




MEMORANDUM

TO: Dean VonDras
Academic Affairs Council

FROM: Scott R. Furlong, Dean 
College of Liberal Arts and Sciences

DATE: November 4, 2013

SUBJECT: Request for Recommendation of Design Arts Self-Study Report

Attached for AAC review, is the Academic Program Review Self-Study Report for Design Arts.

A copy of the report has also been sent to Associate Provost of Academic Affairs, Andrew Kersten. He will provide the AAC with his evaluation of the assessment plan of the unit.

I look forward to receiving the AAC's recommendation regarding this report.

Thank you.

c: Andrew Kersten, Associate Provost for Academic Affairs
Jeff Benzow, Chair Design Arts (memo only)

:tt

Design Arts Interdisciplinary Major 2013-14 Self Study

Program Coordinator: Jeff Benzow

Date of Executive Approval of this Self-Study: 24 October 2013

Date of Last Program Review: 2003

NOV 04 2013

Office of the
Dean of Liberal Arts and Sciences

Section A: Mission Statement and Program Description

A1: Mission Statement

The Design Arts interdisciplinary major provides a bachelor degree in design within the context of a Liberal Arts education. The program strives to provide essential knowledge and skills that allow students to explore design activities centered primarily on Graphic and Environmental Design components.

The common curricular thread between these two areas of design within the program is the ability of our majors to develop and apply problem solving and design thinking methods in pursuit of innovative assignment/project outcomes. The program emphasis on the problem-solving component of the curriculum establishes a baseline set of skills that prepare program majors for employment potential in an ever-evolving profession.

To this end, the Design Arts major has core studies in design that include research and problem solving methodologies, principles of design for visual communication, technology use and professional practices. The program also instills an understanding of the historical importance of design, its relationship to culture and the evolving application of design as an interdisciplinary tool. Design research, interdisciplinary collaboration and rigorous methods of exploration are primary concerns of the curriculum allowing program majors to adapt to an expanding gamut of media used in communication, interactive media, print design and human scale interaction and sustainable design practices.

A2: Program Description

The Design Arts program currently includes course work from the Art, Communications and English Composition programs. Program majors develop intellectual, esthetic and problem solving ability and skills specific to the Graphic and Environmental Design professions. This includes knowledge of professional practice in graphic design for print media, web design, interactive media with architectural scale interaction and sustainable design skills specific to Environmental Design.

In the Graphic Design component, students learn how to develop materials that communicate a specific message using images and text to a targeted audience. The final product often takes the form of print materials such as brochures, logo or symbol design, book and magazine design or web base materials.

Typical project profiles in the Environmental Design Studios incorporate 3-dimensional and human scale design that is best characterized as a hybrid of architecture, landscape

architecture, and urban design. The project work is typically the design or redesign of large scale spaces such as the exterior plaza area between the University Union and Theatre Hall, an informational shelter/kiosk for the Ice Age Trail at Peninsula State park and concept development for a redesign of the area surrounding the Neville Public Museum.

Students benefit by enrolling in both the Graphic Design and the Environmental Design courses as they are complimentary to the extent that they both require a significant effort towards developing problem solving and design thinking skills as well as learning and using technological skills specific and unique to both areas.

A3: Program Requirements

Design Arts Interdisciplinary Major: Requirements for the Major Supporting Courses, (27 credits)

Foundation Courses, (18 credits):

- ART 105: Introductory Drawing (3 credits)
- ART 106: Design Methods (3 credits)
- ART 107: Two-Dimensional Design (3 credits)
- ART 243: Introduction to Photography (3 credits)
- DESIGN 131: Introduction to Design Arts (3 credits)
- ENG COMP 105: Expository Writing (3 credits)

History and Theory, (9 credits)

History (minimum of 3 credits):

- ART 103: History of the Visual Arts II: Renaissance to Modern (3 credits)
- ART 202: Concepts and Issues of Modern Art (3 credits)
- ART 376: Modern American Culture (3 credits)

Theory (minimum of 3 credits):

- COMM 380: Communication Law (3 credits)
 - COMM 430: Information, Media and Society (3 credits)
 - UR RE ST 100: Introduction to Urban Studies (3 credits)
- Upper-Level Courses, (24 credits)
- Required Courses, 6 credits:

Advanced Writing, choose 3 credits:

- COMM 303: Feature Writing (3 credits)
- DESIGN 375: Communication Skills: Language of Metaphor (3 credits)

Applied/Practicum, (3 credits):

- DESIGN 435: Design Arts Publication Workshop (3 credits)
- DESIGN 497: Internship (1-12 credits)
- ENGLISH 324: Practicum in Literary Publishing (3 credits)

Required Courses, 9 credits — Choose Design Core Set 1 or 2:**Design Core Set 1, 9 credits:**

DESIGN 331: Graphic Design Studio I (3 credits)

DESIGN 332: Graphic Design Studio II (3 credits)

DESIGN 431: Graphic Design Studio III (3 credits)

Design Core Set 2, 9 credits:

DESIGN 436: Environmental Design Studio I (3 credits)

DESIGN 437: Environmental Design Studio II (3 credits)

DESIGN 438: Environmental Design Studio III (3 credits)

Elective Courses, 9 credits required:

(Courses do not double count with Design Core Sets above.)

