, quarterly, or twice each quarter) to discuss

and resolve curricular issues, assign teaching schedules to faculty and guest instructors, determine policies for undergraduate and graduate students, and resolve divisional budget issues. Additional focus meetings or retreats are scheduled as needed. Subcommittees within each division may also be formed on an as-needed basis. Regular meetings and email correspondence within programs/areas of specialization provide faculty and technical instructors critical and timely opportunities for daily organizational planning, management discussion, long-term planning and issue resolution. Decisions are made through collegial consensus.

Faculty from all divisions are appointed by the Director, in consultation with the division chairs, to serve on School-wide committees including Visual Services, Gallery/Exhibition, Scholarship, Environmental Health & Safety, Parnassus (the School's student-run, not-for-profit coffee shop), and the Graduate Board, as well as faculty searches, reappointment, and promotion committees.

3. Budget and Resources

3.1 Overview

The biennium operations budget for School of Art for 2009-2011 is \$142,000, as compared to the last review of \$331,000. Adjustments to the program/division budgets are reviewed and discussed in the SoA Council following a historical allocation, but adjusted to where resources are most needed. As noted, funding has diminished dramatically over the past 10 years but, fortunately, creative methods have brought about additional revenue streams to supplement the loss of operations funds. See *Appendix B: Budget Summary Chart*.

The three divisions within the School of Art continue to use state operating funds to support curricular endeavors. Given the reduction in state funding, however, the divisions have developed alternative sources of funding, such as student fees, facility and equipment rentals, and UW-sponsored grants in order to acquire new instructional technology and classroom furniture/equipment, and to simply cover the basic expenses of classroom/facility maintenance.

In the Division of Art, each area of study has its own state budget. In the Divisions of Art History and Design, there is a single budget for the entire division. Budgetary expenditures among the programs/divisions include facilities maintenance and improvements, equipment maintenance and repair, classroom furniture and teaching tools/materials, honoraria for visiting artists/scholars giving lectures, workshops and/or critiques, hourly wages for models, readers/graders, and student hourly assistance, exhibition expenses, fees for the design/production/distribution of promotional/recruitment materials, and general operating expenses (phone lines, postage, photocopies, business cards/stationery, etc.). All divisions now rely heavily on student fees to subsidize the diminishing state funds for these and other expenditures. For a more detailed description of student fee use, please see *Section II: Budget and Resources, Student Fees (3.3.3)*.

Travel Budget

The travel budget to support SoA faculty has completely evaporated from numerous years of meager allocation amounts (approximately \$350 per faculty member, per year). Reduction in travel funds greatly weakens the ability of faculty to conduct original research and creative activity. Tenure-track faculty especially need support to conduct data-gathering trips, to present original scholarship and creative products at national and international conferences and venues, and to develop collaborations and partnerships that advance the

faculty member's scholarly and creative activities. For example, faculty need to be able to visit/examine important limited-circulation archival reference materials, speak at professional meetings that offer unusually prominent exposure to a faculty member's scholarship, install exhibitions, attend workshops and roundtables on topics central to the scholar's research or creative agenda, participate in refereed and juried shows, and/or visit prestigious laboratories/centers that support heightened scholarly productivity. Prior funding opportunities made available by the Graduate School for faculty have since evaporated, as well.

3.2 Budget Evaluation

How does the unit evaluate whether it is making best use of its current funding and human resources?

Over the past ten years the UW has faced two significant budget crises, the most recent being the most profound. As a result, the School of Art's administration and faculty conduct regular reviews of the budget and discuss and evaluate how the limited funding is used. In 2005, the School responded to the significant cost of its telephones by instituting a phone system that allows several faculty to share a single line, thereby reducing phone costs by approximately \$10,000 a year. In another cost-saving measure, the SoA changed its main faculty photocopier to one that will allow for the direct creation and distribution of PDFs, lessening the amount spent on paper photocopies. While modest, these small changes have allowed the SoA to reduce its spending without impacting the quality of education for our students.

3.3 Additional Funding Sources

Describe any fund-raising/development plan, or grant/contract-getting strategies used to seek additional funding.

With the continued reduction in state funding sources, the School has had to develop other sources of revenue from fundraising activities, student fees, grants, and facility rentals, all of which provide the School with much needed temporary funds.

3.3.1 Advancement

The School of Art has been successful in securing a number of endowments and scholarship funds that supplement shortfalls in state funding and provide much needed faculty research support and student scholarships. Many of our recent major gifts were facilitated by College of Arts & Sciences Arts Advancement staff. In early 2009, however, the Arts units in the College lost all three of its Advancement staff to layoffs and attrition. This impacted the School of Art more profoundly than the other Arts units, most of whom have their own internal dedicated Advancement staff. Despite its size and donor base, the School of Art has never employed an in-house Advancement staff member until recently. Following the restructure of the College's Arts Advancement team, the School was able to secure a one- to- two-year commitment from the College to fund half of a 50% Advancement position in the School of Art to start in 2010. Given the continuing budget crisis, it is important that the School continues fundraising activities to address needs throughout the unit.

The School's strong donor base has enabled us receive gifts that have had a transformative impact. Thanks to SoA alumna Alison Milliman ('84, Art History) and her husband, Glen ('81, Economics), the School is the beneficiary of two endowments that support faculty research. The first endowment was established in 1995 for support of art history faculty research (see Art History section below). Building upon the success of this first endowment came the Milliman's second endowment, the Alison and Glen Milliman Endowed Chair in Art. Funds from this gift go directly to SoA faculty in Art, Art History, or

Design to support their research and/or initiatives that positively impact the educational experiences of our students. Since its inception in 2006, faculty have received over \$170,000 in funds to aid in the shipping and crating of artwork for exhibitions, the acquisition of image copyrights for book manuscripts, student field trips to important exhibitions, and travel to conferences, among other activities. The Milliman endowment has become increasingly important as travel grants and other sources of funds that support faculty research have declined.

Former faculty members also have established endowments that benefit the SoA. Former chair of Art History and Director of the School of Art, Constantine Christofides (recently retired as a dean at the Institute for American Universities in Aix-en-Provence, France) established an endowment to support study abroad for SoA students. Travel costs, expenses related to research conducted abroad, support for living expenses, tuition and fees, and admission fees for museums, historic sites and private collection tours are among the activities supported by the Christofides Endowment for Study Abroad.

In the Division of Art, the 3D4M consortium has addressed limited resources for graduate students by holding an annual raffle and silent auction fundraiser titled *Scholarship for Scholars*; over \$180,000 has been raised since its inception in 2000. Not only does the raffle raise money for scholarships for students in 3D4M, but also promotes the School and its programs. The faculty of 3D4M: Ceramics / Glass / Sculpture plan to continue this successful endeavor in upcoming years.

With the assistance of the College of Arts & Sciences Advancement team, new named scholarships have been secured for faculty support, as well as undergraduate and graduate student scholarships, over the past ten years: the Dale Chihuly Endowed Chair of Glass, Hermine Pruzan Faculty Fellowship, Jack and Grace Pruzan Endowed Faculty Fellowship, Sperry/Warashina Endowed Fellowship, Matt Jarvis Travel Fund for Photography, Harold and Sylvia Tacker Awards, Crabby Beach Foundation Scholarship, Doris Totten Chase Scholarship, Gwendolyn & Jacob Lawrence Scholarship, Milnor Roberts Scholarship, Milnora Roberts Scholarship, Marsh Scholarship, Penington Art Scholarship, and de Cillia Teaching with Excellence Awards.

Other scholarships in the School of Art include the Pilchuck Glass School / Partner Scholarship, the Parnassus Graduating with Excellence Award, the Director's Award, Research and Recognition Awards and the Juror's Award (for the annual SoA *Open and Works on Paper* shows in the Jacob Lawrence Gallery). Additionally, both undergraduate and graduate students are encouraged to apply for scholarships outside of the UW, such as the Elizabeth Greenshield International Fellowship (Painting / Sculpture), Montreal, Canada; Joan Mitchell Foundation MFA Grant; the Jacob Javits Fellowship; US Department of Education; and the Dedalus Fellowship in Painting and Sculpture.

In the Division of Art History, fundraising priorities include reinstating the fund-raising momentum established by School and College Advancement initiatives in 2004-2009, an effort that resulted in an expanded endowment for faculty development in Art History contributed by Alison and Glen Milliman.

Other priorities include building a private endowment for the support of the Art History Field Seminar in Rome and supporting fundraising for the Constantine Christofides Endowment for Study Abroad scholarships for all SoA students. The Division also continues to support and encourage the generosity of the Blakemore Foundation, which funds internships in Asian art history at the Seattle Asian Art Museum. These internships include tuition waivers contributed by the Graduate School.

In 2005, University of Washington alumni Allan and Mary Kollar established an endowment for the Division to support American Art History. Supported by the Kollar funds, the Division created a program of visiting lectures in American Art History, and will support a visiting scholar for a one-quarter appointment in 2010-2011.

Former art history graduate student, Victoria Reed, established an endowment to support art history graduate students specializing in Architectural History in 2006. Ms. Reed also established the Victoria N. Reed Award for Faculty Support, to support travel and research by faculty specializing in Architectural History.

To assist School of Art Advancement initiatives, in 2008-09 the Division presented a special series of public lectures on new faculty research at the UW Henry Art Gallery, and will continue this series in the near future. The Division plans to further enrich our relationships with the American Art Council at the Seattle Art Museum with a visiting professorship in American Art History funded by the Kollar American Art History Endowment.

In the Division of Design, faculty have been able to reward meritorious graduate and undergraduate students with scholarships from the Kenneth Striker Endowment. The Division is pleased to report awards from other sources, including funds from the Society of Technical Communication and awards from the Business & Professional Women's Foundation. Design students have also received significant financial awards from a wide variety of design competitions (*see Appendix K: Select Student Accomplishments*).

3.3.2 Grants and Fellowships

In comparison to the natural sciences, the Arts have limited grant opportunities. Nevertheless, SoA faculty have been the recipients of prestigious grants that have allowed them to focus on research activities. These grants include a John Simon Guggenheim Fellowship; a Charles A. Ryskamp Research Fellowship from the American Council of Learned Societies; Institute for Scholars Fellow in Paris (Columbia University); a Villa I Tatti Postdoctoral Fellowship from the Harvard University Center for Italian Renaissance Studies, Florence; National Institute of Health; Hope Heart Institute; and the Graham Foundation for Advanced Studies in the Fine Arts. A detailed listing can be found for each division in *Appendix J: Faculty Research*.

The majority of grant opportunities for faculty come from within the university. Since 1999, School of Art faculty have received 23 Royalty Research Fund grants in support of their research, amounting to over \$520,000. Faculty have also received grants from UW Office of Regional Affairs, UW Office of Global Affairs, UW Office of Research and Infrastructure, UW Graduate School, UW Simpson Center for the Humanities and the UW ISIS (Institute for Simulation and Interprofessional Studies) Center, as well as being the recipients of endowed fellowships and professorships. Additionally, in 2007 the Ceramics program (now part of 3D4M: Ceramics / Glass / Sculpture) received \$12,000 for the prestigious UW Brotman Award for Excellence in Teaching.

Graduate students in Art, Art History, and Design have received funding from internal UW sources such as the Graduate and Professional Student Senate (GPSS), the Graduate School, and the School of Art towards travel costs to present research at professional conferences. Due to budget constraints, these programs have been discontinued.

3.3.3 Student Fees

Given the decline in state funding, the three divisions of the School of Art have been forced to increase student fees to provide for the necessary educational expenses of our programs. The School instituted a broad student fee schedule in 2007. Unlike lecture classes that

require the purchase of textbooks to supplement learning, students in Art and Design classes learn through demonstration, participation, practice and critique. In these classes, creative materials, educational experiences, and access to a variety of equipment and tools replace textbooks as the supplement to faculty lectures. Many of the products used in these classes cannot be purchased in small quantities or even at local businesses. Materials fees attached to each class allow the School of Art to cover these expenses at a group rate. This reduces the cost to the individual student and provides a learning-ready classroom where every student has access to the materials and equipment they need to be successful in the class.

Student fees are collected for all undergraduate and graduate courses and are used to support:

- Shared instructional equipment (such as digital projectors/projection screens)
- Shared equipment for creative construction (such as mechanical saws/tools, etc.)
- Repair and maintenance of instructional and creative equipment
- Repair and maintenance of classroom/studio space
- Honoraria for visiting artists and scholars
- Expenses for preparation/presentation of graduation exhibitions (BFA and MFA)
- Visual images for instruction (digital slides/documentation of student/professional work)
- Staffing for electronic image review services
- Hourly fees for models, readers, graders and automated grading services
- Bulk materials and supplies (faculty provide students with supplies from a fee budget when bulk purchase is more efficient and/or cost effective than single student purchase)

In order to minimize student fee burdens, the divisions have worked collaboratively with staff and technicians to share facilities and resources whenever possible. This strategy has resulted in the following shared School-wide amenities:

Woodshop

3-D Build Lab

Image Library / Visual Services

Digital Portfolio Studio

Student craft/mounting studios

Student spray/paint booths

School of Art Computer Center (SoACC)

School of Art Instructional Resource Room (SoAIRR)

School of Art Writing Center (funded from 1996–2008, maintained on a volunteer-basis by SoA Art History graduate students in 2009-10)

Faculty encourage students to use broad university-wide resources such as UW Writing Centers, UW Kane Hall equipment loans and CLUE (Center for Learning and Undergraduate Enrichment). Unfortunately, many of these UW resources have also been eliminated or reduced due to university-wide budget cuts.

3.3.4 Student Technology Fee Grant

Students, faculty and staff have been very successful in writing and receiving Student Technology Fee (STF) grants to acquire much needed equipment for creative production.

In design and in the arts, technological equipment is in a rapid and constant state of development. Therefore, support received through STF grants is crucial to the mission and goals of the School. Since 1999, the School has received over \$1,672,400 in STF funds. This total includes:

- \$859,007 for computing lab equipment and software;
- \$499,797 for custom computers, equipment, and software for 3-D design and fabrication related technology;
- \$237,638 for custom computers, professional grade digital still and video cameras, high resolution scanning backs for digital cameras, scanners, plotters and printers, projectors and lighting equipment distributed at our satellite locations and for specialized uses in various departments at the SoA;
- \$60,000 for the purchase, installation and maintenance of a CNC (“Computer Numerical Controlled”) machine; and
- \$16,400 for a lathe and metalwork machine.

For more information about how technology is used and funded in the School of Art, please see *Appendix N: Technology*.

3.3.5 Sponsored Projects

To further offset losses in state funding, all three divisions have developed sponsored project opportunities for faculty and students. Examples include:

The Division of Art (Prof Layne Goldsmith) created *Commissions: The Artist-Client Process* project, a career development experience for students that raises funds to support special projects and opportunities for students.

The Division of Art History will collaborate with the new Center for Asian Art and Ideas at the Seattle Art Museum to create resources for the support of Asian art history. In Autumn 2009 faculty in Asian art history contributed sold-out lectures and round-table discussions to the Center’s new Saturday University program. In Spring 2010 the Center’s director, Mimi Gates (Seattle Art Museum Director Emerita), and Josh Yiu (Seattle Art Museum Curator of Chinese Art), will offer an undergraduate course for the University of Washington Art History undergraduates under the auspices of the Center. The class will explore the development of Chinese painting and ceramics through close examination of works of art in the Seattle Asian Art Museum’s extensive collection.

The Division of Design has developed several sponsored projects:

The Interaction Design program has generated \$10,000 per year over the past three years from the Microsoft Design Expo (2007, 2008 and 2009).

The Industrial Design program was awarded \$10,000 by Fluke Electronics for a class project in 2008, and an ID graduate student produced work for Weinstein A|U (a Seattle architectural firm) for \$2,000.

In Visual Communication Design, a multi-year project for Westin Hotels and Resorts generated approximately \$155,000 over five years. The Visual Communication Design program also designed, developed and executed ten summer workshop programs (from 1982-2000) with students from Nippon Design College in Tokyo, Japan. Each workshop generated approximately \$10,000 for the Division.

3.3.6 Facility and Equipment Rentals

An additional source of revenue has been SoA facility rental and technical support for the UW Extensions Degree Programs. UW Extension funds provide support for programmatic

initiatives in Painting + Drawing and Photography such as guest lectures, equipment maintenance, etc. The School also receives money from UW Extension for computer lab monitors.

4. Teaching and Learning

4.1 Division of Art: Student Learning Goals and Outcomes

What are the student learning goals (i.e., what are students expected to learn)?