ART 302: Intermediate Drawing (3 credits)

ART 309: Intermediate Painting: Oil Painting (3 credits)

ART 311: Intermediate Painting: Contemporary Approaches (3 credits)

ART 343: Photography II (3 credits)

ART 344: Photography III (3 credits)

ART 375: Screen Printing (3 credits)

ART 402: Advanced Drawing (3 credits)

ART 410: Advanced Painting (3 credits)

ART 470: Advanced Printmaking (3 credits)

DESIGN 331: Graphic Design Studio I (3 credits)

DESIGN 332: Graphic Design Studio II (3 credits)

DESIGN 433: Advanced Studio: Multi-Media (3 credits)

DESIGN 433: Advanced Studio: Web Design (3 credits)

DESIGN 436: Environmental Design Studio I (3 credits)

DESIGN 437: Environmental Design Studio II (3 credits)

DESIGN 438: Environmental Design Studio III (3 credits)

DESIGN 439: Environmental Design Studio IV (3 credits)

UR RE ST 412: Urban and Regional Planning (3 credits)

The interdisciplinary Design Arts program currently has an overall 51 credit requirement with 27 required courses at the supporting level and 24 credits of upper level requirements.

Supporting Level Requirements

The major shares several supporting level requirements with the Art discipline major. These courses include Art 105, 106, 107 and 243. Of the required Art courses Art 106 and 107 are considered key prerequisites for student progression into the upper level Design Studio courses (Design 331). Generally students are allowed to progress to the UL studios when they have completed 6 credits that can include Design 131, Art 106 and Art 107 with the caveat that the third course is taken concurrently with Design 331. This practice prevents enrollment backlogs and allows students to progress further into the Design Arts curriculum at the upper level.

English Comp 105 satisfies the lower level Writing Emphasis requirement and helps establish a common writing skill platform for program majors.

The History/Theory requirement is a combined 9 credit requirement with Art 103, History of the Visual Arts Renaissance to Modern; Art 202, Concepts and Issues in Modern Art; and Art

376, Modern American Culture comprising the history portion and Comm 430, Information, Media and Society; Comm 380, Communication Law and UR RE ST 100, Intro to Urban Studies forming up the theory section.

A recent change by the Communications department requiring completion of prerequisites for enrollment in Comm 380 and Comm 430 has for all practical purposes, eliminated these courses as options in this portion of the Design Arts curriculum.

Upper Level Requirements

Current upper level requirements include a 9-credit either/or studio requirement with Design 331, Graphic Design I, Design 332, Graphic Design II and Design 431, Graphic Design III comprising the Graphic Design core and Design 436, Environmental Design I, Design 437 Environmental Design II and Design 438 Environmental Design III as the Environmental Design core. This configuration was established when the major was changed from an interdisciplinary emphasis to an interdisciplinary major in 2008. The either-or scenario has been problematic in that program courses in these areas compete with each other. Students benefit greatly from concurrent enrollment in both the Environmental Design and Graphic Design courses and a change in the curricular structure will help encourage students to enroll in both studio segments.

The applied segment of the program includes options for enrolling in publishing courses and/or internships. English 324, Practicum in Literature Publishing and Design 435, Publication Workshop provide hands-on publishing experience. The internship option is dependent on the availability of internship opportunities and is not supported with faculty reassignment to adequately vet and monitor the increasing number of requests from majors in the program. Typically there are 9-12 students enrolled in internships every semester. Upper level writing in the major is a 3-credit requirement and includes: Design 375, Language of the Metaphor and Comm 303, Feature Writing as course options. Comm 303 prerequisites are satisfied with enrollment in English Comp. 105.

Upper Level Studio Electives

The program has an array of courses that can be used to satisfy the 9 credit requirement including courses not elected from the design core and a number of upper level Art studio courses.

A.4 Curricular Strengths and Needed Improvements

The Design Arts program has been successful in developing intellectual abilities and skill set of students completing the major. Successful outcomes are apparent in students that have well developed critical and strategic thinking skills; have established research, problem solving and content development skills; understand the differences in media usage and are

able to develop design work in a way that matches the message with the appropriate medium.

Successful Design Arts students are apparent in the development of their portfolios, academic accomplishments and their post-undergraduate activities.

Applied student projects such as the Voyageur Magazine design and the participation of Design Arts students in the design and product of the Sheepshead Review, the principle project of English 224 and English 324, provides evidence of the student's ability to produce print materials that are appropriate in design for their respective audiences. Both projects require the ability to design materials for the print medium and complete the technical steps needed to produce the magazines using commercial offset lithography technology. The two magazine design courses are the primary opportunity for student development of technical knowledge in print production and collaborative design. The outcomes have consistently produced a high quality product as evidenced by the student awards earned by both publications.

Interactive media courses: Design 433 Multimedia and Web Design require a different skill set along with an extended ability to organize information, establish information hierarchies and to design user interaction.

Interactive design also requires an understanding of the differences in the basic media delivery systems and the technical requirements for developing web and other interactive media. The need to have a level of competence with HTML, CSS and other web programming languages is one of the larger challenges in teaching web based design, as the program currently is limited in its course offerings. Student success is evident in their development of web based portfolios and in project work developed for the Oneida Tribe of Indians Language Preservation website. The single multimedia course offered at the upper-level is an opportunity for students to develop story telling narratives as a method of conveying ideas. The course incorporates instruction in script writing, sound recording and mixing, video recording and editing and output for a variety of media including DVD and web distribution. The course portfolio consists of short personal narratives and public service announcements.

Students who have enrolled in both the Environmental Design and Graphic Design courses have benefitted from the combined instruction even though the product of the two areas is somewhat different. For example, in the spring of 2013 the Environmental Design Studio courses engaged in a redesign proposal for the Neville Public Museum after being solicited by the museum director. The project work required extensive research into improving the original gallery space, but was expanded by the class to include a more comprehensive design that focused on connecting the museum to the surrounding community along the

riverfront of Green Bay. This expansion of the proposal is an example of design thinking methodology that looks beyond the original criteria as set by the client and finds other opportunities to improve the profile of the museum within the greater Green Bay area. Students used their problem solving and research skills to develop a very effective presentation and proposal materials that drew on their graphic design skills, while helping develop oral and multimedia presentation skills.

This interplay of skills use and development has been a very successful aspect of the relationship between the Graphic Design and Environmental Design elements within the Design Arts program.

Program needs and improvements

The Design Arts major has had a considerable increase in the number of declared majors over the past decade and our current faculty numbers and teaching facilities are not adequate to service our student numbers in a reasonable fashion. The lack of resources in the program has a significant impact on administering our internship program and in the development and maintenance of program informational materials, program portfolio and assessment measures. Advising requires a significant time commitment, especially with the increasing numbers of transfer students. Currently the program has a single three-credit reassignment originally designated for advising but by default, also carrying the responsibility for all administrative responsibilities including internship supervision.

Increasing resources for the program is a critical need if we are to meet even the most basic administrative mandates. The program has the potential to grow significantly in enrollment with proper resource allocation.

We propose the following needs and improvements:

1. Change in status for the Design Arts administrator from Coordinator to Chair, to reflect the workload and be in alignment with other program chairs on campus.
2. Secure up to two new faculty lines to create more breadth and depth at the upper level within the major.
3. Restructure the curriculum at the upper level:
 - a. Create a single Design program rather than the appearance of a Design program with two areas of emphasis (Environmental Design or Graphic Design). This would leverage the strengths of both areas of instruction and help create consistency in research, design thinking and problem solving methodologies.
 - b. Provide more depth in the development of problem solving skills and design thinking through improved coordination with in the program curriculum (additional or improved design research instruction, etc.)
 - c. Improving visual and verbal presentation skills development via a more coordinated effort within the curriculum.

d. Require more units of design-specific course work at the upper level and reduce the reliance on electives to fill out program requirements.

e. Add additional course work that would improve core skills in typography, layout and design and the presentation of information.

f. Look to other programs to provide additional instruction and collaboration in programming for interactive design.

4. Work on a capital equipment budget and schedule.

Section B: Student Learning Outcomes and Assessment

B1: Assessment

Program Assessment is both a formal and informal process of reviewing class portfolios, feedback from internship supervisors and ongoing discussions between Design Arts faculty. The assessment model has been in place since 1999 and consists of portfolio evaluations in each of the courses. In the design area, portfolios typically consist of a structured display of the project work that students have produced in their course work, internships and employment in design related areas as undergraduates. The portfolios usually are a mix of digital (web and media) and hard copy examples of finished work (in the case of print materials) as well as process sketches that are helpful in showing the methodology and engagement in project research. Web-based portfolios are increasingly part of the program requirements.

Assessment is an ongoing process within the program with faculty frequently engaging in discussions to identify issues and consider if and how teaching and curriculum might be improved. Evaluation of student interns is provided by site supervisors and is an important component of the Design Arts assessment mechanism. Evaluation forms are structured in such a way as to encourage comment and reflection on areas relating to program objectives and student learning outcomes. Internship portfolio reviews by faculty sponsors is another important evaluative tool as the student response to internship project requirements provides key information as to student preparation for professional practice.

Currently our program measures are embodied in the following six points:

1. Students can identify key elements of the history, technology, and aesthetic traditions of design and understand their significance in shaping contemporary practice.

Assessment measures center on student responses to assigned readings in the Introduction to Design Arts (Design 131) that are primarily concerned with the parallel development of

design and mass consumption during the early 20th century. The evolutionary arc of design first as a tool to induce consumption and then as a tool to educate the public as to the need for sustainable use of resources, is highlighted through out the curriculum with assignments that are based in public affairs and educational topics.

The student expression of the understanding of these concepts evident in their response to a variety of assignments in Studio II and Studio III, with their use of visuals that have historical precedent and in their use of both analog and digital technologies as a method of communicating ideas.

2. Students will possess problem solving and design thinking skills and capably apply these skills as primary tools in the design process.

The use of Problem-solving methods in all of the studio courses is integrated into every studio assignment. The evidence of the student's abilities is evident in preliminary sketches and annotations and the number and range of options proposed early on. Design thinking is evident in the extension of a project within the original criteria through a deeper exploration of the possibilities both in project definition and in the design responses. The Design Arts faculty value student responses to assignments that entail a rethinking of the project criteria to the extent that the approach to the design is a more thoughtful, productive and successful approach to the original project criteria.