Students in the Division of Art are intellectually challenged by studio coursework and are expected to develop writing skills that will supplement their creative explorations and pursuits to plan for future careers within the specific academic context of the visual arts. Students further benefit from broad study across diverse learning communities at the University of Washington. Additionally, students are expected to:

- **Build technical proficiency, skill, and contextual knowledge of traditional and non-traditional areas of artistic practice, art history, visual culture, and criticism;**
- **Engage in and explore the diverse and influential issues raised via the study of visual literacy and the practice of the creative process;**
- **Understand and practice an experimental approach to problem solving;**
- **Build a strong awareness and knowledge of the power and transcendence of visual images and their ability to communicate ideas, excellence and understanding across gender and age boundaries, as well as cultural and language barriers;**
- **Learn to research, question, organize and synthesize information about existing ideas and practices, develop new ideas and areas of inquiry, write about and articulate issues to peers, faculty and the community at large;**
- **Combine critical thinking and problem solving with the development of ideas and conceptual skills;**
- **Understand working methods and develop the ability to translate a conceptual idea into a creative solution;**
- **Develop a close familiarity with the notion of 'research' and the blending of theoretical and material practice;**
- **Apply a self critical, articulate, and individual approach to finding aesthetic solutions to visual issues and challenges.**

Bachelor of Arts (BA): Students pursuing a Bachelor of Arts degree may choose courses which progress through a structured curriculum in Painting + Drawing, or choose to gain skills in a variety of media (Interdisciplinary Visual Arts), which can then be synthesized into a coherent approach to visual expression. Students develop a deep understanding of historical and contemporary issues related to artistic practice, art history and visual culture, while benefiting from broad study across diverse learning communities at the University of Washington. Bachelor of Arts students are prepared for a range of career paths in the creative arts through experiential learning.

Bachelor of Fine Arts (BFA): The Bachelor of Fine Arts degree builds upon the learning goals stated above, with an emphasis on a progression through a structured curriculum of media-specific course work in either Painting + Drawing, 3D4M or Photography. Students build skills related to professional studio practice and are expected to develop a coherent body of work from the sustained exploration of their personal artistic vision. The BFA course of

study culminates in a public exhibition of work in the SoA's Jacob Lawrence Gallery and prepares students for graduate school or a range of career paths in the creative arts.

Master of Fine Arts (MFA): The Master of Fine Arts degree prepares students for professional studio practice or teaching careers in the visual arts through a rigorous exploration of visual arts methodologies and intellectual engagement with the history of their medium and the contemporary discourse surrounding their practice. Students develop a cohesive body of artwork arising from their research, which is exhibited in the MFA Thesis Exhibition at the UW Henry Art Gallery in May / June. Opening night of the exhibition is attended by nearly one thousand arts patrons, gallery owners and local artists, as well as the students' friends and families. Students are also required to submit a written thesis that establishes the historic and contemporary context for their studio practices.

See Appendix I for Division of Art program reports.

4.1.1 Evaluation of Student Learning in the Division of Art

Describe and discuss the manner in which the Division of Art evaluates student learning (e.g., classroom and/or performance based assessment, capstone experiences, portfolios, etc.)

Evaluation of BA, BFA and MFA student learning takes place in one-on-one consultations with faculty, small and large group (peer and faculty) critiques of studio work, and classroom discussions. Students must demonstrate their communication and writing skills through oral presentations and written submissions required throughout the degree curricula. Assessment is registered by letter grade or credit / no credit.

In the BFA Senior Thesis year, students exhibit their work for evaluation in one of three public BFA Thesis Exhibitions at the Jacob Lawrence Gallery. 3D4M students also exhibit at the 3D4M Gallery. BFA Honors students (Photography only) are required to mount a one- or two-person exhibition their final quarter at a public venue of their choosing. BFA candidates also submit professional practice materials (resume, artwork documentation and artist statement) for faculty review. IVA student work is evaluated at the end of each capstone Art 400: *Senior Studio* quarter and exhibited at the School of Art's Sand Point Gallery.

MFA candidates are evaluated on coursework performance, quarterly progress in their studio artwork, their final thesis exhibition at the UW Henry Art Gallery and on a written thesis. Additional MFA thesis exhibitions are staged at the 3D4M and Sand Point galleries, showcasing the work of Masters candidates focusing on Ceramics, Sculpture or Glass, and Painting + Drawing, respectively. 3D4M and Photography also present public talks in relation to the final thesis project.

4.1.2 Assessment of Student Learning in the Division of Art

What are the findings of the assessment of student learning in each program of study?

How has the Division of Art used these findings to bring about improvements in the programs, effect curricular changes, and/or make decisions about resource allocation?

In assessing student learning, it is apparent that fewer incoming students have studied or practiced visual arts; this is most likely a result of cutbacks at the high school level. In response, the Division has established appropriate introductory-level cross-disciplinary art appreciation courses and additional 100-level courses on a range of studio art topics. In addition to traditional introductory studio classes, large format introductory level classes are now offered: Art 120: *Influences in Contemporary Art* (for 150 students), Art 140: *Introduction to Photography* (will enlarge from 60 to 150) and Art 191: *Color Studies Studio* (65 students).

This new course structure ensures increased access to classes by freshmen and non-majors, which also results in timely progression to more specialized classes for majors.

Faculty have further responded to non-majors being unaccustomed to three-hour long classes by breaking class time into multiple presentation formats, including lectures, activity-based exercises, discussions, and other strategies that encourage student participation.

Feedback from IVA program majors revealed that there were few 400-level classes available to these students, and that access to 300-level classes was greatly inhibited by restrictive prerequisites. In addition, IVA students had no designated faculty oversight or mentorship, nor did they have exhibition opportunities appropriate to their degree. In response to these conditions, the Art Division revised the prerequisites for many existing media-specific 300-level classes. A new set of 300-level classes that specifically address art-making from an interdisciplinary perspective was created. These classes (taught as Art 360) are offered every quarter and are open to BA and BFA students. Art 400 was created to provide a capstone experience for the IVA majors and is the vehicle through which they exhibit their work. This class is offered every quarter. In addition, individual faculty members have created media-specific 400-level classes that are open to the IVA population as well as the BFA students. Faculty resources were allocated to significantly address the specific needs of the IVA student by the appointment of Curt Labitzke and Lou Cabeen as co-chairs. These appointments further demonstrate the Division's commitment to improving IVA studies.

Finally, students are required to declare majors earlier. As a result of curricular changes, the graduation rates in the Division of Art have greatly improved from an average of 6 years in 2005 to 4.5 years in 2008.

4.1.3 Courses and Learning Goals for Non-majors in the Division of Art

Note the courses typically taken by undergraduates who will not be majors in any of the Division of Art programs. Are there specific learning goals in those courses designed to accommodate such "non-major" students? If so, how is student achievement in reaching these goals assessed?

The Division of Art is committed to providing rigorous general education courses (VLPA) to non-majors in the College of Arts & Sciences and the University at large. To accommodate large numbers of undergraduate non-majors and prospective majors, the 100- and 200-level studio courses have been enlarged. Art 120: *Issues and Influences in Contemporary Art*, Art 140: *Basic Photography* and Art 191: *Color Studies Studio* are offered to Freshman Interest Groups (FIGs), who have either expressed an interest in visual/creative disciplines or take the class to satisfy general VLPA credits. These courses aim to provide students with the tools to engage in contemporary art on discursive, critical and intellectual levels. Learning goals and assessment are the same for prospective majors and non-majors.

Faculty accept non-majors into upper level major classes on a case-by-case basis; students are assessed according to the learning goals of the class.

4.2 Division of Art History: Student Learning Goals and Outcomes

What are the student learning goals (i.e., what are students expected to learn)

The Division of Art History promotes discovery and innovation in scholarship, respect for and appreciation of diversity, a challenging and vibrant learning environment, and ethical practices in research. In their teaching, the Art History faculty help students:

- Develop skills that provide the basis for lifelong use of visual, verbal and written literacy, analytical insight and investigation, critical reading and reasoning, synthesizing of information and material, visual observation, and research, writing and persuasive presentation;
- Examine conceptions of human creativity and ways in which diverse cultures define art, the artist, and creative practice;
- Understand and articulate how visual images and material culture communicate information, define cultures, and contribute to new and innovative ways to understand the past and present;
- Learn and use key concepts, vocabularies, methodologies, and problem-solving techniques central to analyzing and articulating the technologies, traditions, and values of understanding and giving meaning to art and visual culture;
- Examine and understand art and visual culture through the observation and investigation of formal and stylistic qualities, iconography, and provenance and patronage, theory and criticism, and historical context and influence;
- Use the interdisciplinary reach of art history to intersect with related areas of study such as history, philosophy, literature, languages, music, gender studies, cultural studies, anthropology, comparative religion and new technologies, among others;
- Learn how understanding of visual art changes when the objects are removed from their original environment and placed in a collection, gallery, or museum;
- Explain the implications involved in the idea that meaning or historical intention in art and visual culture is not static or immutable;
- Work directly with original art objects, archival materials and architectural sites;
- Become an acute observer and interpreter of the visual environment.

Internship and practicum projects offer undergraduate and graduate students opportunities for administrative, research and technical training in Seattle arts organizations, including the UW Henry Art Gallery, UW Burke Museum, Seattle Art Museum, Frye Museum, Museum of African Art, Wing Luke Museum and many commercial galleries. Undergraduate and graduate students also utilize local museums to present critical reviews of exhibition content and structure, and conduct in-depth research on individual works of art.

Bachelor of Arts (BA): The Bachelor of Arts student in the Division of Art History is expected to develop skills applicable to all liberal arts, including critical analysis, effective argument, fluidity in writing, and verbal presentation. Students are trained in visual analysis (how an image is made, interpreted and seen by a range of viewers in a variety of historical, institutional, cultural and geographical contexts), research methods, and the relationships between visual form and expressions of meaning.

Master of Arts (MA): The Master's candidate is introduced to strategies for creating new knowledge in the field; acquires advanced research skills to pursue individual research projects, including projects that require knowledge of foreign languages; is introduced to current methodological issues and relevant critical theory; becomes familiar with tools and resources in the field that will facilitate scrupulous and efficient use in transmitting the cultural perspectives of art history to others; is introduced to teaching skills via teaching seminars & informal group presentations; and is prepared for future work at the doctoral level.

Doctor of Philosophy (PhD): The doctoral candidate is expected to gain expertise in a chosen area or era of visual art or architectural history, including an informed overview of related scholarship and methodological issues, demonstrated in an articulate dissertation; formulate and successfully execute independent research projects; acquire professional-level skills in writing and oral presentation, including delivery of scholarly lectures and papers; and be able to teach a wide range of art historical topics and issues to diverse audiences.

4.1.1 Evaluation of Student Learning in the Division of Art History

Describe and discuss the manner in which the Division of Art History evaluates student learning (e.g., classroom and/or performance based assessment, capstone experiences, portfolios, etc.).

Learning is evaluated primarily on the basis of classroom performance, quality of research, and assessments of internships and practicum projects. Students at all levels complete writing assignments measuring facility with the concepts, methodologies, vocabulary and problem-solving techniques widely utilized by artists, art historians and scholars of visual culture. The division's 400-level undergraduate capstone classes are designed to develop and test writing, research, presentation, and observational skills essential for many professional and vocational fields. Honors students, who are mentored by individual faculty, are evaluated for their performance on research papers, in advanced classes and, beginning in 2009-10, for their presentations in an annual Honors symposium. On-site presentations are the primary assessment venues for the Art History Field Seminar in Rome.

Graduate students are ranked on the basis of their performances in graduate seminars, new research, facility with written and oral expression, and teaching skills. They complete exit surveys upon graduation, and divisional faculty utilize results to make adjustments in Divisional policies. Course evaluations and surveys document a high degree of satisfaction with learning experiences in art history classes on the part of both graduate and undergraduate students.

4.2.2 Assessment of Student Learning in the Division of Art History

What are the findings of the assessment of student learning in each program of study?

How has the Division of Art History used these findings to bring about improvements in the programs, effect curricular changes, and/or make decisions about resource allocation?

Undergraduates frequently request additional courses in Islamic, Pre-Columbian, Egyptian, Indian and contemporary art, and these areas are prioritized in hiring visiting faculty. Student demand also played a significant role in the Division's successful search for a new hire in South Asian art history, a charismatic young scholar who specializes in modern art of India. Working with the School of Art Image Library, both TAs and faculty access, apply and evaluate new and evolving image technologies to enhance learning and research. Class websites and new resources such as image e-reserves have been integrated into instructional formats in response to student feedback and collective faculty experience with effective learning strategies.

4.2.3 Courses and Learning Goals for Non-majors in the Division of Art History

Note the courses typically taken by undergraduates who will not be majors in the Division of Art History's programs. Are there specific learning goals in those courses designed to accommodate such "non-major" students? If so, how is student achievement in reaching these goals assessed?

About three thousand non-major students enroll in art history courses each year. For the most part, learning goals for students in these classes are the same as those for majors. However, our classes attract many students majoring in other disciplines. This allows the faculty to use the diverse learning background of students in each class to build on the concept that studying art history provides methodology, research, and learning tools that students can employ as they learn in their major department.

In recent years, there has been a trend among pre health science students to enroll in art history classes. This has been encouraged by many Medical Schools including the UW that believe the study of art history improves a doctor's ability to develop Visual Thinking Strategies (VTS). They have found that methodologies used in the study and teaching of art history help students expand their observational and critical thinking skills and encourage open-ended observation of problematic situations similar to those found in medicine.

4.3 Division of Design: Student Learning Goals and Outcomes

What are the student learning goals (i.e., what are students expected to learn)?

The Division of Design is a rigorous, dynamic learning environment for undergraduate and graduate study in design.

Bachelor of Arts and Bachelor of Fine Arts (BA and BFA):

Undergraduate students in the Division of Design are expected to learn the range of knowledge, skills, and technical competencies/proficiencies required for entry as professional designers in a specific field: Visual Communication Design (VCD), Industrial Design (ID), Design Studies (DS), or Interaction Design (IxD). The Division of Design has requested approval for both a minor and major in Interaction Design; both the minor and BFA should be officially approved in Spring 2010.

The competencies of graduating BA and BFA Design students include:

- **The skills of problem identification, research and information gathering, analysis, generation of alternative solutions, prototyping, user testing and evaluation of outcomes;**
- **The ability to describe and respond to the audiences and contexts that design solutions must address, including recognition of the physical, cognitive, cultural and social human factors that shape design decisions and the overall user experience of a design;**
- **The ability to create and develop visual forms in response to design problems, including an understanding of principles of visual organization/composition, information hierarchy, symbolic representation, typography, aesthetics and the construction of meaningful images;**
- **An understanding of tools and technology, including their roles in the creation, reproduction, and distribution of visual and cultural messages. Relevant tools and technologies include, but are not limited to, drawing, offset printing, photography and time-based and interactive media (film, video, computer multimedia);**
- **An understanding of design strategy, planning and theory as they relate to typical business practices, including the ability to organize design projects and to work productively as a member of a team, especially interdisciplinary teams;**
- **An understanding of the global context of design, including environmental, political, ethical and social issues that impact professional practice.**

In preparing for professional practice, undergraduate design students are learning life-long skills that allow them to move towards a variety of career paths, and/or pursue advanced graduate study. These skills include:

- **Ability to acutely and accurately observe and research topics, subjects, issues and audiences;**
- **Ability to synthesize visual and verbal information into new forms, both 2-D and 3-D, static and interactive;**
- **Ability to analyze and apply critical thinking to problems and concepts;**
- **Ability to translate/manifest ideas into tangible designs;**
- **Ability to understand what constitutes the creative/design process, and the ability to work through such a process;**
- **Ability to write and design persuasive visual/oral presentations.**

The Division of Design also participates in an undergraduate HCI (Human Centered Interaction) degree with three other UW departments: Computer Science and Engineering

(CSE), Human Centered Design and Engineering (HCDE), and the Information School (I-school).