Student portfolios in Studio II and III, the design of the Voyageur magazine and the student projects in the Web and multimedia courses consistently provide evidence of a program methodology in problem solving and design thinking.

3. Student can employ collaborative skills and comprehend the interrelationships among a range of professions when developing design outcomes.

Group collaboration is a central component in many of our courses beginning with Introduction to Design Arts, with students using problems solving methods and wiki technology to research, develop, document and present design solutions in response to project criteria. Project work in the Environmental Design studios II and III is exclusively group collaborations as is the design and production of the Voyageur magazine in Design 435.

4. Students will use tools and techniques in the design process to formulate solutions and combine them in productive ways (computer hardware and software, inter-media, and analog methods).

The appropriate use of technology is an important aspect of the Design Arts studio

curriculum as digital technology offers the lure of quick solutions that all too often lack the depth of a more thoughtful response. As noted previously, voluminous sketching and the use of very simple (paper, scissors, tape, glue and pencils) prior to the use of design software or other technology, has proven to be much more effective and efficient in producing creative and viable design solutions.

The Design Arts methodology used in all the studios encourages an incremental use of technology not simply as a production tool, but as a way of refining and enhancing the early low-fidelity analog design development. Course portfolios show evidence of student skill through sketchbook development and final projects. Environmental Design studios make extensive use of simple prototyping, followed by refinements through model building and the use of illustration software.

5. Students will demonstrate a commitment to ethical professional standards in design.

The Design Arts studio sequence approaches ethics in two ways. Early on students learn about the tradition of activism as a historical component of the design profession. Projects throughout the curriculum focus on a variety of social and environmental issues and encourage a thoughtful discourse through design.

Students also learn about the importance of copyright and the value of producing original work. Projects in Studio II and III require the production of original images using either illustration or photographic techniques. Students must also learn to discern the fine line between the appropriation of material for original use and the theft of creative material. This includes the use of CSS and HTML taken from websites and the use of downloaded video and audio material in the web and multimedia courses.

6. Students will have developed analytical skills to evaluate and critique design solutions and to critique alternative design solutions in terms of aesthetics, function, and design principles.

Individual and group critiques are important aspects of the Design Arts studio curriculum, emphasizing measured criticism as a productive tool at each stage of design development. Students participate actively in their review of design work and provide valuable insights on a range of conceptual and design issues from content to visual presentation. Project presentations offer students the opportunity to skillfully articulate the insights they gained through research while pursuing a design solution and to provide a rationale for the decisions made during the process of design development.

Assessment Results and Observations

During the interim since the last program self-study, the Design Arts has added Introduction to Design Arts as a gateway course and Graphic Design Studio III as an upper level portfolio development course. Student portfolios continue to provide the primary evidence of student achievement and the relevance of program measures. The course curriculum specifically addresses portfolio development through an evaluation of the specific needs of the individual student. Continuing successes on the part of our students in annual design competitions that include two UW System schools with professional programs in design indicates a strong showing for our program.

Section C: Program Accomplishments and Student Successes

The number of declared majors in Design Arts program has increased significantly since the last program self-study from 60 in 1998 to 120 majors as of the Spring 2013. Part of this can be attributed to the restructuring of the program in 2007 and the elevation of the program from an interdisciplinary emphasis to the status of an interdisciplinary major. The change made the program much more visible via a name change and a top-level listing in both the catalog and in the schedule of classes. With the major no longer nested in the COA or AVD budget unit listings, the Design major became much more visible to interested students.

Since the last program review, student work has shown a general improvement as evidenced by an increasing number of awards collected during student competitions, the placement of many of our graduates in quality entry level positions and the progression of less-recent graduates into leadership roles within the design community. Improvements are the result of the addition of a third graphic design course for the purpose of portfolio development, the skills development of our lecturer and ad hoc instructor, and improvements in technology that has made it possible to produce high quality projects using digital technologies.

Graduates of the major have found employment in a variety of design related fields including: advertising, graphic design, corporate design, packaging, website design, multimedia authoring, and environmental and urban design. Program graduates have also pursued graduate studies in visual design, architecture, landscape architecture and urban planning.

Awards and Recognition

Student Addy Awards

The annual design competition is an event that features student work from district higher education institutions and is sponsored by Northeast Wisconsin Fox River Ad Club. Gold Award winners advance to regional competitions with top awards then moving to the national level.

Spring 2013

- Tyler Gerhartz's student portfolio was selected as the best of show at the American Ad Federation Student Portfolio Competition. The competition is an event that is separate from the annual Addy Awards and is concerned with the entire portfolio of a student's work rather than individual projects.
- Matt Vanden Boomen: Gold Addy for design of the Sheepshead Review
Silver Addy for poster design
- Sarah Schrader: Silver Student Addy for print collateral design

Spring 2012

- Ryan Stewart: Silver Student Addy for print collateral design
- Josh Braun: Silver Student Addy, for print collateral design
- Sarah Schrader: Silver Student Addy for print collateral design
- Destiny Thao: Silver Student Addy for print collateral design

Spring 2011

- Justin Seidl and Kelly Kramp: Gold Addys in the Interactive Category;
- Alex Anchutz, Abe Clark, Ryan Krier, Mitchell Nast, Nia Ottman, Sam Pecard, Ashley Sigl, Adam Biemeret, Sarah Duchow, Jake Etheridge, Mike Powell, Phillip Block, Christopher Livieri, Lisa Schroeder, Josh Loyd, Brian Pensinger, Geraldine Staco, Matthew Yahnke and Jacob Aspenson; Gold ADDYs in the Series Category for their work with Voyageur Magazine's Winter/Spring and Summer/Fall issues.
- Christopher Livieri: Silver Addy poster category
- Adam Wiesner and Adi Redzic: Silver Addy poster category
- Adam Wiesner: Silver Student Addy poster category

Spring 2010

- Kristine Gay: Silver Addy Award for poster/brochure design
- Jenna Gravitter: Silver Addy Award for sales brochure.

Silver student Addy Award for business identity design

- Chelsea Brittnacher: Silver ADDY Award for poster design

Spring 2009

- Kevin Heins: Gold Addy print campaign series
- Abe Clark: Silver Addy print campaign series
- Ryan Falkner: Silver Addy multipage sales brochure.

Section D: Program Enrollment Trends and Analysis

Enrollments in Design Arts Major

Fall Semester		Spring Semester	
2009	87	2009	NA
2010	113	2010	84
2011	127	2011	109
2012	124	2012	126
2013	123	2013	117

Enrollments in Design Arts Minor

Fall Semester		Spring Semester	
2009	32	2009	NA
2010	68	2010	47
2011	72	2011	72
2012	64	2012	67
2013	53	2013	64

Enrollments in Design Arts major have shown an upward trend with Spring 2013 numbers shouldering off some. Enrollment pressure in Design 131, Intro to Design Arts, Graphic Studio I and Graphic Studio II 332 are especially apparent. Student requests for prerequisite and closed course waivers for entry into the Graphic Studio core would seem to indicate some problems with program majors being able to find seats in mid-level design courses. Some of this can be attributed to the program structure that has the Environmental Design courses and the Graphic Design courses as an either/or option. Advising practices have helped enroll greater numbers of majors in the Environmental Design sequence as a viable learning component and complement to Graphic courses. Students increasingly are

showing interest in the sequence and either take the entire core group or use the courses as upper level electives. Upper level studios are increasingly seeing enrollment pressure with Design 431 and 433 over-enrolled. Graduating Senior Survey data shows somewhat lower ratings in variety, frequency and times of course offerings categories suggesting some frustration finding open design courses during enrollment periods.

Adding more sections of Design 331, 332, 431 and 433 would be difficult without additional staffing and adding additional computer equipped studio space. The Design Arts studio in SA314 is scheduled heavily with only one additional studio slot available in a 6-8:45pm evening slot during the fall semester. In the Spring SA314 has two open slots with one of them in the 6-8:45pm evening period. The General Access Labs in IS1129j and b are not ideal for our purposes and have also been in high demand in the past four semesters. While the program majors generally seem to be able to complete degree requirements in 4 years, additional resources would help provide majors with a more concentrated design education, by allowing them to take additional design courses as electives. Course substitutions in the History/Theory and writing components of the major have helped meet degree requirements with relevant course work outside of the program requirements.

Section E: Program's Vision for Future Development

Problem solving methods and design thinking has always been an integral part of the design process, the Design Arts program is therefore an excellent expression of the campus select mission. The program could potentially be a contributing component in future collaborations with other programs interested in engaging in interactive and expressive technologies.

Info science, the Humanities and Computer Science are three areas that have expressed an interest in open source programming and collaborative work in interface design and digital publications. The design arts program could play an important component in this both in terms of providing access to design instruction to a broader campus audience and in collaborative student efforts such as the Sheepshead Review and the Voyageur Magazine. As mentioned previously, both of these course-based publications are the effort of students from the Design, English and Communications programs.

A collaborative interdisciplinary perspective could also improve student and faculty access to appropriate workspaces and technology through the recognition of common program interests and the consolidation of scarce campus resources.

Interest in open source project work within the Liberal Arts and Sciences, specifically the Computer Science and Humanities programs are two examples of other programs that have shared interests in cultivating a renewed interdisciplinary collaboration that would be a

reflection of much of what is becoming a standard for private sector activities. This developing model has design as a central component in developing solutions to a variety of "problems" beyond what has traditionally been viewed as the realm of design for visual communications. Most importantly, the Design Arts program must continue to develop and improve instruction in design research, design thinking and problem solving as a centrally important component.

Graduating Senior Survey: 2008, 2009, 2010, 2011 & 2012

	Graduation Year	Design Arts	UWGB Overall
Graduates:	2008	0	980
	2009	4	1051
	2010	17	1106
	2011	17	1185
	2012	19.5	1293
Response Rate*	2008-2012	23/57.5 (40%)	2904/5615 (52%)

* Note: % response misses double-majors who choose to report on their other major.