Master of Fine Arts (MFA): The Master's candidate is expected to expand on his/her prior design education and professional experiences and engage in rigorous dialogue in the fields of Visual Communication Design (VCD), Industrial Design (ID) and Interaction Design (IXD). Graduates of the MFA program become professional designers, managers, educators or researchers. Students in the graduate program develop the following competencies:

- **Ability to address critical issues in design through research, writing, presentation, discussion and applied problems;**
- **Ability to approach complex design problems in a collaborative interdisciplinary environment;**
- **Ability to explore a diverse set of ideas and influences within the context of design while developing individual lines of inquiry;**
- **A heightened set of formal and conceptual skills, to be more competitive in the profession and academia;**
- **Advanced knowledge of teaching methodologies and approaches;**
- **Greater understanding of the discipline, practice and theories of design;**
- **Increased awareness of the global context of design including environmental, political, ethical and social issues that impact professional practice and research.**

The Design Division also is working toward offering a Masters of Design in Human Computer Interaction (HCI) and Design in collaboration with three other UW departments: Computer Science and Engineering (CSE), Human Centered Design and Engineering (HCDE), and the Information School (I-school). Paperwork for this degree will be submitted in 2010.

4.3.1 Evaluation of Student Learning in the Division of Design

Describe and discuss the manner in which the Division of Design evaluates student learning (e.g., classroom and/or performance based assessment, capstone experiences, portfolios, etc.).

Student learning is evaluated via large and small group critiques, one-on-one discussion and letter and number grades.

In the Spring Quarter of their senior year, all design undergraduate students (VCD, ID and DS) complete a senior capstone project that is exhibited to the public and promoted to the professional design community, as well as local, national and international design scholars. The capstone project includes a public web portfolio (see <http://courses.washington.edu/design09>). Additionally, undergraduate portfolios and professional materials (resumes, cover letters and promotions) are prepared by students and reviewed by faculty and design professionals during courses, workshops, and seminars on professional practice.

All graduating Master's students prepare a public presentation and exhibition of their thesis project. The students' presentations and exhibition are promoted to design professionals and local, national and international design scholars. Master's candidates are encouraged to publish their work in the design press and present their work at design conferences.

4.3.2 Assessment of Student Learning in the Division of Design

What are the findings of the assessment of student learning in each program of study?

How has the Division of Design used these findings to bring about improvements in the programs, effect curricular changes, and/or make decisions about resource allocation?

Design Graduate Students

Design Graduate Studios: There has been inconsistent student feedback regarding design graduate studio courses. In the past, the Division offered a series of studios for design graduate students only. However, certain graduate students had interest in specific undergraduate design courses (and time conflicts prevented their enrollment in both graduate and undergraduate studios). Therefore, the Division eliminated separate design graduate studios, since dual enrollment also enables greater use of faculty resources and has the additional benefit of encouraging collaboration between BFA and MFA students, with the latter often acting as informal mentors. However, faculty have not fully resolved requirements for graduate students participating in undergraduate studios. We have had some policy discussions in the past, resolving that: “The graduate student will fulfill the requirements of the class and play an expanded role by delving deeper into some aspect of content or form which would be manifested in research papers, presentations or design solutions.” To date, this policy has not been consistently applied.

Thesis Development: Design graduate students often experience great anxiety when proposing and developing their theses. They tend to be uncertain about which direction to pursue, and are unsure what constitutes an acceptable/effective thesis proposal. In order to address these concerns, the Spring Design Graduate Seminar is now focused on thesis proposal development. In this seminar, first year MFA students explore and research several possible topics, with the goal of writing an approved thesis proposal by the end of the quarter. Thesis projects that are currently in-progress are presented by second-year students for discussion, and all Design faculty participate in periodic reviews/discussion.

Design Undergraduate Students

Access to Technology: In the past, undergraduate design students experienced difficulty accessing computers, technology and high-end digital printing. Individual programs (VCD and ID) had been purchasing and maintaining program-specific equipment, which was extremely time and resource-intensive to procure and update. However, these issues have been resolved by the School of Art Computer Center (SoACC), which provides computing technology to all SoA students via Student Technology Fee funds. The SoACC facility includes two computer classrooms, which faculty can reserve for specific design software training (also a student access issue in the past). The second computer classroom (in room 215) is reserved for 3-D software design. The equipment and software in the 3-D lab is a new addition that also addresses access problems, particularly for ID students.

Laptop/Software Requirement: Since Autumn 2005, the Division of Design has required all design students to purchase a laptop and design software upon entry to the program. This requirement encourages better understanding of basic computer operating systems and design software, and allows students to work during class (and receive hands-on advice and instruction from faculty and peers). The Division has worked closely with SoA IT / Computing Director, Mark Rector, and the UW Bookstore to offer a special laptop package to design students that is priced 12% less than the already discounted academic price.

Visual Communication Design Undergraduate Students

Time to Degree: The VCD program has refined its major selection process to address student time-to-degree concerns. In the past, prospective VCD students were required to complete two courses, Art 205: *Visual Communication Design 1* and Art 206: *Visual Communication Design 2* during Fall and Winter of their sophomore year. The selection process now occurs earlier (Spring of freshman year) and only requires one course (Art 166: *Design Foundations*) and, in some cases, completion of a one-day student workshop/exam. This streamlined process reduces the time to degree for VCD design majors, and enables non-VCD majors (unaccepted students) to find alternate programs of study more quickly.

Industrial Design Undergraduate Students

New Faculty: The Industrial Design program has shifted greatly over the past ten years. Industrial Design faculty members George Scott and Louise St. Pierre left the School of Art in 2002 and 2005 respectively, resulting in a moratorium on new student enrollment. During this hiatus, the Division of Design worked to develop a new curricular structure that would allow all design students (ID, VCD and DS) to be taught by all Design faculty, thus utilizing teaching resources more effectively across all programs. This revised curriculum, as well as a re-focused vision for the ID program has re-energized the major, resulting in greater professional visibility and increased student demand. The success of the current ID program can be attributed in large part to the efforts of new faculty members Sang-Gyeun Ahn and Magnus Feil.

Professional Involvement: The Division has also taken advantage of renewed professional interest in the Industrial Design program by inviting professional industrial designers from local/regional firms (Fluke, Microsoft, Boeing) and studios (Carbon, Artefact, PMI) to participate by sponsoring projects, or acting as guest lecturers or guest critics. In particular, ID alum and Affiliate Professor George McCain (Design Director at Fluke Electronics, retired, and current national IDSA President-Elect) has been a key supporter of the new ID program, connecting students and faculty to the local and national ID community.

Design Studies Undergraduate Students

Design Studies (DS) is a relatively new program for the Division, with the first class of students graduated this past Spring 2008. Unfortunately, there have been a number of functional and pedagogical issues with the DS curriculum and the overall focus of the DS major.

Class Size: DS juniors and seniors desire greater access to VCD, IxD and ID studio classes. However, when four DS students and four graduate students are added to an existing 20-24 seat junior or senior studio, the resulting faculty/student ratio (28-32 students to one faculty member) greatly reduces the quality of the overall educational experience. In these expanded junior/senior studios, students have complained about the limited time they have with the instructor, and the minimal input/critique they receive on their work. Faculty have therefore limited the number of DS majors that can be enrolled in a studio course, but this policy is perceived as arbitrary and unfair, especially to DS students who are denied access to popular studios.

Interdisciplinary Scheduling: The Design Division originally planned for Design Studies majors to supplement their design studios with electives in a wide variety of complementary areas (for example, Business, Public Policy, Computer Science, Information Design and

Communications.) However, in practice, it has proved very difficult to arrange the Division teaching schedules so that students can enroll in these courses. Additionally, DS students often lack prerequisites for the more advanced 300- and 400-level classes in other disciplines. Therefore, it has been challenging to achieve the original goal of “connecting design with other academic fields.”

Morale/Cohort Building: DS students have identified a lack of collegial spirit within their major. One factor is that DS is a less understood and less popular major than either VCD or ID. Therefore, DS majors are often sophomores who have failed to be selected for their first choice of major (DS students often have GPAs at the bottom of the candidate pool). Another contributing factor has been the structure of the DS program, which has less required DS courses than either VCD or ID (to enable enrollment in other academic fields). The looser DS structure means that DS students do not experience the same intense “bonding” that occurs in the VCD and ID majors, due to their participation in a fixed set of classes.

Pedagogical Fit: The Design Division originally planned for Design Studies majors to research complex design topics such as design ethics, design business/management, design strategy, etc. However, upon execution, faculty have found that DS students do not have enough of a core understanding of design practice in a specific field (ID, VCD or IxD) to be able to reflect in great depth on advanced-level design topics. This type of inquiry has proved to be more appropriate and successful at the graduate level.

Future Employment: Student feedback and alumni surveys indicate that the DS major has a more limited employment profile than either ID, IxD or VCD. The Division originally envisioned DS graduates working in corporations, studios or non-profit organizations in support roles (managing design research, design processes and design strategy rather than active professional practice). However, at the entry level, employers tend to be more interested in hiring junior designers to create and design communications/products rather than strategize or research. Strategic and research roles are more often recruited at the graduate (MFA) level.

Based on these difficulties with the existing Design Studies program, the Division has proposed closing the DS undergraduate major and replacing it with a new BFA program in Interaction Design (IxD). The proposed IxD program would have the structure of the current ID curriculum (shared sophomore courses, six junior studios, and three senior studios).

Because the Design Division already offers several classes in IxD (there is an existing three course concentration at the junior/senior level), expansion to a full BFA program is simplified. Note that the three existing IxD courses are extremely popular, especially among undergraduates and graduate students in HCDE, the I-school and CSE. Therefore, the Division will be able to remove smaller DS classes (with 10-12 majors), and instead offer larger (20-24 seat) IxD courses enrolled with a mix of 10-12 IxD majors and 10-12 non-design students.

Furthermore, IxD offers a better pedagogical “fit” in the Division. Interaction Design is a discipline that is compatible (even considered “in-between”) the older disciplines of ID and VCD. The IxD discipline is growing and has a robust employment profile, particularly in the Northwest region of the United States. In fact, many local design professionals on our advisory board have noted the need for a robust IxD program in the Pacific Northwest, and have indicated their potential support for a UW–IxD faculty endowment.

The Division expects strong student demand for the IxD BFA program. There is a

clear group of potential design majors that are drawn to IxD as a discipline, but find the computational or technical focus of CSE, the I-school and HCDE less attractive. In fact, the most successful DS alumni have been students who selected the DS major as a flexible way to focus on and learn about IxD.

4.3.3 Courses and Learning Goals for Non-majors in the Division of Design

Note the courses typically taken by undergraduates who will not be majors in any of the Division of Design's programs. Are there specific learning goals in those courses designed to accommodate such "non-major" students? If so, how is student achievement in reaching these goals assessed?

Art 166: *Design Foundations* is exclusively for non-majors. This large lecture/critique course is offered in both Winter and Spring, and enrolls approximately 250-300 student each academic year (depending on TA support). As a freshman level course, no special accommodation is needed for non-majors.

Art 165: *Introduction to Industrial Design* is exclusively for non-majors. This studio course is intended to recruit UW freshmen to the Industrial Design major. Art 165 is part of a package of 100-level courses offered through the College's ArtsLink program.

Art 208: *Design History* also accommodates non-majors. This large lecture course was offered once a year from 2005-2008, and enrolled approximately 200-250 students each academic year. Starting in 2009, due to budget reductions, this course will be offered only once every two years. No special accommodation is needed for non-majors.

All three of the current Interaction Design (IxD) elective courses are interdisciplinary, engaging VCD, ID and DS students with non-majors (undergraduate and graduate students in CSE, HCDE and the iSchool). Design faculty also accept interdisciplinary students/non-design majors in design studios and seminars on a case-by-case basis.

Design faculty member Axel Roesler has been particularly active with non-design majors, teaching in a 2007 undergraduate Danz Course sponsored by the UW Simpson Center for the Humanities: *Humanities 204: The Role of Perspective in History, Science, and Design* with Comparative History of Ideas (CHID) faculty Phillip Thurtle. Professor Roesler has also been a team faculty member in the 2008 Simpson Center for the Humanities' Undergraduate Summer Institute for the Arts and Humanities, "Media and the Senses."

4.4 Instructional Effectiveness in the School of Art

4.4.1 Teaching Evaluations in the School of Art

Including the use of standardized teaching evaluation forms, describe and discuss the method(s) used within the unit to evaluate quality of instruction.

Faculty in the School of Art conduct Office of Educational Assessment (OEA) evaluations for the classes they teach. The numerical results and student comments are used to adjust, refine, and improve faculty instruction. Additionally, the quality of faculty instruction is evaluated and discussed during each faculty member's mandatory annual/biennial/triennial review conducted by the divisional chair and School of Art director. Collegial reviews of faculty classroom performance are also conducted on a regular basis.

Faculty in all three divisions have received Curriculum Development Awards to develop courses. For example, Photography, Painting + Drawing, and Design faculty have received College of Arts & Sciences Curriculum Development Awards to develop digitally based large lecture / studio lab classes. Art History Professor Patricia Failing received an award from CWES (Center for Western European Studies) to develop a "New Art in Western Europe, 1945-1990" course, and many other art history faculty have received Milliman Endowment funds to develop new and in-demand courses.

Several SoA faculty have received teaching awards, as well. In 2007, the Ceramics program (now part of 3D4M) received a prestigious UW Brotman Award for Excellence in Teaching; Art History Professor Susan Casteras received a UW Donald E. Petersen Award for Teaching Excellence in 2005; Art Professor Jamie Walker received a UW Distinguished Teaching Award in 2008; and Art Professor Paul Berger received the 2009 Honored Educator Award at the Northwest Regional Society for Photographic Education Annual Conference, and the Crystal Apple Mentor Award at the 2007 National Society for Photographic Education Conference. Numerous faculty in all divisions have been nominated for the UW Alumni "Favorite Professor" award.

4.4.2 Opportunities for Training in Teaching in the School of Art

Please note all opportunities for training in teaching that are made available to any individuals teaching within the unit (including graduate students). These may be opportunities that support teaching improvement, innovation, and/or best practices, for example.

Faculty regularly take advantage of information and opportunities available at the UW Center for Instructional Development and Research (CIDR), Study of Undergraduate Learning, the Office of Educational Assessment, Institute for Teaching Excellence, Catalyst, large-class colloquiums, and up-to-date technological tools for the classroom. Junior faculty are particularly encouraged to take advantage of the many teaching resources on campus, including attending the UW faculty orientation (*Faculty Fellows*) the autumn they begin employment.

4.4.3 Teaching Assistants in the School of Art

Teaching assistants are integral to the School's academic mission, both for their contributions to the courses they teach and the training they receive on their way to becoming future faculty. Over the past 10 years, there has been a slow but steady decline in funding to support TA positions. In the case of Art and Design, this has significantly impacted the ability to recruit the best graduate students. In Art History, it has created a decline in support for students who are already in the program. This year, the College was forced to significantly reduce support for TAs and our traditional allotment of positions was cut from 70 to 58.

Teaching assistantships are awarded on a merit basis to the best incoming and continuing graduate students. School of Art teaching assistants work a maximum of 20 hours per week, including classroom time, course preparation, office hours, and grading. Every teaching assistant is expected to be a full-time graduate student (enroll in a minimum of 12 credit hours) in the quarter that he/she teaches.

Prior to their TA assignment, TAs are required to attend the annual CIDR-sponsored *TA Conference on Teaching and Learning*. TAs are also required to attend the SoA TA Orientation held at the beginning of each quarter by the School's MFA Graduate Program Assistant. These quarterly orientations cover School of Art policies and procedures, classroom best practices, teaching evaluations, and criteria for success.

In the Division of Art, 90% of teaching assistants are the sole "Teacher of Record" for their course. **In the Division of Design**, all teaching assistants assist faculty in large (60-250 students) lecture/studio courses. **The Division of Art History** employs graduate students as teaching assistants for introductory-level survey classes (150-450 students) and for individual tutoring with students exclusively on the development of writing skills, an especially high priority for the division.

In the Divisions of Art and Design, TAs prepare for teaching by completing a required quarter-long internship with a faculty member. During this internship, the TA-intern observes the faculty member's teaching style and techniques, participates in critiques and assessments, and learns how to develop a course syllabus with appropriate learning goals.

In the Division of Art History, teaching assistants are required to attend a teaching seminar that accompanies each introductory-level class. Each art history TA also receives a TA manual outlining general responsibilities and grading policies, among other important information. Faculty instructors attend TA sections and provide written evaluations of TA performance. Doctoral candidates who have successfully completed their general exams may also serve as instructors in the UW Evening Degree Program.

All teaching assistants in the School of Art are evaluated by faculty. These internal evaluations provide the School of Art faculty and administration with documentation of a student's instructional performance in the classroom as determined by the teaching assistant's supervising faculty member. Faculty evaluations supplement the OEA (Office of Educational Assessment) teaching evaluations completed by the TA's students at the end of the quarter. Both sets of evaluations are used to determine future placement in teaching assistantship positions and become part of the student's university employee file. These evaluations are also an excellent tool for the student when applying for faculty positions after graduation. Evaluation criteria were revised in 2009 to provide more focused feedback for individual TAs.