	Unit of Analysis	2008-2012						
		N	mean	A	B	C	D	F
Clarity of major requirements	DESIGN	23	2.9	30%	44%	17%	4%	4%
	UWGB	2897	3.5	56%	36%	7%	1%	<1%
Reasonableness of major requirements	DESIGN	23	3.0	22%	65%	4%	9%	0
	UWGB	2891	3.5	54%	38%	6%	1%	<1%
Variety of courses available in your major	DESIGN	22	2.5	27%	23%	27%	18%	5%
	UWGB	2875	3.0	30%	43%	21%	5%	1%
Frequency of course offerings in your major	DESIGN	23	2.3	9%	30%	44%	13%	4%
	UWGB	2878	2.6	18%	40%	30%	9%	3%
Times courses were offered	DESIGN	23	2.2	9%	35%	26%	26%	4%
	UWGB	2828	2.8	24%	42%	26%	7%	1%
Quality of internship, practicum, or field experience	DESIGN	21	3.3	48%	33%	19%	0	0
	UWGB	1664	3.3	57%	27%	11%	3%	2%
Quality of teaching by faculty in your major	DESIGN	23	3.2	44%	39%	13%	0	4%
	UWGB	2880	3.4	52%	39%	8%	1%	<1%
Knowledge and expertise of the faculty in your major	DESIGN	23	3.6	57%	43%	0	0	0
	UWGB	2892	3.7	69%	28%	3%	<1%	<1%

Table 1: Rating the MAJOR
(A = 4, B = 3.0, etc.)

	Unit of Analysis	2008-2012						
		N	mean	A	B	C	D	F
Faculty encouragement of your educational goals	DESIGN	23	3.0	39%	35%	17%	4%	4%
	UWGB	2857	3.4	54%	31%	11%	3%	<1%
Overall quality of advising received from the faculty in your major	DESIGN	23	2.9	52%	17%	9%	13%	9%
	UWGB	2747	3.2	52%	26%	12%	6%	4%
Availability of your major advisor for advising	DESIGN	23	2.8	44%	30%	4%	4%	17%
	UWGB	2741	3.3	58%	26%	10%	4%	2%
Ability of your advisor to answer university questions	DESIGN	23	3.2	61%	22%	4%	4%	9%
	UWGB	2700	3.4	62%	23%	9%	4%	2%
Ability of your advisor to answer career questions	DESIGN	22	3.0	50%	23%	9%	9%	9%
	UWGB	2480	3.2	51%	28%	13%	5%	3%
In-class faculty-student interaction	DESIGN	23	3.1	35%	52%	9%	0	4%
	UWGB	2789	3.4	54%	37%	8%	1%	<1%
Overall grade for your major (not an average of the above)	DESIGN	22	2.9	27%	41%	27%	0	5%
	UWGB	2847	3.4	46%	45%	8%	1%	<1%

Table 2. Job related to major while completing degree?

	Unit of Analysis	n	Full-time		Part-time		No
			Paid	Non-paid	Paid	Non-paid	
2008-2012 percent	DESIGN	23	4%	0	39%	17%	39%
	UWGB	2885	13%	<1%	34%	5%	48%

Table 3. "If you could start college over"

	Unit of Analysis	n	UW-Green Bay		Another college		No BA degree
			Same major	Different major	Same major	Different major	
2008-2012 percent	DESIGN	23	52%	9%	39%	0	0
	UWGB	2882	70%	12%	12%	5%	1%

Table 4. Plans regarding graduate/professional study

	Unit of Analysis	n	Already admitted	Have applied	Plan to eventually attend	NA/have not applied yet
2008-2012 percent	DESIGN	12	0%	0%	58%	42%
	UWGB	2189	7%	13%	66%	14%

Table 5. Highest degree planned

	Unit of Analysis	n	Bachelor's	Master's	Specialist's	Professional	Doctoral
2008-2012 percent	DESIGN	22	64%	36%	0	0	0
	UWGB	2886	29%	52%	1%	5%	13%

Table 6. General Education preparation

Current proficiency vs. Contribution of Gen Ed to current proficiency (3-pt. scale; 3 = high, 2 = medium, 1 = low)	Unit of Analysis	Current Proficiency			Gen Ed Contribution		
		n	% High	mean	n	% High	mean
Critical analysis skills.	DESIGN	22	46%	2.4	20	35%	2.0
	UWGB	2674	66%	2.7	2594	25%	2.0
Problem-solving skills.	DESIGN	22	64%	2.6	21	38%	2.1
	UWGB	2665	72%	2.7	2585	25%	2.0
Understanding biology and the physical sciences.	DESIGN	22	18%	1.8	20	20%	1.8
	UWGB	2655	25%	2.0	2481	26%	2.0
Understanding the impact of science and technology.	DESIGN	22	23%	2.0	20	25%	1.9
	UWGB	2645	34%	2.2	2490	24%	2.0
Understanding social, political, geographic, and economic structures.	DESIGN	21	19%	1.9	21	19%	1.9
	UWGB	2644	34%	2.2	2546	26%	2.1
Understanding the impact of social institutions and values.	DESIGN	21	33%	2.2	19	32%	2.0
	UWGB	2660	52%	2.5	2568	34%	2.2
Understanding the significance of major events in Western civilization.	DESIGN	22	27%	2.1	18	33%	1.9
	UWGB	2648	33%	2.2	2528	31%	2.1
Understanding the role of the humanities in identifying and clarifying values.	DESIGN	22	27%	2.1	19	26%	2.1
	UWGB	2656	37%	2.2	2549	31%	2.1
Understanding at least one Fine Art.	DESIGN	22	82%	2.8	20	40%	2.2
	UWGB	2656	39%	2.2	2520	32%	2.1
Understanding contemporary global issues.	DESIGN	22	23%	2.1	19	16%	1.9
	UWGB	2651	34%	2.2	2525	23%	2.0
Understanding the causes and effects of stereotyping and racism.	DESIGN	22	41%	2.3	20	25%	2.0
	UWGB	2657	63%	2.6	2560	34%	2.1
Written communication skills	DESIGN	22	55%	2.5	21	29%	2.1
	UWGB	2667	67%	2.6	2600	38%	2.2
Public speaking and presentation skills	DESIGN	22	46%	2.4	21	29%	2.1
	UWGB	2660	45%	2.3	2536	27%	2.0
Computer skills	DESIGN	22	82%	2.8	18	44%	2.3
	UWGB	2650	57%	2.5	2476	23%	1.9