For an example of a SoA Teaching Assistant Evaluation form, see Appendix H.

4.5 Student Satisfaction in the School of Art

What methods are used to assess student satisfaction?

Student satisfaction with specific courses in the School of Art can be assessed via course evaluations. School of Art faculty are strongly encouraged to complete Office of Educational Assessment (OEA) evaluations for all classes that they teach. Both the numerical results of these evaluations, as well as the student comments, are used to adjust, refine, and improve student satisfaction. SoA faculty are also required to conduct course evaluations for all SoA TAs.

Upon graduation, each division conducts an exit interview/survey for all undergraduate students (Art History plans to initiate a formal undergraduate exit poll in Spring 2010). Graduate students are surveyed separately by the UW Graduate School. Upon receipt of the survey summaries, SoA faculty discuss issues identified and work to resolve and improve specific areas.

More informally, faculty monitor student satisfaction during office hours. All SoA faculty are required to maintain regular office hours, during which time students may visit without an appointment to discuss specific issues. Similarly, SoA TAs are also required to hold office hours. In many cases, TAs are extremely helpful in identifying and communicating student concerns to faculty, as underclassmen often feel more comfortable speaking to TAs.

The School's Academic Advising & Student Services office also provides key insight into student satisfaction with coursework, faculty and general student life. Technical staff members interact closely with students as well, and often provide additional important input and advice to faculty on ways to increase student satisfaction.

The methods described above are provided for students from under-represented groups, as well.

4.6 Diversity in the School of Art

The School of Art has promoted diversity in its community for many years. Our faculty are drawn from diverse backgrounds and under-represented populations. The following strategies were developed by SoA faculty and staff to enhance the ability to recruit and retain minority graduate students:

- Coordinate Prospective Student Days with GO-MAP;
- Sponsor events and tours that highlight SoA programs and introduce prospective students to the diverse arts community of Seattle;
- Participate in the National and Western Name Exchange;
- Insure that students recruited from minority or under-represented groups receive top scholarships and awards;
- Work with GO-MAP to attract potential minority applicants to the MFA program.

Faculty have developed a curriculum that engages students in coursework, discussion and research focused on understanding non-Western cultures and multicultural issues.

Curriculum in the School of Art offers 50-70 different courses dealing with artistic traditions and practices in China, Korea, Japan, India, South East Asia, Oceania, Native America, many countries in Sub Saharan Africa, and the African American tradition. The School also hires visitors on a regular basis to teach topics such as Contemporary Mexican Art and Photography, Islamic Art, Pre-Columbian Art, Contemporary Art Outside the Western Tradition, and Contemporary Chinese Women Artists, to name a few.

Additionally, events, programs, and workshops have been developed by faculty and staff that help students connect their studies at the UW with the prospect of internships, jobs, and careers. Visiting artists and scholars allow students to make direct connections with professionals working in the arts community.

Although many students and their families are concerned with how an Arts degree will help them move into the working world, students of color and first generation students are particularly concerned about this very practical issue. To this end, the School's Academic Advising & Student Services office offers the following programs:

- *Annual Working in the Arts: Internship, Careers, and Volunteer Opportunity Fair*. Representatives from 30+ arts groups gather in Mary Gates Hall to connect with graduate and undergraduate art majors at the UW.
- *Career Week*. Five panels bring a diverse cross section of professionals from the arts community to help students answer the question, “What can I do with my major in art, art history or design?”
- Monthly workshops in the School of Art that connect professionals with students interested in developing career goals.

Faculty and staff work with and encourage students to participate in community internships that connect them with disadvantaged youth such as Arts Corps, Pike Place Center, and the Heritage College Program in Yakima, WA. The School also participates in GEAR-UP, Pipeline, and the UW Diversity Fair – programs designed to address the under-representation of students of color and other disadvantages.

SoA faculty also work closely with international students (especially international graduate students) to assist them in their transition to the United States. Efforts include introductions to other graduate students/faculty of color, as well as facilitation of ESL and Writing Center services. Of note, Professor Zhi Lin has presented several formal and informal workshops on university academic research, in addition to promoting language proficiency for graduate students from under-represented groups.

Professors Zhi Lin and Karen Cheng have both been active on the College of Arts & Sciences Special Committee of the Faculty of Minority Affairs and the College of Arts & Sciences Faculty Council on Multicultural Affairs. Their updates have informed overall SoA awareness of under-represented groups.

The University of Washington 2007 Diversity Appraisal Report states, “the School of Art, Classics, Comparative Literature, Dance, Drama, English, Philosophy, Psychology, and Linguistics, show expansion of the scope of their areas to include study of diversity through new hires and new interdisciplinary collaborations.”

4.7 Teaching and Educational Enrichments

Teaching and curriculum development in all three divisions in the School of Art targets the academic needs of students in our majors as well as students in the Colleges of Arts & Sciences, Engineering, the Built Environment, Business, Environment, etc., who select our classes to satisfy their general education requirements in the Visual, Literary and Performing Arts (VLPA), Individuals and Society (I&S), writing requirements, and required electives. With good planning and innovative approaches to teaching in large classroom settings, the School of Art has made it possible for every undergraduate on campus to have access to learning in the visual arts and design.

In addition, the School of Art offers enrichments that provide students the opportunity to learn in a variety of venues outside the classroom. Faculty and advisers work with community artists, designers and arts organizations to sponsor credit-based internships and volunteer positions where students can apply what they learn in the classroom to work in the community. These opportunities are diverse and targeted to the student’s career objective. Approximately half of our majors will intern or do volunteer work before completing their degree. They work in artist’s studios, major museums and galleries, companies as diverse as MicroSoft, Boeing, Nordstrom, Anthropologie, Starbucks, and Crate

and Barrel, for non-profit organizations, and for performing arts organizations, to name a few.

Students in the SoA may also become involved with leadership grants and faculty research. In both cases a student connects with a faculty member to develop a plan to work together on special issues. They then apply for a Mary Gates Leadership or Research Grant that supports their joint efforts. Art, Art History, and Design have all been awarded numerous grants (ranging from \$1,000–\$3,000) since the founding of this endowment. Student and faculty teams annually present their work at a UW-sponsored annual Research Symposium in Spring.

The School of Art has taken a lead on campus in creating study abroad programs for students. There are presently two programs that offer students the opportunity to study art history or studio art for a full quarter in Rome. There are also four- to five-week options that take students to study design in Rome, drawing in Florence, the arts of pilgrimage in London, and Buddhist temples in Japan. These opportunities expose students to unfamiliar cultures, different languages and customs and, most importantly, the wealth and diversity of the visual arts as practiced and supported around the world. The programs mix art, art history and design majors with students from other UW disciplines providing an interdisciplinary group of students with a life changing experience.

Husky Promise

Recently the School has participated in Husky Promise, a new program sponsored by the UW that offers full scholarships to low-income students who qualify for entrance to the UW but lack the funds to support a degree. This program now supports education for many students from under-represented groups, as well as first generation students.

Approximately one quarter of our minority majors are Husky Promise students. This program is being threatened by federal and state budget cuts that may reduce student financial aid by one half in the coming years.

4.8 Division of Art: Teaching and Mentoring Outside the Classroom

Describe and discuss how faculty members are involved in undergraduate and graduate student learning and development other than through classroom teaching (i.e., informal learning, independent studies, research involvement, specialized seminars or workshops, etc.).

The Division of Art faculty and staff encourage and guide student participation in two annual open juried exhibitions of student work (juried by regional arts professionals), capstone IVA Sand Point Gallery exhibitions, BFA Senior Thesis exhibitions in the Jacob Lawrence Gallery, and an MFA Thesis Exhibition in the UW Henry Art Gallery. Festive opening events and socials during student exhibitions help foster community relations, provide professional practice experience and encourage participation.

Faculty facilitate professional internships in a wide range of arts related settings. They also encourage and offer guidance for student participation in regional and national exhibitions, artist-run spaces, conferences, workshops, and additional outside professional activities. Undergraduate student teaching interns gain valuable experience and offer important assistance in large classrooms.

An annual visiting artist lecture, held in collaboration with the UW Henry Art Gallery, is organized by division faculty for the benefit of students, faculty and the community (this series will be suspended in 2009-2010 due to budget restrictions). In addition to lectures of Division-wide interest, the Painting + Drawing faculty and graduate students organize an annual series of visiting artists, and 3D4M and Photography faculty regularly invite guests to campus. Faculty also organize field trips, gallery tours and studio visits which provide additional motivational, educational and professional practice experiences.

For the past 14 years, the Division of Art has offered the Studio Art Program in Rome (SAPR), an intensive interdisciplinary program that embeds faculty, undergraduate and graduate students in Rome for a quarter. Beyond the obvious benefits of living and studying within the midst of contemporary and historical Italian art and culture, the nature of the program fosters a unique and lasting relationship between the faculty and students, and has often served as a pivotal point of discovery for their respective research. Art Faculty also offer additional travel abroad opportunities through the UW Exploration Seminars such as *Explore Tuscany: A Creative Journey* and *The Arts of Pilgrimage* (London).

4.8.1 Student Recruitment in the Division of Art

Describe how the Division of Art recruits undergraduate and graduate students, in general, and any additional efforts to recruit students from under-represented groups.

In the past ten years the School of Art has reviewed and streamlined its graduate recruitment practices. Previously we offered the same basic financial recruitment package to applicants in all three Divisions. In the past few years, however, we have moved away from a one-size-fits all recruitment package and have been able to target grad support based on the diverse needs of prospective applicants in Art, Art History and Design. Now when faculty recruit they have the option of targeting student needs in ways that will benefit the graduate student and the program.

Undergraduate Recruitment in the Division of Art

Art Division faculty and graduate students actively participate in presentations and artist lectures, jury community exhibitions, and present workshops at area high schools, community colleges, and arts organizations (e.g., Pratt Fine Arts Center, Pilchuck Glass School, Seattle Central, and the regional Society for Photographic Education). Along with providing a public service, these various activities increase awareness in the community and

attract qualified and diverse students.

The composition of Art faculty is diverse in gender and ethnicity, which serves as a role model for students from under-represented groups. In recent years, a number of programs in the Division have seen an increase in diversity within their senior classes, MFA applications and MFA candidates.

Programs in the Division of Art strive to bring diverse visiting artists and critics to campus for lectures and workshops. Their artistic visions articulate and personify issues of gender and ethnicity; their presence encourages under-represented students to further advance their studies and increases the social and cultural awareness in the general student population.

The faculty works with the School's Academic Advising & Student Services office and the UW Graduate School to secure funding support for graduate students via GO-MAP (Graduate Opportunities and Minority Achievement Program).

In the context of the annual SoA Open House the Division traditionally invited the community to the studios to meet faculty and students, and to showcase student work. Photography faculty traditionally held an information session during the Open House that trained potential majors how to compile a portfolio for submission to the program, but that is now presented independently. The School's Open House was canceled indefinitely in 2009 due to budget cuts.

In Autumn Quarter 2009, Art 140: *Basic Photography* participated in Arts 150: *Learning Lab: The Arts*, a new initiative developed by ArtsLink, a program sponsored by the College of Arts & Sciences. This two-credit seminar brought students together with faculty, deans, advanced arts majors, alumni, and advisers to discuss issues of teaching, research, interdisciplinarity, student academic responsibilities, the importance of the arts and its place at the University. Other courses include English 207: *Cultural Studies (The Graphic Novel & Comics)*; and DXArts 200: *Digital Media – Theory, History and Practice*. This pilot seminar will be evaluated by the Office of Undergraduate Education as a possible new model for higher education.

Graduate Recruitment in the Division of Art

Faculty, students and alumni in the Division of Art have a significant profile and widely participate in national conferences, symposia and exhibitions, where potential graduate students are exposed to the School of Art. Alumni are powerful ambassadors for the Division. Although there is no recruitment budget, reputation and word of mouth have meant application and acceptance rates to graduate school have been very healthy. The Division, however, is at a disadvantage to many peer institutions in regards to the financial packages we can offer to graduate candidates since we are often in direct competition with top tier programs with better financial arrangements for students. The SoA graduate recruitment packages have certainly aided in recruitment (see Appendix G: *Graduate Recruitment Packages*). In addition to these packages, the Divisions have supplemented recruitment funds with other sources (e.g., 3D4M Scholarships for Scholars and endowed scholarship funds), but are losing many top students due to financial disparity with competitors.

The School's website is also essential to attract and inform potential graduate students about what the Division of Art has to offer.

4.8.2 Academic Progress in the Division of Art

Describe how the Division of Art works with undergraduate and graduate students to ensure steady academic progress and overall success in the program.

Many of the BFA sequences are chronological and learning goals specific to each course of study ensures steady progression. Students are mentored and monitored in each class throughout the quarter. Probationary procedures are in place in both the Painting + Drawing and Photography BFA programs to ensure students receive additional attention if they are not achieving their full potential. Due to the size of the IVA population, academic progress in this course of study is monitored predominantly in the classroom environment; University probationary procedures are followed if necessary.

Faculty graduate advisors in the degree-granting programs (Painting + Drawing, Photography, 3D4M) oversee the progress of graduate students. Students are encouraged to meet with faculty in class and during office hours.

4.8.3 Career Planning in the Division of Art

Describe how the Division of Art works with undergraduate and graduate students to prepare them for the next phases of their academic or professional lives.

Divisional faculty members actively support undergraduate and graduate applications for national and international grants, and nominate students for college, university, regional, national and international awards. Divisional faculty and staff also routinely provide professional support for former undergraduate and graduate students, often reviewing and promoting their work, offering professional advice, letters of recommendation, and guidance. This support is critical for the development of their careers, as it bridges their academic experience with their professional future.

Division faculty work with Academic Advising & Student Services to develop and offer career workshops (including *Career Discovery Week: Careers in the Arts*) that provide professional tools for undergraduate students. The division also offers experiential learning via internships, providing undergraduates with important skills and insights in a variety of arts related careers, including arts administration, arts education, fashion design, marketing, and arts entrepreneurship. Faculty members support and supervise student internships in local institutions and organizations, which provide students opportunities to engage beyond the classroom and can function as an important transition to the next phase of their career. Professional practice development is offered as part of the BFA coursework.

Further, Division faculty mentor students on their individual research projects, allowing them to capitalize on the research environment of the university and to prepare them for their future professional and academic lives. Exhibition opportunities help undergraduate students build strong resumes and close mentoring relationships with faculty members facilitate successful applications to MA and MFA graduate programs. Students graduating with a BA/BFA go on to a wide degree of Master's degree experiences, and the curricular changes instituted over the last five years in the Division are designed to aid these students in attaining the types of positions or graduate experiences they seek. Professional development and exposure to the arts community is provided in myriad ways, including through capstone experiences in all degree programs that culminate in exhibitions.

Graduate students receive professional training as artists and teachers as an inherent component of their graduate experience. Graduate seminars (Art 590, 512 and 594) are offered that specifically prepare students for professional careers. Seminars cover career possibilities, grant writing, writing job applications, conducting interviews, professional

responsibilities, resume writing, pedagogical issues, business practices, preparing budgets, and locating funding and exhibition opportunities. Faculty also regularly mentor graduate students on an individual basis. This engagement significantly assists students in establishing professional careers.

4.9 Division of Art History: Teaching and Mentoring Outside the Classroom

Describe and discuss how faculty members are involved in undergraduate and graduate student learning and development other than through classroom teaching (i.e., informal learning, independent studies, research involvement, specialized seminars or workshops, etc.).

Art History faculty regularly teach workshops and classes at the Seattle Art Museum (SAM), Frye Museum, UW Burke Museum and UW Henry Art Gallery. Instruction in the Division's Art History Field Seminar in Rome is also focused on works of art *in situ*. Blakemore Foundation funding has supported faculty-led student travel to national conferences and symposia on Asian art history and, with the support of the School of Art Milliman Fund, faculty have also organized student travel to major exhibitions in other U.S. cities. Faculty integrate teaching and service as curators of exhibitions at the Seattle Art Museum (most recently with the "Roman Art from the Louvre" and "International Abstraction: Making Painting Real" exhibitions) and organize graduate student symposia at SAM in connection with special exhibitions. Professor Bogel has led several Exploration Seminars to Japan; Professor Clausen teaches in the Comparative Literature study abroad program in Paris. Each quarter faculty mentor several undergraduates in a variety of independent study, honors and practicum projects carried out with local arts institutions as well as supervising independent graduate student research.

4.9.1 Student Recruitment in the Division of Art History

Describe how the Division of Art History recruits undergraduate and graduate students, in general, and any additional efforts to recruit students from under-represented groups.

In the past ten years the School of Art has reviewed and streamlined its graduate recruitment practices. Previously we offered the same basic financial recruitment package to applicants in all three Divisions. In the past few years, however, we have moved away from a one-size-fits all recruitment package and have been able to target grad support based on the diverse needs of prospective applicants in Art, Art History and Design. Now when faculty recruit they have the option of targeting student needs in ways that will benefit the graduate student and the program.

The Division of Art History collaborates with the School of Art Director of Academic Advising & Student Services to implement the School's Minority Recruitment and Retention Plan; Divisional faculty have participated in the activities of GO-MAP (Graduate Opportunities and Minority Achievement Program) and GEAR UP (Gaining Early Awareness and Readiness for Undergraduate Programs). Outreach to potential students from Native American communities is accomplished through the Bill Holm Center for the Study of Northwest Art, and is a major factor in attracting graduate students in Native American art history. Lecture series at the Seattle Asian Art Museum encourage students interested in Asian art history to apply to our graduate program. Networking among Art History faculty in other fields of study and colleagues in other major universities identifies promising individual students with interests that could be well served by our diverse curriculum.

Please see *Appendix G: Graduate Recruitment Packages* for an accounting of the packages that the Division of Art History has to offer potential graduate students.

4.9.2 Academic Progress and Career Planning in the Division of Art History

Describe how the Division of Art History works with undergraduate and graduate students to ensure steady academic progress and overall success in the program.

Describe how the Division of Art History works with undergraduate and graduate students to prepare them for the next phases of their academic or professional lives.

Career planning and academic progress for undergraduates is supervised by the School of Art Academic Advising & Student Services office, which is staffed with advisors with expertise in the goals of each of the School's divisions. The Division of Art History Graduate Advisor oversees the progress of art history graduate students and, together with the divisional chair, advises undergraduates interested in pursuing graduate work in art history. The graduate advisor and individual faculty advisors counsel graduate students about career development. Faculty and the Graduate Students of Art History (GSAH) organization conduct a variety of workshops for students presenting papers at major conferences. Portfolios of PhC students are augmented with regular opportunities to design and teach their own courses.

4.10 Division of Design: Teaching and Mentoring Outside the Classroom

Describe and discuss how faculty members are involved in undergraduate and graduate student learning and development other than through classroom teaching (i.e., informal learning, independent studies, research involvement, specialized seminars or workshops, etc.).

Design faculty work with students outside of the classroom to prepare entries for national and international design competitions (for representative examples, see *Appendix K: Select Student Accomplishments*). Undergraduate and graduate students also work with faculty on a wide variety of funded professional design projects, conferences, workshops and non-profit research.

In addition to these activities, Design faculty coordinate internships for design students at the junior and senior level. Internships may be facilitated by a specific faculty member for a particular institution, or listed on the Design Division's internships website.

The Design Division also supports a student chapter of the AIGA (American Institute of Graphic Arts) and student chapter of the IDSA (Industrial Designers Society of America). Both student groups are assigned a specific faculty adviser and host design speakers, events and workshops. The Division of Design also participates in DUB (an alliance of faculty and students across the University of Washington exploring Human-Computer Interaction and Design), hosting their weekly luncheon in the IxD studio in the Art Building.

Design faculty have been consistent sponsors/mentors for both undergraduates and graduate students. They participate in many independent studies and specialized workshops/seminars/institutes. Assistant Professor Axel Roesler is particularly active as an advisor; he has been a mentor for two Mary Gates Research Scholarship recipients (Will Damon, Politics, Law + Justice, and Nishali Nanayakkara, CHID), and a faculty advisor for Michael Innes on an IxD electricity consumption visualization project with Assistant Professor David Hendry, iSchool.

Professor Roesler also participated in the 2008 Summer Institute for the Arts & Humanities, "Media and the Senses." This summer institute involves 20 students (identified competitively in portfolio reviews and in-person interviews) who each receive \$2,000 Mary Gates Scholarships for the duration of the program.

To further expand the student experience at the freshman and sophomore level, the Design faculty organize and support CLUE (Center for Learning and Undergraduate Enrichment) sessions. Faculty select CLUE mentors that are either undergraduate design juniors/seniors or graduate TAs in the relevant course.

For the past 5 years, the Division of Design has offered the ‘Design program in Rome’. As the courses in the Division of Design are sequentially linked, this is the only possibility for students to experience study abroad during their time at the UW without causing an interruption to their studies. Approximately 15 undergraduate and graduate students are enrolled in the program for a period of five weeks, prior to the start of Autumn quarter. In addition to experiencing contemporary Italian design and culture, students research and visit historical sites, tour factories and studios, as well as complete photographic and design assignments.

4.10.1 Student Recruitment in the Division of Design

Describe how the Division of Design recruits undergraduate and graduate students, in general, and any additional efforts to recruit students from under-represented groups.

In the past ten years the School of Art has reviewed and streamlined its graduate recruitment practices. Previously we offered the same basic financial recruitment package to applicants in all three Divisions. In the past few years, however, we have moved away from a one-size-fits all recruitment package and have been able to target grad support based on the diverse needs of prospective applicants in Art, Art History and Design. Now when faculty recruit they have the option of targeting student needs in ways that will benefit the graduate student and the program.

In general, demand for the undergraduate and graduate design majors has been robust and consistent. However, the Design Division maintains active recruitment efforts in order to ensure a large, qualified pool of applicants.

In 2003, faculty designed and produced an award-winning program promotion, which was distributed to design scholars and professionals at conferences, open houses, lectures, workshops and other design events. Additionally, over the past 10 years, the Division has designed and revised several program web sites. Each revision has expanded the quantity and quality of information available to potential students. Our website is the most cost-effective way to inform and attract the largest possible group of potential students.

The Division hosts a series of open houses every academic year for potential undergraduate and graduate students. At these open houses, program work is displayed, and students and faculty are available for informal discussion. Additionally, the Division maintains a year-round rotating display of student work on the 2nd floor of the Art Building.

Design faculty publicize design student events and awards to the UW community and the general public, building recognition and interest in the design majors, both graduate and undergraduate. For example, the ID program organized a highly successful “Trapster” student design competition, which was featured on the front page of the *Seattle Post-Intelligencer* (January 22, 2009). Additionally, the IxD program hosted a public presentation of the “LEGO Mindstorms Robots” design course; the final student projects were featured on KING 5 TV. In the VCD program, several of Kristine Matthew’s environmental projects (such as *Open to Question* and *The WANT Store*) have been featured in the local, national and international press, as well as in radio.

In Fall 2009, Design faculty Dominic Muren offered an introductory 100-level design course for UW freshman as part of an ArtsLink package. This effort should increase the pool of native freshmen interested in the design majors, particularly Industrial Design.

Faculty strive to be active and visible to both design scholars at premiere design institutions, as well as to professionals in the field. In this way, faculty enhance both their individual reputations as well as the reputation of the program. As a result of their research, practice and teaching, Design Division faculty have been invited speakers at conferences,

design firms, government and non-profit organizations and academic institutions.

In terms of under-represented groups, Design faculty have participated in GEAR UP (Gaining Early Awareness and Readiness for Undergraduate Programs) and supported the activities of GO-MAP (Graduate Opportunities and Minority Achievement Program). Design faculty also helped Maurice Woods, VCD graduate 2005, to develop the *Inneract Project*, a design experience for disadvantaged inner-city youth. *Inneract Project* is a design workshop for disadvantaged middle school students; it encourages inner-city students to consider graphic design as an attainable profession. After finding employment in San Francisco, Maurice introduced the *Inneract Project* to the San Francisco Bay area. It continues today with overwhelming success.

Please see *Appendix G: Graduate Recruitment Packages* for an accounting of the packages that the Division of Art History has to offer potential graduate students.

4.10.2 Academic Progress in the Division of Design

Describe how the Division of Design works with undergraduate and graduate students to ensure steady academic progress and overall success in the program.

Every effort is made to prevent academic difficulties. Faculty carefully select the most suitable students (via our selection course, Art 166: *Design Foundations* and the Design Entrance workshop) for the design majors based on their intelligence, creative ability, work ethic and ambition/drive.

In all courses, faculty strive to make student expectations and the criteria for evaluation clear, in their syllabi, during class presentations, and on websites. Courses are sequenced so that introductory concepts, theories and working methods are solidified before later, more complex and sophisticated work is attempted.

Faculty also strive to create a safe, nurturing environment that supports student collaboration and peer-to-peer learning. Design studio spaces are accessible to all design majors after hours to encourage group working sessions before and after class.

Faculty further encourage informal mentoring between upper and lower classes, and between graduates and undergraduates. Faculty make studio space available for “All-Class Crit” events, and invite seniors to critique juniors when possible. Faculty also select and fund senior undergraduates and graduate students to act as CLUE mentors and student assistants in order to support entering freshmen.

In general, design faculty remain in close contact with students. Students are encouraged to meet with faculty in class and during office hours. Students are also encouraged to communicate with faculty via e-mail.

If a student’s progress begins to falter, faculty notify the student as soon as possible to discuss and remedy the situation. If a student continues to have academic difficulties, they are then asked to meet with a group of program faculty and further discuss their situation. Based on individual circumstances, faculty can then advise students on ways they might improve their academic approach and performance. At these conferences, students are made aware of the services of the UW Disability Office and the UW Counseling Center.

4.10.3 Career Planning in the Division of Design

Describe how the Division of Design works with undergraduate and graduate students to prepare them for the next phases of their academic or professional lives.

Design students are encouraged to attend the professional events of the AIGA (American Institute of Graphic Arts) and the IDSA (Industrial Designers Society of America), especially

portfolio reviews/competitions. Students also meet a wide variety of professionals (often UW design alum) who act as guest critics and/or guest faculty during the course of their studies, especially when faculty organize collaborations with firms (for example, Microsoft, Boeing, T-Mobile and Fluke). Contacts with professionals help to prepare students for their future design practice, and build their knowledge/contact list of potential employers.

At the end of the senior year, all design undergraduate students (ID, VCD and DS) complete a senior capstone project that is exhibited to the public and promoted to the professional design community and local, national and international design scholars.

Similarly, all graduating MFA students prepare a public presentation and exhibit of their thesis project. The undergraduate and graduate presentations and exhibits are promoted to local, national and international design scholars/professionals. For example, the Division hosts a specific “Professional Night” during the combined BFA/BA/MFA design exhibition, where students display/discuss/explain their work and meet potential employers.

Graduation portfolios and professional materials (resumes, cover letters and promotions) are prepared by all students and reviewed by faculty and design professionals during courses/workshops/seminars on professional practice. Students are required to complete an online web portfolio that is also promoted to design professionals/scholars as part of the combined BFA/BA/MFA exhibit.

Design internships at professional design studios/corporations are strongly recommended, and often facilitated/organized by Design faculty. Faculty frequently support design research for both undergraduates and graduate student, especially in support of non-profit organizations, with grants and/or endowment and scholarship funds.

Faculty encourage MFA students to publish their work in the design press and to present at design conferences. Design faculty also work closely with graduate students to promote their thesis research/writing. Notable public presentations include graduate student Leslie MacNeil’s paper, “The Use of Ethnography in Visual Communication Design” at 2009 DD4D (*Data Designed for Decisions*), a joint conference of the IIID (International Institute for Information Design) and the OECD (Organization for Economic Cooperation and Development) in Paris, France; and graduate student Sean Bolan’s presentations at the AIGA education conferences, *Future History 3: 21st Century Curriculum* and *Social Studies: Educating Designers in a Connected World*, where he presented, “Understanding Design: Cultivating Undergraduate Design Research,” a paper that examines the pedagogical implications of introducing design research into undergraduate design curriculum.

After graduation, alumni are invited to subscribe to a UW design jobs website maintained by Design faculty. Faculty also formally and informally refer and recommend both undergraduate and graduate students to specific academic and professional contacts/offices.

5. Scholarly Impact

5.1 Division of Art: Scholarly Impact

5.1.1 Faculty Research/Creative Work in the Division of Art

Describe the broad impact of faculty members’ research and/or creative work. Note specific individuals and how their work embodies the unit’s mission, or distinguishes the unit from those at peer institutions.

Faculty are involved in an impressive range of creative research activities; their significant impact is evidenced by the quality and quantity of exhibitions venues (over 500 exhibitions of faculty work [at least 164 solo exhibitions] since 2000, many in major museums and galleries), collections, commissions, publications, lectures, residencies and awards at the national and international level.

Faculty are primarily engaged in studio-based research resulting in the creation of original works of art. Creative practices are informed by a range of perceptual, material and conceptual investigations, including human interaction and the environment; the history and evolution of ideas; media history; juxtapositions of obsolete and contemporary technologies; time and duration; Asian-American history; public art; political activism in contemporary art; memory; history of optics; social science and healthcare; visual organization principles; and the nature of representation.

Faculty are extremely active in local, regional, national and international organizations, contributing their expertise as speakers, jurors, peer reviewers, board members, visiting artists, publication editors, and curators. Faculty artwork is discussed in numerous textbooks, books, academic journals and news publications and faculty also contribute scholarly writing and media content. Through these activities, faculty members participate in shaping the dialogue in their fields and public discourse.

For more on Art faculty research, please see divisional sections in Appendix J: Faculty Research.

5.1.2 Student Accomplishments in the Division of Art

Are there any student accomplishments (undergraduate & graduate) that have had broad impact on the field?

Graduates are professional artists, tenure-track faculty, museum administrators, art directors, curators, primary and secondary teachers, and in numerous other professional arts positions. BFA graduates are regularly admitted to competitive graduate schools in studio art, medicine, law, animation, architecture, design, art therapy, and art education.

There have been thousands of exhibitions by BFA and MFA graduates in galleries, museums and collections worldwide, including the most prestigious and established galleries and museums. Graduates play a large part in sustaining and creating the cultural heritage of the region and state. A large percentage of gallery exhibitions in Seattle feature UW graduates; Division of Art graduates are the recipients of a large proportion of Artist Trust grants, 4Culture Awards and Washington State Fellowships, along with numerous national recognitions, including two Fulbright Scholarships and a Guggenheim Fellowship.

For more on Art student accomplishments, please see divisional sections in Appendix K: Select Student Accomplishments.

5.1.3 Responses to Changes in the Field in the Division of Art

In what ways have advances in the field or discipline, changing paradigms, changing funding patterns, new technologies and trends, or other changes influenced research, scholarship, or creative activity in the unit?

Art making continually responds to changing paradigms. The Division of Art actively embraces new technologies in the classroom and in research, while continuing to honor traditional practices.

Curriculums have been substantially revised to incorporate digital technologies; for example, Art 140 classroom seats are not limited to the number of enlargers; photography can now be taught to larger numbers of students (beyond the traditional class of 16) with the use of a website, blog, on-line submissions, campus digital printing facilities and external print bureaus. Ironically, while this adjustment is possible due to technical changes, the curriculum is now even less focused on the mechanics / techniques of image production, but on emphasizing visual literacy and critical thinking. Art 191: *Color Studies* (trialed in Summer 2009) will bridge traditional and digital studio practice; collage and color mixing will be done both traditionally and in Adobe Illustrator. All areas have incorporated digital technologies: ceramics, sculpture, glass, painting, photography and IVA students make digital videos, images and photographs. Professional practice instruction now includes training in electronic media.

New interdisciplinary curricular strategies reflect trends in contemporary art practice.

The interdisciplinary graduate seminar Art 590 is a 25-credit series for graduate students in Photography, Glass, Sculpture and Ceramics. With rotating Divisional faculty, it serves to provide a forum for ideas that span mediums and disciplines. The recently formed 3D4M consortium of ceramics, sculpture, public art, and glass share curricular goals and resources. The Interdisciplinary Visual Arts BA is also quite relevant to the changing paradigm of contemporary arts practice.

Staying abreast of continually evolving technologies is important, while challenging, given the current lack of resources available for training and equipment upgrades. Social networks, websites, virtual spaces, installation practices, and interactive displays are being embraced as valid forms for artistic production, but these evolving forms should also be addressed with additional faculty hires. Given the reduction in arts funding for travel, shipping, production and catalogue publications, these contexts are becoming more integral to arts practice. Therefore, guidelines for tenure and promotion also need to evolve to acknowledge new forms of public exhibition, access and review.