Table 7. Educational experiences
(5 pt. scale; 5 = strongly agree)

	Unit of Analysis	2008-2012		
		n	Strongly Agree or Agree	mean
Because of my educational experiences at UW-Green Bay, I have learned to view learning as a lifelong process.	DESIGN	23	83%	4.1
	UWGB	2813	90%	4.4
While at UW-Green Bay, I had frequent interactions with people from different countries or cultural backgrounds than my own.	DESIGN	23	44%	3.0
	UWGB	2726	42%	3.2
The UW-Green Bay educational experience encourages students to become involved in community affairs.	DESIGN	22	46%	3.5
	UWGB	2704	52%	3.4
My experiences at UW-Green Bay encouraged me to think creatively and innovatively.	DESIGN	23	96%	4.5
	UWGB	2809	81%	4.1
My education at UW-Green Bay has given me a “competitive edge” over graduates from other institutions.	DESIGN	21	57%	3.7
	UWGB	2674	62%	3.7
UW-Green Bay provides a strong, interdisciplinary, problem-focused education.	DESIGN	22	73%	3.8
	UWGB	2775	73%	3.9
Students at UW-Green Bay have many opportunities in their classes to apply their learning to real situations.	DESIGN	23	70%	3.7
	UWGB	2799	70%	3.8
I would recommend UW-Green Bay to a friend, co-worker, or family member.	DESIGN	23	70%	3.9
	UWGB	2806	83%	4.2
There is a strong commitment to racial harmony on this campus.	DESIGN	22	68%	3.8
	UWGB	2556	56%	3.6
The faculty and staff of UWGB are committed to gender equity.	DESIGN	22	73%	4.0
	UWGB	2648	75%	4.0
This institution shows concern for students as individuals.	DESIGN	23	65%	3.5
	UWGB	2775	75%	3.9
The General Education requirements at UWGB were a valuable component of my education.	DESIGN	21	38%	3.0
	UWGB	2657	48%	3.3

Table 8. Activities while at UW-Green Bay

	Unit of Analysis	n	Independent study	Student org	Internship	Professional organization	Community service	Worked with a faculty member	Study group	Study abroad
2008-2012 percent	DESIGN	23	22%	48%	87%	22%	39%	13%	39%	4%
	UWGB	2904	26%	48%	55%	20%	56%	22%	52%	13%

Table 9. Rating services and resources
(A = 4, B = 3, etc.)

Unit of Analysis	2008-2012
------------------	-----------

		n	A or B	mean
Library services (hours, staff, facilities)	DESIGN	19	89%	3.3
	UWGB	2468	91%	3.4
Library collection (books, online databases)	DESIGN	16	88%	3.1
	UWGB	2419	89%	3.3
Admission Office	DESIGN	21	81%	3.0
	UWGB	2321	92%	3.4
Financial Aid Office	DESIGN	19	90%	3.1
	UWGB	2120	87%	3.3
Bursar' s Office	DESIGN	22	73%	2.9
	UWGB	2729	88%	3.3
Career Services	DESIGN	8	63%	2.6
	UWGB	1632	84%	3.3
Academic Advising Office	DESIGN	16	69%	3.0
	UWGB	2185	76%	3.1
Student Health Services	DESIGN	15	73%	2.9
	UWGB	1495	88%	3.4
Registrar' s Office	DESIGN	22	86%	3.1
	UWGB	2502	92%	3.5
Writing Center	DESIGN	6	83%	2.8
	UWGB	1033	82%	3.2
University Union	DESIGN	22	91%	3.4
	UWGB	2355	87%	3.3
Student Life	DESIGN	14	86%	3.4
	UWGB	1429	83%	3.2
Counseling Center	DESIGN	5	80%	3.6
	UWGB	573	78%	3.2
Computer Facilities (labs, hardware, software)	DESIGN	23	78%	3.0
	UWGB	2507	94%	3.5
Computer Services (hours, staff, training)	DESIGN	19	79%	3.1
	UWGB	2311	92%	3.5
Kress Events Center	DESIGN	22	100%	3.7
	UWGB	1933	95%	3.7
American Intercultural Center	DESIGN	2	100%	3.0
	UWGB	361	86%	3.3
International Office	DESIGN	1	100%	4.0
	UWGB	400	80%	3.1
Residence Life	DESIGN	12	83%	3.1
	UWGB	1223	76%	2.9
Dining Services	DESIGN	19	42%	2.1
	UWGB	2044	54%	2.5

Table 9. Rating services and resources
(A = 4, B = 3, etc.)