Changes in divisional curriculum has meant that the time available for research has been impacted: faculty are teaching larger classes that require more time to prepare, administrate and assess, and technical staff reductions mean that some faculty spend more time fulfilling this function.

5.1.4 Collaborative Efforts in the Division of Art

List any collaborative and/or interdisciplinary efforts between the unit and other units at the University or at other institutions, and the positive impacts of these efforts.

The Division of Art faculty benefit greatly from connections to a wide range of disciplines and modes of inquiry, including the other divisions in the SoA, other units in the university, and local, national, and international artistic communities. To foster such alliances, faculty and students routinely visit peer institutions and arts organizations and participate in regional, national, and international professional organizations, conferences and exhibitions. Regular visitors and guest lecturers to the division provide feedback and national and international perspectives. These activities directly inform curricular and research goals.

Within the university, the Division has co-sponsored visiting artists and scholars with Art History, Spanish and Portuguese Studies, China Studies and the Henry Art Gallery. There have been collaborations between Division faculty and scholars in Astrophysics, Anthropology, Bioengineering, Computer Science, Music, DXArts, Geography, Disability Studies, Rehabilitation Medicine, Film Studies, China Studies, International Studies, American Ethnic Studies and Comparative History of Ideas. These collaborations have been rewarded with grants, awards, exhibitions and invited lectures.

Art Division faculty engage in a range of artist residencies, mentorships, and teaching abroad programs in venues near and far, including the Seattle Department of Transportation; the Pilchuck School of Glass and the Watershed Center for Ceramics in Maine; Pingyao, Shenzhen, Qing Dao, Hangzhou, Datong and Changchun, China; Denmark; Sydney, Australia; Paris and Toulouse, France; Santiago, Chile; and Rome and Florence, Italy.

For further examples of collaborative efforts in the Division of Art, see Appendix J: Faculty Research.

5.2 Division of Art History: Scholarly Impact

5.2.1 Faculty Research/Creative Work in the Division of Art History

Describe the broad impact of faculty members' research and/or creative work. Feel free to note specific individuals and how their work embodies the unit's mission, or distinguishes the unit from those at peer institutions.

Faculty research and scholarly expertise encompasses an unusually broad range of both Western and non-Western traditions and contemporary practice, including visual arts of Africa and aboriginal Australia, nineteenth-century American art, British Victorian art, twentieth-century architecture, Buddhist visual culture in Japan and East Asia, seventeenth-century Italian sculpture, arts of South Asia, Roman art and archeology, sixteenth-century Italian Renaissance art, Pacific Northwest Coast Native art, twentieth-century European abstract painting, legal and ethical issues in the visual arts, art and archeology of Bronze Age China and contemporary American art. Faculty scholarship in the Division of Art History ranks among the broadest and most diverse of any comparable faculty group in the U.S. The Division is especially distinguished by its contributions to Asian and Native American art history, working with local artists, strong collections in the Pacific Northwest, and the highly ranked China, Japan and South Asian programs of the University of Washington Jackson School of International Studies. Records of professional activities and publications for all faculty are robust and competitive, as demonstrated by the numerous national and international fellowships and awards received by individual faculty.

For more on Art History faculty research, please see divisional sections in Appendix J: Faculty Research.

5.2.2 Student Accomplishments in the Division of Art History

Are there any student accomplishments (undergraduate & graduate) that have had broad impact on the field?

Current Art History M.A. and PhD candidates have recently presented papers at venues ranging from the 2008 and 2009 College Art Association Annual Conference to the British Association for American Studies Postgraduate Conference, Native American Studies Association Conference, Hawaii International Conference on Arts and Humanities, "Theatricality and European Painting" Conference, University of St. Andrews, Scotland and the Haida and Tlingit Clan Conference, Sitka, Alaska. Their articles and papers have appeared in a similarly diverse range of publications, among them Museologies, CAA Online Reviews, Art Criticism, American Indian Culture and Research Journal and Victorian Periodicals Review. Honors and awards for this group include paid internships at the Smithsonian Institution and the National Gallery, Washington, D.C.

For more on Art History student accomplishments, please see divisional sections in Appendix K: Select Student Accomplishments.

5.2.3 Responses to Changes in the Field in the Division of Art History

In what ways have advances in the field or discipline, changing paradigms, changing funding patterns, new technologies and trends, or other changes influenced research, scholarship, or creative activity in the unit?

The future of print publications, disciplinary negotiations between art history and broad studies of visual culture, new image technologies and assessing an increasingly global spectrum of visual production are major concerns for U.S. art historians. Responding to these issues, the division has expanded the global scope of introductory-level survey courses and developed new surveys in Asian art history (the addition of a South Asian survey is planned for 2010-11). Divisional faculty participate in the university's Exploration Seminar program, which offers students intensive periods of study in foreign countries, and new graduate students are introduced to recent methodological shifts in the field involving, for

example, re-thinking attempts to construct a single intellectual edifice for all of world art. The division's curriculum includes analysis of current debates about cultural heritage and cultural property and the future of the universal museum, as well as a focus on the concept of "culture" itself. Examining a wide historical range of images, faculty collectively focus on expanding student awareness of the way images work. Like many in the field, divisional faculty see attaining this skill as crucial in contemporary culture, not just because information about the world is increasingly offered in visual form, but because we all interact more and more with totally constructed visual experiences. To further this learning objective, faculty work with the School of Art Image Library to create digital resources tailored to individual curricular initiatives. (There are currently more than 50,000 new digital images in the library's main collection, augmented this year by the acquisition of ARTstor and other image databases.) Faculty also consult with the university library system regarding reproduction of works of art. Given copyright restraints on the distribution of digital images, faculty advisors work with library professionals to assure that print will remain a primary visual resource for the foreseeable future.

5.2.4 Collaborative Efforts in the Division of Art History

List any collaborative and/or interdisciplinary efforts between the unit and other units at the University or at other institutions, and the positive impacts of these efforts.

Faculty collaborate with the Burke Museum and Henry Art Gallery on a regular basis to coordinate class content with current exhibitions, and lecture formally and informally in the education programs of both institutions. Partnering with the UW Simpson Center for the Humanities, faculty organize conferences and symposia, most recently a symposium organized by Professor Laird and Classics faculty in connection with the 2008 "Roman Art from the Louvre" exhibition at the Seattle Art Museum. The current chair of Art History is a member of the Simpson Center Executive Board, which awards grants to support interdisciplinary activities on campus. Our Japanese, Chinese and South Asian art historians are members of the Jackson School interdisciplinary faculty, where they work in concert with their colleagues to develop resources such as "Silk Road Seattle." Sponsored by the Simpson Center, this multidisciplinary project is a major internet public education resource exploring cultural interaction across Eurasia from the beginning of the Common Era (A.D.) to the 17th century. Together with faculty from Anthropology and American Indian Studies, Professor Robin Wright, our specialist in Native American Art History, spearheaded the development of the Bill Holm Center for Northwest Coast Art at the Burke Museum in 2003. The Center funds graduate fellowships, lectures and exhibitions, and awards visiting artist research grants. Professors Wright and Failing are members of the Museology Program interdisciplinary faculty; divisional faculty hold joint or affiliate appointments in Anthropology, Architecture, Classics (several art history classes are offered jointly with Classics or taught by Classics faculty), European Studies, French and Italian Studies, Comparative History of Ideas and the Comparative Religions Programs. The division collaborates with the American Art Council at the Seattle Art Museum in executing the division's program of visiting scholars in American Art history. Funded by the Blakemore Foundation with matching tuition waivers from the College, Asian art history graduate students serve as paid interns at the Seattle Asian Art Museum. Hundreds of undergraduates have been introduced to the Way of Tea in art history's classes offered by scholars from the Urasenke Foundation, Seattle. Professor Meredith Clausen's City and Buildings online database (www.washington.edu/ark2/) facilitates collaborations among an international community of students, faculty and other scholars working in the field of architectural history. This publically accessible, widely utilized photographic database of

building and cities around the world now contains over 5,000 images, and is regularly expanded with contributions from scholars all over the globe.

5.3 Division of Design: Scholarly Impact

5.3.1 Faculty Research/Creative Work in the Division of Design

Describe the broad impact of faculty members' research and/or creative work. Feel free to note specific individuals & how their work embodies the unit's mission, or distinguishes the unit from those at peer institutions.

The growth of the design field and the sustenance of educational programs are directly dependent upon the creation of new knowledge for and about design. In the UW Division of Design, faculty research has typically fallen into the category of applied research (research that addresses how knowledge can be responsibly applied to consequential problems). In this area, faculty scholarship typically manifests itself in the following two forms:

- Design consultation and professional practice: consulting for the design industry, corporations or public service clients. In the Division of Design, faculty projects over the past 10 years include: 1) work completed for UW departments/organizations, such as the Foster School of Business, the School of Music, the College of Engineering, the Program for Creative Writing, the Simpson Center for the Humanities, UWEB-University of Washington Engineered Biomaterials, and the Henry Art Gallery; 2) work completed for regional, national and/or international corporations, such as Microsoft, Boeing, Samsung, BMW, Siemens, Chronicle Books, Wiley-Blackwell and Michael Graves Associates; 3) work completed for government agencies, such as the National Security Agency, National Parks Service, and the U.S. Air Force Research Laboratories; and 4) work completed for non-profit organizations, such as Group Health, Experience Music Project, The Museum of Contemporary Art–Los Angeles, and the American Civil Liberties Union. In this context, the stature of the client and/or recognition of the importance and quality of the work (i.e., publication of the work in major design journals and annuals) establish the UW Division's high level of merit.

- Independent design work: freelance, creative work done without a client. In the Division of Design, faculty have been recognized for many independent/conceptual designs completed for national and international design competitions, such as the Taiwan International Design Competition, the Seoul/Korea Design Competitions, the Red Dot Design Competition, the International Bicycle Design Competition, and the LG Design Competition. In these venues, faculty expertise has been verified by the receipt of numerous regional, national and international medals and awards.

Besides what might be termed “the scholarship of application,” the Division is also developing a growing interest in theoretical design — the ever-growing body of knowledge that explores the relationship of design to the world. In this area, faculty scholarship typically manifests itself in publications and presentations that:

- Provide new information or ways of using new information for designers and/or their clients; Investigate or increase the understanding of form-giving, or the processes of form-giving
- Question existing theories of design or suggest revisions to theories and concepts of design

In the area of theoretical design research, faculty have published papers in leading design journals, and authored/co-authored books for major publishing imprints (such as Yale University Press and Elsevier.) Faculty have also presented papers at international, national and regional conferences in design. The stature of these presentation events and the quality of the publications establish the Division's merit.

For more on faculty research in the Division of Design, please see Appendix J: Faculty Research.

5.3.2 Student Accomplishments in the Division of Design

Are there any student accomplishments (undergraduate & graduate) that have had broad impact on the field?

Both undergraduate and graduate alum of the UW Division of Design are highly sought after by prominent regional, national and international corporations and design consultancies. A select list of firms that employ UW Design alum includes:

- **Leading Design Consultancies**, such as Digital Kitchen, Fitch, Frog Design, Hornall Anderson Design Works, IDEO, Landor, Lippincott, Liska + Associates, Meta Design, Methodologie, Moto Development Group, Pentagram, Stratos, VSA Partners, WongDoody and ZIBA Design.
- **Software and Technology Firms**, such as Adobe, Apple Computer, Microsoft, NCR and SAP.
- **Retail Corporations**, such as Amazon.com, Nordstrom, REI, and Starbucks.
- **Manufacturing Firms**, such as Boeing, Chef'n, Columbia Sportswear, Fluke Electronics, Henry Built, Phillips Healthcare, and Resolute Lighting.
- **Architectural Offices**, such as Callison Architects, Mithun, NBBJ, and Zimmer Gunsul Frasca.

A small percentage of the Division's undergraduate students (from 2002-2008, a total of 9% in VCD and 3% in ID) continue on to graduate school in both design and non-design disciplines. A select list of attended graduate programs includes: New York University (MFA in Visual Culture and Theory), Pratt Institute (Master of Professional Studies in Design Management), Nanyang Technological University in Singapore (MSc in Entrepreneurship and Innovation), Rutgers University (MBA), and Yale University (MFA in Graphic Design). Numerous undergraduate and graduate students from the UW Division of Design have won regional, national and international awards in design competitions, and have had their work published in leading design journals and annuals. The Division's graduate students have had papers selected for presentation at educational conferences, such as the AIGA (American Institute of Graphic Arts) regional education conferences, and the IIID (International Institute for Information Design) Vision Plus conference.

A large percentage (35% from 1996-2008) of the Division's MFA graduates are involved in design education as either guest faculty, thesis committee members and/or ex-officio thesis advisors. Additionally, 15% of our MFA alum are employed as full-time, tenure-track faculty at colleges and universities in the United States and abroad.

Of particular note is MFA alum Maurice Woods (BFA 1995, MFA 2005), an African American alum currently employed at Pentagram San Francisco. Maurice has developed a non-profit program, *Inneract Project*, which promotes design to underserved, inner city middle school students. This program has received significant recognition, with profiles in several journals, including @issue, and the receipt of a CBS Jefferson Award.

For more on Design student accomplishments, please see divisional sections in Appendix K: Select Student Accomplishments.

5.3.3 Responses to Changes in the Field in the Division of Design

In what ways have advances in the field or discipline, changing paradigms, changing funding patterns, new technologies and trends, or other changes influenced research, scholarship, or creative activity in the Design Division?

The way in which humans connect and communicate in the twenty-first century has fundamentally changed, due to the move towards networked communication (i.e., social and professional websites, customized information/news feeds, the blogosphere, etc.) Rather than designing single products and/or artifacts, professional designers are increasingly asked to develop systems and frameworks that enable users to create their own content and shape their own tasks and identities. Such a phenomenon offers rich possibilities for both theoretical and applied design research. Faculty in the UW Division of Design have taken advantage of the many opportunities to explore this new field by

designing online tools, forums and complex websites; developing new digital/networked products; and constructing interactive environments, as described in *Appendix J: Faculty Research*.

While the trend towards digital systems opens new possibilities, it also threatens to eliminate older, more traditional vehicles, such as print publication. It seems likely that some portion of the already limited number of scholarly and professional design publishers will not survive a digital transition. In this event, guidelines for tenure and promotion of design faculty will need to be revised to ensure that faculty and administration agree on what is considered high-quality and/or meritorious professional recognition and publication. Because of the constantly evolving nature of design and communication technology, it can be difficult for faculty to stay up-to-date in the requisite areas, not to mention the overwhelming mass of optional technologies and software. However, it is vital for Design Faculty to have professional development funds that allow them to attend lectures and seminars on design and new technology. Similarly, Design Faculty need financial support to acquire and update the base level of software and computing equipment that is standard in the design profession. Unfortunately, both professional development funds and faculty workstation funds have been negatively impacted by UW budget cuts.

5.3.4 Collaborative Efforts in the Division of Design

List any collaborative and/or interdisciplinary efforts between the unit and other units at the University or at other institutions, and the positive impacts of these efforts.

Design has always been a collaborative discipline. However, changes in design and technology (as described above) and the increasing complexity of design problems has amplified the need for partnerships. The sub-disciplines of Visual Communication Design, Industrial Design and Interaction Design have begun to merge, making interdivisional collaborations both more necessary as well as more attractive, for both teaching as well as research.

Additionally, the discipline of design has evolved beyond aesthetics and form-giving to include awareness and study in the complementary fields of Informatics, Computer Science, Psychology, Ethnography, Business and Sustainability. Therefore, design faculty have been actively seeking research/teaching collaborations with both science and humanities faculty in the UW departments of Architecture, Computer Science & Engineering, Human Centered Design & Engineering, Informatics, Information Management, Information Science, and the Comparative History of Ideas.

Teaching Collaboration

ART 383, 482 and 483: Three interaction design courses taught annually in a Fall, Winter Spring sequence by Asst. Prof. Axel Roesler, IxD. All three courses are open to students in Design, Computer Science & Engineering (CSE), Informatics, Human-Centered Design & Engineering (HCDE) and Communications, with the goal of encouraging interdisciplinary collaboration. These classes have resulted in two significant design awards for team projects: Best Design Concept Award, Microsoft Design Expo 2008, and the bronze award in the student category of the 2008 International Design Excellence Awards (IDEA) awarded by the Industrial Designers Society of America (IDSA), sponsored by *Business Week*.

Design/Research Collaboration:

UW School of Medicine, Institute for Simulation and Interprofessional Studies (ISIS) project research grant (\$56K) (2009–present). Assistant Professor Axel Roesler is collaborating with

the UW Medical School to develop an interface for a real-time documentation device for medical emergencies.

Intel Research Laboratories, Seattle, (\$20K) research grant (2009 – present) Assistant Professor Axel Roesler is collaborating with Intel to develop new Interaction Methods and User Interfaces for the Home of the Future.

University of Washington Foster School of Business Design Installation (2008–present) Associate Professor Karen Cheng, and Assistant Professor Kristine Matthew, are developing an interactive design installation (\$470,000) for the new Paccar Hall/Foster Business School building currently under construction (opening Autumn 2010).

Sento at Sixth and Main: Preserving Landscapes of Japanese American Heritage (1998–2004) Collaborative research project with Assoc. Prof. Gail Dubrow, Urban Planning. This book documents ten sites of Japanese-American heritage in Washington and California. Two collaborative grants funded this project: \$9K from the UW Simpson Center for the Humanities and \$10,000 from the Graham Foundation for Advanced Studies in the Fine Arts. The first edition of this book was exhausted in April 2003; a second printing was published by the Smithsonian Institution Press in Fall 2004.

Collaboration with Outside Institutions

The Industrial Design program is in the process of developing a student exchange program with the University of Wuppertal and the University of Schwabisch Gmünd. Both programs are exceptionally strong in Industrial Design (ranked first and second in an industry survey of creative degree programs in Germany).

2001 Hewlett Global Classrooms grant: (\$25K) Prof. Christopher Ozubko and Prof. Douglas Wadden organized a collaborative design program between students of the UW Design program and students of Tsinghua University's Academy of Arts and Design (see <http://courses.washington.edu/gcvcd>). Their grant enabled Seattle students to visit China for one week to participate in an exhibit of the completed posters at Tsinghua University, and to allow the two groups to discuss and critique the work.

Seattle ICOGRADA Design Week 2006: As Education Chair of this international design conference, Prof. Christopher Ozubko was responsible for organizing and supervising the successful student workshop that addressed “United Nations Millennium Development Goals.” ICOGRADA’s professional and associate members represent the national design associations and promotional bodies in 49 countries; designers from Africa, Asia, Australia, Canada, Europe, Latin American, the Middle East, as well as the U.S. were in attendance. Founded in 1963, ICOGRADA is a global, voluntary assembly of associations concerned with graphic design, visual communication, design management, design promotion, and design education. ICOGRADA promotes graphic designers’ role in society and commerce worldwide. The 2006 conference was the first ICOGRADA Design Week to be held in the United States.

5.4 Mentoring Junior Faculty

How does the unit work with junior faculty to maximize their success?

Junior faculty attend Faculty Fellows, a two-week orientation for new faculty on campus, held the autumn before they begin teaching; faculty colleagues review their classes annually; the School of Art Director and divisional chair confer with junior faculty annually about their research, teaching and progress toward tenure. This process, documented in written reports, is carried out for all junior faculty. Divisional faculty provide informal

mentoring between junior and senior faculty. Additionally, the division takes advantage of UW-sponsored programs such as CIDR's *Quarterly Forum on Teaching*, and the College of Arts & Sciences' Junior Faculty Development program, which assists junior faculty in their professional development by providing them with time and opportunity to enhance their scholarly and teaching careers. As part of this program, each faculty member receives one course release time and one month's summer salary, or the equivalent, for research. Prior to 2009, junior faculty received two course releases and two month's summer salary (one course and one month salary taken before reappointment, the second taken after). Budget cuts caused the College to cut this support in half.

The College also provides start-up funds to establish the faculty's workstation and other curricular needs, and new faculty are carefully integrated into the divisional curriculum to maximize success. Additionally, junior faculty are encouraged to attend (along with the director) a tenure and promotion workshop sponsored by the College that outlines expectations prior to going through the process

5.5 Faculty Recruitment

What specific strategy has the unit employed to recruit, and support the career success of, faculty members from under-represented groups? To what extent has the unit been successful in diversifying its faculty ranks?

When the School has a search for a permanent faculty position, or when hiring guest faculty to teach, individuals from under-represented groups are encouraged to apply in a number of ways. Faculty contact colleagues at other institutions to announce positions and efforts are made to advertise in a wide range of venues to attract a large candidate pool. Faculty also develop relationships with potential faculty members from under-represented groups interested in working/collaborating with SoA programs. Active participation in international/national conferences where a diverse group of speakers/representatives are presenting or attending helps expand the School's profile and allows faculty to meet potential candidates. The School's faculty also participate in the UW College of Arts & Sciences Diversity Committee and ask for advice from other departments/units/programs. The Divisions maintain contact with the diversity resources and organizations in Art, Art History and Design (such as the AIGA Diversity Task Force) to stay informed on diversity issues.

6. Future Directions

6.1 Division of Art: Future Directions

6.1.1 Direction for the Division of Art

Where is the Division of Art Headed?

The Division and the programs within will continually evolve with new technologies, advancements in the field, curricular developments, and School and College initiatives. The Division of Art is in the midst of multiple transformations. Some are by design, some dictated by circumstance. Taken together, they form the basis for the division's future shape and function.

6.1.2 Goals and Planning for the Division of Art

What opportunities does the Division of Art wish to pursue and what goals does it wish to reach?

How does the Division intend to seize these opportunities and reach these goals?

- Provide a stimulating intellectual environment;**
- Foster faculty excellence in creative work, research, teaching, and service;**

- Provide a rigorous education, stressing breadth and depth, for our majors and graduate students so that they will be nationally and internationally competitive upon graduation;
- Provide challenging general education courses to students in the College of Arts & Sciences and the University;
- Foster connections with other units at this university and with local, national, and international art communities.

To meet these goals, the Division would like to pursue visiting artist / scholar opportunities, faculty hires, recruitment scholarships for graduate students, increased internship opportunities for students, large course development, facility expansion and upgrades, and travel and production support for graduate students and faculty.

Faculty numbers have fallen from 22 to 19.5 since 2000; position allocations have not kept pace with curricular initiatives and faculty retirements. Diversity of artistic disciplines and generational vitality have eroded.

Future hire requests will recognize the demands and changes in the contemporary art world, technology, the student body and the university - and will be designed to attract the best, most dynamic emerging artists with interdisciplinary links across program disciplines and the capabilities to teach large undergraduate courses.

Faculty will continue to develop connections that reflect the interdisciplinary nature of contemporary art to better serve both faculty and students. For example, in 2006 the faculty of Ceramics, Public Art and Sculpture (joined by Glass in 2008) formed a new consortium (3D4M) to merge curriculum goals and to explore interdisciplinary exchange revolving around material study, concepts and critical dialog in a studio-based environment.

Social, economic, technological and demographic conditions will continue to impact the division. In addition to reduced operations budgets, there is a definite decline in available arts funding and arts writing regionally, nationally and internationally; consequently, research opportunities such as exhibitions, artist-in-residencies, grants, project development assistance towards materials, publications, shipping and travel, and speaking engagements are reduced. These conditions will especially impact junior faculty as opportunities contract. Given changing circumstances, faculty will revisit measurements for tenure and promotion to include recognition of the vitality of Seattle and the Northwest as a major arts region - and expanded forms of valid art making and exhibition practices.

In response to decreased funding for visiting artists and the desire to provide further offerings for our students in contemporary issues in the arts, initiatives such as *Art 361: Critical Ideas in Contemporary Art* are being developed. This 150 student course will survey critical issues in contemporary practice and feature a weekly itinerary of visiting artists.

It will be important to continue fundraising activities to address needs such as visiting artists funds, recruitment scholarships and research funding; this will require more faculty involvement due to the reduction in resources formerly provided by the College of Arts & Sciences Advancement team.

Recent space improvements in the Art Building have facilitated curricular development such as new flex-space large classrooms in the Art Building, the re-organization of photographic computer facilities, the shared School of Art Computer Center and the allocation of an IVA senior studio space. Painting and Drawing undergraduate spaces are on the third floor of the School of Art; graduate student studios and faculty studios are now housed at the School of Art Sand Point facility, along with a gallery accessible to the School of Art. Flex spaces are also available at Sand Point for Graduate and Faculty short-term use.

Facility upgrades and equipment maintenance are needed in the Art Building. Lack of space for student and faculty research, equipment needs and facility conditions remain

critical issues for 3D4M at the 3D4M studios especially with the recent addition of Glass as a studio practice. The Division will look to the Director and Advancement for assistance. As mentioned previously, staffing, facility and equipment maintenance is also an issue in the 3D Build Lab in the Art Building. The expanded nature of Photography and IVA studio practices require more project workspace for undergraduate majors.

In the short term, while the Division is committed to excellence and innovation, it will continue to consolidate, evolve and adapt to current economic realities until which time as it may move forward again.

6.1.3 Benefits and Impacts for the Division of Art

Describe the Division of Art's current benefit and impact regionally, statewide, nationally, and internationally. Given the Division's envisioned future, describe how reaching this future will augment that benefit and impact.

The Division serves 150 BFA majors, 300 BA majors and 25-30 graduate students in studio art. Approximately 4,500-6,000 credits hours are generated each year as General Education requirements in VLPA (Visual, Literary and Performing Arts).

Significant gains in the past few years, especially in the area of the BA degree, show a strong movement towards a vibrant and pluralistic mix of educational pathways reflecting a wide mix of student needs. Whereas the Division's last ten year review found a loose clustering of highly focused, but only peripherally related, specialty BFAs in the midst of a much larger population of an underserved BA population, our present mix offers a dynamic and flexible approach to specialty and interdisciplinarity, to the professional BFA and the liberal arts BA, and evolving mechanisms for the interrelationships between them. This robust and flexible approach to faculty, curricular and facilities resources will give the Division the ability to respond to changes within both the landscape of art practice and the challenging conditions of budgets and funding.

The Division will extend this pluralistic and multi-pronged approach to the teaching of non-majors within the College of Arts & Sciences, experimenting with large (65-150 student) and smaller scale Honors (20 student) Photography classes to students outside the SoA. Professor Jamie Walker pioneered the large-scale course with Art 120 in 1995 with 300 students. By offering select large studio classes the Division improves the potential applicant pool and provides quality studio art education options for more students (there is very high demand for Art classes - some courses currently deny over 200 students per quarter). In addition, these efforts allow us to maintain relatively small undergraduate studio art major classes (15-20), which the Division considers pedagogically essential.

Challenges to large class studio teaching include enlisting appropriate imaging technologies and designing meaningful critiques and effective assessment strategies at the expanded scale. Few existing pedagogical models exist nationally for this scale of studio teaching, although the Design Division provides relevant, innovative examples & experience.

The Division will continue to develop shared and interdisciplinary connections with the other divisions of the SoA, as well as to the College as a whole, reflecting the interaction of many of the faculty with research areas outside the School (*see Scholarly Impact: Collaborative Efforts*, 5.1.4). Faculty and alumni will continue to shape contemporary discourse through participation in boardrooms, juries, reviews, conferences, public lectures, media outlets and residencies in addition to the impact of their creative research and teaching on local, national and international levels and their employment in arts-related roles such as curators, gallerists, administrators, art therapists and arts editors.

Divisional faculty will continue to respond innovatively to the challenges that are presented, maintain a commitment to excellence in teaching and original research, and build upon accomplishments.

6.2 Division of Art History: Future Directions

6.2.1 Direction for the Division of Art History

Where is the Division of Art History headed?

A top priority is new support for the division's historical core in the Western tradition. Despite the loss of faculty specializing in Byzantine and Northern Renaissance art history in 2008 and 2009, the division has exceptional strengths in the fields of Roman (Laird), Renaissance (S. Lingo), and Italian Baroque art (E. Lingo). In rotation, these faculty specialists lead our Art History Field Seminar in Rome each Spring Quarter, offering undergraduates and graduate students opportunities to study and research key monuments and new archeological discoveries on site. Building an endowment to provide Rome Program scholarships is the division's next major fundraising frontier. Hiring priorities for the future include new faculty in 1) Western Medieval, 2) Asian-Pacific, 3) Northern European Renaissance and Baroque, 4) History of Photography, 5) Islamic art, and 6) Pre-Columbian art. Except for number one, these priorities are provisional, given uncertainties about retirement decisions.

6.2.2 Goals and Planning for the Division of Art History

What opportunities does the Division of Art wish to pursue and what goals does it wish to reach?

How does the Division intend to seize these opportunities and reach these goals?

The Division of Art History typically formulates its goals in response to specific challenges and new developments rather than following an *a priori* agenda. Accordingly, with the arrival of our new hire in South Asian art history in Fall 2009, a top priority for the division is to configure the resources of our faculty in Chinese, Japanese and South Asian art history to create one of the nation's top programs in Asian art history. This initiative will be carried out in collaboration with the new Center for Asian Art and Ideas under development at the Seattle Asian Art Museum and led by the museum's director emeritus, Mimi Gates. Among the goals for this initiative is creation of opportunities to introduce students to archeological field work in China. Another successful project, the Bill Holm Center for the Study of Northwest Coast Art at the Burke Museum, can provide the program with models for fundraising, outreach and community development.

Initial planning has begun for a major symposium, international in scope, with contributions from as many divisional faculty as possible, and papers to be published in a widely distributed venue.

The division plans to continue: 1) working with libraries to enhance collection-building and classroom applications of new imaging technologies, 2) actively soliciting new sources of funding for graduate-student support, 3) implementing a new forum for presentation of work by honors undergraduates, 4) lobbying local museums for substantial student internship opportunities, 5) offering more vigorous and systematic support to graduate students who pursue national and international fellowships (recent awards include three Fulbright fellowships; three Sainsbury Institute [London] post-doctoral fellowships and a Getty Curatorial Fellowship), and 6) working directly with local museums in a wide variety of educational initiatives.

Most of these future objectives are actively under development. Fundraising initiatives will involve following up on contacts with local collectors, many of whom have generously shared their private collections with graduate and undergraduate students. An endowment established in honor of art historian Constantine Christofides, the division's former chair and former School of Art Director, will support scholarships for study abroad. Professor Wang is in consultation with Mimi Gates, former director of the Seattle Art Museum, regarding plans for the new Center for Asian Art and Ideas at the Seattle Asian Art

Museum. The Division plans to invite the first Kollar Endowed Professor in American Art History to teach courses in the Division of Art History in 2010-11.

6.2.3 Benefits and Impacts for the Division of Art History

Describe the Division of Art History's current benefit and impact regionally, statewide, nationally, and internationally. Given the Division's envisioned future, describe how reaching this future will augment that benefit and impact.

Within the School of Art, the Division of Art History plays a unique interdisciplinary role by providing art history, studio and design students with an overview and critical assessments of visual traditions and recent developments that form the backdrop for current practice. This vantage point is especially relevant for students today, since many influential artists construct art forms that incorporate commentary (often ironic) on a wide range of traditional art-historical practices as well as visual practices identified with particular cultures (the influential work contemporary artist Takashi Murakami, for example). Art history majors also benefit from this grounding in contemporary practices, as well as from the experience of cross-cultural looking built into the requirements for the major.

The division serves 155 majors, 60 minors and 50 graduate students in art history. Our classes generate 24,000 credits hours per year that satisfy major education requirements for students majoring in Art, Art History and Design as well as General Education requirements in VLPA (Visual, Literary and Performing Arts), I&S (Individuals and Societies) and Writing for all campus undergraduates.

The division provides PhC-level instructors to augment the programs of UW Evening Degree and several regional colleges and universities, among them the Cornish College of the Arts, Seattle University and the University of Puget Sound, as well as PhD graduates who serve students in universities and colleges all over the U.S. Undergraduate and graduate interns support regional galleries, museums and public art organizations. Master's graduates utilize their skills to manage and develop digital image technologies, especially digital archiving, regionally and nationally. Graduates serve as curators and administrators in art museums from coast to coast, and their publications, like those of divisional faculty, benefit students and scholars nationally and internationally. The impact of graduates specializing in Native American art history has been especially significant: graduates of the program hold chief curatorial positions in the region's most prominent art museums.

6.3 Division of Design: Future Directions

6.3.1 Direction for the Division of Design

Where is the Division of Design headed?

The Division of Design is well positioned for future growth. In the undergraduate program, faculty have committed to teaching large freshmen and sophomore courses that generate significant undergraduate student credit hours. These large classes represent a unique approach to design education, which more typically involves less efficient faculty to student ratios. The Division is proud to note that these new courses have been rated very positively in student evaluations. As a side benefit, the large class size has also helped to inform and attract even more students to what are already high-demand majors.

However, to continue offering large undergraduate classes, the Division needs to fill vacancies and establish new faculty positions. Specifically, the division needs:

A tenure-track replacement for Professor. Douglas Wadden, who left the Division of Design in Spring 2008 to serve as UW Executive Vice Provost for Academic Affairs and Planning. While the Division has received replacement funds for Professor Wadden's absence, it is difficult to find guest faculty both capable and willing to teach large freshman/sophomore courses. Ideally, guest faculty in design should be positioned at the junior and senior levels, when students are working on advanced problems in an area of guest faculty expertise.

A third full-time tenure-track position in Industrial Design (ID). This position will enable the ID program to offer a new, large freshmen level class that introduces product design to both potential ID majors as well as complementary programs at UW (Engineering, Architecture, Computer Science, etc.). The Division will pilot a smaller offering of this course in Summer 2010. Furthermore, a third ID position is critical to improve administration and teaching in the ID program, especially the junior/senior level. The ID program has been limited since its inception by having only two full-time faculty members.

A second full-time tenure track position in Interaction Design (IxD). The Division has recently moved to eliminate the small Design Studies program, and reallocate the single Design Studies faculty member (spousal hire/Full-Time Lecturer Dominic Muren) to the IxD program, where he can form a two-person team with Assistant Professor Axel Roesler. This move uses faculty resources more efficiently, and more importantly, allows the Division to expand the highly popular three-course IxD studio concentration into a full undergraduate BFA degree. This new degree will allow the Division to serve the increasing number of students who are already seeking education, skills, and information about this high-demand industry. The proposed hire will expand the IxD faculty to three members, and enable the Division to offer a truly robust IxD curriculum. Note that the creation of an IxD program addresses the many corporations (for example, Microsoft) who have, for several years, expressed interest in supporting an IxD faculty position at the University of Washington.

If the Division receives more faculty resources, it will be able to expand its offerings. For example, design faculty have discussed the possibility of creating an evening or summer certificate program for local industry professionals, many of whom receive funding from their corporations to enroll in continuing education in design. Such a program could potentially generate much-needed income for the Division. Additionally, greater access to industry professionals would help with fund-raising efforts in development/ advancement. However, design faculty members have thus far been unable to pursue this initiative given their current teaching, research and service loads.

Additional Design faculty would also help to expand the Design graduate program. Faculty have discussed the creation of a new UW Design PhD program (currently, there are only four doctoral programs in VCD and ID in the United States, located at North Carolina State University, Illinois Institute of Technology, and Carnegie Mellon). However, the Division must prioritize improvement to the existing Design MFA program before it can pursue a new graduate-level offering.

The current Design MFA program has been successful in producing graduate alum who are highly sought after in both industry and academia. However, the MFA program currently co-enrolls MFA students in junior and senior-level undergraduate studios to partially fulfill graduate credit requirements. Such an approach is obviously limited, but the Division has been unable to increase graduate-level course offerings due to the lack of faculty resources. The quality of the UW Design graduate program is of critical importance, since Design graduate students serve as the teaching assistants (section leaders) in large undergraduate

course. While the current Design MFA applicant pool has been sufficient (50-70 per year in 2006-2009), the Division of Design desires to increase the overall size and quality of applicants via greater recruitment efforts. However, this initiative has been difficult to accomplish given the current lack of faculty resources, as well as meager recruitment funds.

Goals and Planning for the Division of Design

What opportunities does the Division of Design wish to pursue and what goals does it wish to reach?

How does the Division intend to seize these opportunities and reach these goals?

The Division of Design strives to be a rigorous, dynamic learning environment for undergraduate and graduate study in design, and a stimulating research environment for faculty. Specifically, the Division seeks to be:

- **A supportive learning environment with a strong sense of community**
- **Pre-eminent in teaching and advancing the study and practice of design**
- **Comprised of premiere faculty that are active in design research and practice**
- **Responsible for educating future designers, scholars and leaders in the field**
- **A center for design activity, linked with the academic and professional communities (business, industry, and public organizations and institutions)**

Design faculty are currently meeting the goals listed above. However, the division could produce even greater success by pursuing the following opportunities/initiatives:

1/ Increase the pool of qualified undergraduate and graduate student candidates.

If the Division receives additional faculty, it will be able to offer a new large, freshman-level design course to further drive demand to the already popular undergraduate design majors. Additional faculty will also help the Division to continue general publicity and student recruitment efforts, thus increasing the pool of graduate and undergraduate candidates. To further enhance student recruitment, the Division of Design needs to complete the NASAD (National Association of Schools of Art and Design) accreditation process. NASAD provides information to potential students and parents. The organization is closely allied to the AIGA (American Institute for Graphic Arts, the national VCD professional society) and the IDSA (Industrial Designers Society of America, the national ID organization.) IDSA requires universities to be NASAD accredited in order for ID students and faculty to participate in chapter activities.

2/ Improve the graduate design curriculum. If the Division receives additional faculty resources, it will be able to increase the number of graduate-level course offerings. New graduate-level courses could co-enroll students from allied departments at the University of Washington (such as CHID, Computer Science and Engineering, HCDE, Informatics, Psychology, Anthropology, etc.), thus increasing interdisciplinary collaboration and graduate student credit hours generated.

3/ Increase the student and faculty design activities that are linked to professional communities. The Division has collaborated with a number of corporations (such as Microsoft, Intel, T-Mobile, Boeing, and Fluke) on sponsored design projects. These sponsored projects have been excellent learning experiences for both graduate and undergraduate students, and have provided much needed funds for the Division. Additional design faculty will enable the Division to identify and pursue additional supporters in the professional community (companies such as Amazon, Adobe, Nintendo, Teague and Google have expressed interest in project sponsorship). Note that corporate-sponsored design projects also help the Division to recruit graduate students, as specific design research opportunities are both intellectually and financially attractive (projects can be included in

graduate student recruitment packages.) Sponsored projects also help to provide the Division with up-to-date facilities and equipment, and can assist faculty and students with travel and conference fees.

4/ Create a professional design outreach/continuing education program. If the Division receives additional faculty resources, it can pursue the development of a professional design program to be held during evenings or in the summer quarters. Such a program could raise much-needed funds, and could help the Division to develop strong industry support, especially the development of an endowment for new faculty hires.

5/ Distinguish the role of design by awarding degrees in Design. The division currently offers BFA and MFA degrees with concentrations in VCD and ID. The Division will request a transition to the degrees in Design (Bachelor of Design [**BDes**] and Master of Design [**MDes**]) following the completion of the 10-year review. The new degrees will distinguish Design from the area of Fine Art, and help to position the UW program in-line with other peer institutions.

The Division plans to discuss faculty requests with the Director of the School of Art by the end of 2009-2010. After discussion, the Division will request faculty positions from the College of Arts & Sciences as advised by the Director. The Division also plans to request approval for the NASAD accreditation process from the College of Arts & Sciences once the School of Art 10-year review process is complete, and simultaneously begin the process for transitioning from the BFA and MFA degrees to the Bachelor and Master of Design degrees.

6.3.3 Benefits and Impacts for the Division of Design

Describe the Division of Design's current benefit and impact regionally, statewide, nationally, and internationally. Given the Division's envisioned future, describe how reaching this future will augment that benefit and impact.

The Design Division has a long-standing reputation for educating BFA/MFA graduates who perform competitively in industry and academia. In 2005, the UW Design Program was ranked 13th in a survey of national design schools conducted by *Business Week*. A survey of UW design alum demonstrates the overall impact of the Division in the US and abroad:

BFA Alum in Visual Communication Design

(2002-2008, 148 graduates, 99% response rate)

Average Class Size: 21 students per year

71% found employment within 1 month after graduation

60% of working alumni are employed in corporations; 40% are in design studios

09% have completed a graduate degree

36% have worked for Microsoft (either contract or full-time)

37% have been placed by a contract design agency (top agency: Filter Talent)

55% remain in Seattle, and 76% stay in Washington State

21% work in California, Oregon, New York City or Chicago

03% work in countries outside the US

BFA Alum in Industrial Design

(2002-2005, 2008, 71 graduates, 79% response rate)

Average Class Size from 2002-2005: 12 students per year

Average Class Size from 2008-2010: 22 students per year

59% found employment within 2 months after graduation

63% of working alumni are employed in corporations; 20% in design studios
14% of working alumni are self-employed
03% have completed a graduate degree
55% remain in Seattle, and 72% stay in Washington State
14% work in California, Oregon and New York City
05% work in countries outside the US

MFA Alum in Visual Communication Design and Industrial Design

(1996-2009, 35 graduates, 100% response rate)

Average age of MFA candidates upon program entry: 27

Average time to employment after graduation: 5-6 weeks

80% of candidates are 2-year MFA candidates; 20% are 3-year

60% of MFA candidates hold a BFA in Design

38% of alumni employed in design or advertising studios

29% of alumni are employed in corporations

18% of alumni are self-employed/freelance

15% of alumni are full-time faculty at 4-year universities

35% of alumni have been employed as guest faculty/thesis advisors/committee members

60% of alumni are from Seattle; 20% are from California

58% of alumni remain in Seattle

11% of alumni work in California

03% of alumni work in countries outside the US

If the Division receives additional faculty resources, it will be able to maintain and improve upon its already strong post-graduate alum profile. In particular, the ID program will be able to sustain their increased class size, and the IxD program will be able to create a robust network of graduates.

New faculty resources will also ensure that the Division's diverse and international faculty can continue to be recognized for both their research and design practice. With new faculty in place, the Division will continue to graduate accomplished designers who are well-equipped to play key roles in the design of artifacts, products and systems. These tangible and intangible goods and services bring value to regional, national and international companies, and ultimately benefit the economic, social, and cultural well-being of society.

III. Unit Questions

1. How can the three divisions foster interdisciplinary collaboration within the unit + throughout campus?

Division of Art

Faculty and students benefit greatly from connections to a wide range of disciplines and modes of inquiry. Art will further areas of collaboration with Art History, Design and DXArts to include sharing teaching strategies (especially larger classroom models), visiting artist / scholar opportunities, public outreach, student recruitment and cross-referenced curriculum. Teaching exchanges will continue between Art and DXArts.

Art will also continue to develop linkages and partner with a broad range of University programs and further identify and communicate relevant campus interdisciplinary class offerings to students.

Division of Art History

Within the School of Art, Art History will 1) collaborate on invitations of visiting scholars and artists, 2) facilitate interdisciplinary learning by familiarizing art history students with technical facilities and processes utilized in other divisions, 3) continue to provide opportunities for studio and design students to study artworks in classes held in museum settings, 4) investigate the possibility of developing a thematic lecture series of interest to all three divisions, and 5) continue to develop graduate seminars on topics of interest to graduate students in all divisions of the School.

With other campus units, Art History will 1) accelerate the ongoing review and coordination of Art History and Classics courses, 2) expand relationships with French and Italian Studies following the recent appointments of Professors Estelle and Stuart Lingo as adjunct faculty, 3) continue collaboration with Japan Studies and China Studies on colloquia and build new alliances with South Asia Studies, 4) create additional opportunities for drawing upon resources of History, Anthropology and American Indian Studies for future exhibition projects supported by the Bill Holm Center, 5) continue service as interdisciplinary faculty for the Museology program, 6) collaborate with the Simpson Center for the Humanities to develop interdisciplinary seminars and symposia and 7) facilitate a wider range of interactions with the UW Henry Art Gallery.

Division of Design

The Design Division already engages in many collaborative projects both within the SoA and throughout campus. The division believes that collaboration is both practical and inspiring and that interdisciplinary communication and knowledge sharing creates innovation and solves problems.

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

Division of Art

Studio art education expands research in the liberal arts by offering important experiential, student centered learning opportunities that emphasize critical thinking, imagination, problem-seeking and problem-solving. Emphasis is placed on process and exploratory methods as a means to generate ideas and understanding. Students are encouraged to find their own solutions within a multitude of possibilities.

Visual literacy is increasingly important to contemporary life. Rigorous training in visual production is fundamental to developing awareness of the cultural and conceptual

meanings in visual material. University students throughout the humanities and sciences utilize visual literacy within their fields; studio art courses taught by artists offer a foundational context for a broad range of visualization, whether artistic or scientific, informational or rhetorical.

Faculty and students have the benefit of working with other scholars in the arts and the University at large and opportunities to work in a collaborative and interdisciplinary research environment.

Faculty will continue to promote excellence in research by exhibiting regionally, nationally and internationally, by participate in collaborations and in programs that extend the role of arts practice on campus. Faculty will also explore avenues with advancement and the Director for increased research support, staff and faculty positions.

Division of Art History

Research universities recognize knowledge as a dynamic field. Most citizens would agree that educating doctors in medical knowledge as it was 25 years ago is unthinkable. Similarly, dynamic shifts in understanding take place in art history, visual communication and visual practice. Faculty research matters in our classrooms not only because graduate students need contemporary knowledge and new understandings to be competitive as professionals, but also because all students live in an expanding universe of visual technologies that create overloads of coded information. To become discerning consumers and creators of visual resources, students will rely more than ever on research carried out by School of Art faculty.

Images matter; they are powerful and seductive. Observing our new visual environment is not the same as understanding it. Our research provides a unique set of resources for 21st-century citizens who pursue this goal.

Division of Design

The prospects for conducting research in design are extremely promising. Design expertise is in high demand and the notion of “design thinking” has attained attention across all academic fields. Design research contributes systematic approaches to the envisioning of new ideas, their realization, and their integration into everyday life; it addresses the study of design as practice, process, history, and criticism.

3. How do we maintain and enrich student and faculty opportunities and achievements in a recessionary economy and / or as the UW develops new business models for the future?

Division of Art

Large classes are historically uncommon in studio art teaching, however faculty are actively developing effective and innovative large class models. Larger numbers of students are being taught, graduation rates have improved and time to graduation has been reduced. Faculty will continue to explore alternative and efficient ways to provide important learning opportunities.

The Division is cultivating generous support from community arts professionals who donate their expertise in the form of classroom visits, lectures, panel discussions and student critiques.

Internship roles for students have become more meaningful as galleries face limited staff resources. The increasing importance of professional internships and professional practice skills are being acknowledged and facilitated within the Division and Art Advising.

In response to dwindling budgets for development and publications / postage and the increased importance of community support; faculty are actively promoting programs, lectures and exhibitions with electronic media.

Faculty will take more of a hands-on role in Advancement projects, such as *Scholarships for Scholars* – and work closely with the new Advancement and the Director to increase funding for student scholarships, facilities upgrades, position requests, faculty research support and visiting lecturers.

Division of Art History

Funding reductions for major visual arts institutions in the region can provide unusual opportunities for research and learning. The Seattle Art Museum and Henry Art Gallery, for example, have recently offered students and instructors access to works in storage. Normally, museum staff is rarely available for such tours. Museums have also invited students and faculty to contribute new ideas for showcasing permanent collections, an invitation that can provide new avenues for creative classroom experience. Within the division, the following strategies are being considered: 1) raise enrollment levels in 200- and 300-level classes and control enrollment in 400-level classes more rigorously to favor majors and honors students; 2) re-design 400-level classes to provide additional emphasis on in-depth research; 3) offer an informal workshop in research strategies to all interested undergraduates; 4) implement our plan for annual presentations of honors student research and encourage all majors to attend; 5) promote awareness of the compelling benefits of the broad geographic and cultural reach of our curriculum within the university and to the parents of our students, and 6) lobby for restoration of our Writing Center TAs. The Art History Writing Center provides writing assistance for all students in the School of Art and served more than 600 students in 2008-09. Both Art History faculty and graduate students strongly support continuing to support students with this resource, which is critical not only to the division, but the School and the University. In 2009-10 the Writing Center is being staffed by volunteers from the division's community of graduate students, who have staffed the Center on a Monday-Friday schedule.

Division of Design

The Division of Design forges strong relationships with outside companies and organizations to give students real-world experience. Corporate sponsored projects help to raise operating funds for the Division while also exposing students to valuable professional contacts and best design best practices. Notable examples of recent sponsored projects include two Industrial Design courses that involved T-Mobile and Fluke Electronics, as well as the recent *Open to Question* exhibition and companion website developed by Visual Communication Design students as part of the ART 467: *Environmental Design*.

The Division's goals include developing additional sponsored projects and beginning a more aggressive program of advancement with the new SOA hire in advancement beginning Winter 2010. With guidance, we plan to approach new corporate sponsors and key design alumni. For more information, see "Direction for the Division of Design" and point #3: *Increase the student and faculty design activities that are linked to professional communities.*"