	Unit of Analysis	2008-2012		
		n	A or B	mean
Bookstore	DESIGN	23	70%	3.0
	UWGB	2779	79%	3.1

Alumni Survey: 2008, 2009, 2010, 2011 & 2012

	Survey year	Graduation Year	Design Arts	UWGB Overall
Graduates:	2008	2004-2005	0	1086
	2009	2004-2006	0	1087
	2010	2006-2007	0	1148
	2011	2007-2008	0	1162
	2012	2008-2009	1	1133
Response Rate*	2008-2012		1/1 (100%)	957/5616 (17%)

* Note: % response misses double-majors who chose to report on their other major.

Table 1. Preparation & Importance

- Preparation by UWGB (5-pt. scale; 5 = excellent)
- Importance to current job or graduate program (5-pt. scale; 5 = very important)

	Unit of Analysis	2008-2012					
		Preparation			Importance		
		n	Excellent or Good	Mean	n	Very important or Important	Mean
Critical analysis skills.	DESIGN	1	0	3.0	1	100%	4.0
	UWGB	751	67%	3.8	727	90%	4.5
Problem-solving skills.	DESIGN	1	100%	4.0	1	100%	4.0
	UWGB	755	69%	3.8	724	94%	4.7
Understanding biology and the physical sciences.	DESIGN	1	0	2.0	1	0	1.0
	UWGB	720	48%	3.4	710	29%	2.6
Understanding the impact of science and technology.	DESIGN	1	0	2.0	1	0	3.0
	UWGB	720	48%	3.4	718	43%	3.2
Understanding social, political, geographic, and economic structures.	DESIGN	1	0	2.0	1	0	1.0
	UWGB	741	61%	3.7	721	55%	3.5
Understanding the impact of social institutions and values.	DESIGN	0	0	0	1	0	1.0
	UWGB	742	69%	3.9	720	63%	3.7
Understanding the significance of major events in Western civilization.	DESIGN	1	0	3.0	1	0	1.0
	UWGB	731	53%	3.5	716	28%	2.6
Understanding a range of literature.	DESIGN	1	0	3.0	1	0	1.0
	UWGB	726	50%	3.6	709	31%	2.7
Understanding the role of the humanities in identifying and clarifying individual and social values.	DESIGN	1	0	2.0	1	0	1.0
	UWGB	722	58%	3.7	700	38%	3.0
Understanding at least one Fine Art, including its nature and function(s).	DESIGN	1	100%	4.0	1	100%	4.0
	UWGB	734	63%	3.6	706	27%	2.6
Understanding contemporary global issues.	DESIGN	1	0	2.0	1	0	1.0
	UWGB	729	57%	3.8	706	51%	3.4
Understanding the causes and effects of stereotyping and racism.	DESIGN	1	0	3.0	1	0	1.0
	UWGB	730	64%	4.1	708	57%	3.6
Written communication skills.	DESIGN	1	100%	4.0	1	100%	4.0
	UWGB	742	81%	4.1	715	91%	4.6
Public speaking and presentation skills.	DESIGN	1	100%	4.0	1	100%	4.0
	UWGB	736	61%	3.7	718	85%	4.4
Reading skills.	DESIGN	1	0	3.0	1	100%	4.0
	UWGB	738	73%	4.0	709	91%	4.5
Listening skills.	DESIGN	1	0	3.0	1	100%	4.0
	UWGB	736	73%	4.0	710	96%	4.7
Leadership and management skills.	DESIGN	1	0	3.0	1	100%	4.0

Table 1. Preparation & Importance <ul style="list-style-type: none"> ▪ Preparation by UWGB (5-pt. scale; 5 = excellent) ▪ Importance to current job or graduate program (5-pt. scale; 5 = very important) 	2008-2012						
	Unit of Analysis	Preparation			Importance		
		n	Excellent or Good	Mean	n	Very important or Important	Mean
	UWGB	737	65%	3.8	709	94%	4.7

Table 2. Educational experiences (5-pt. scale; 5 = strongly agree)	Unit of Analysis	N	Strongly Agree or Agree	Mean
My educational experiences at UW-Green Bay helped me to learn or reinforced my belief that learning is a lifelong process.	DESIGN	1	100%	4.0
	UWGB	953	93%	4.4
While at UW-Green Bay, I had frequent interactions with people from different countries or cultural backgrounds than my own.	DESIGN	1	100%	4.0
	UWGB	949	51%	3.4
Students at UW-Green Bay are encouraged to become involved in community affairs.	DESIGN	1	100%	5.0
	UWGB	935	59%	3.6
My experiences and course work at UW-Green Bay encouraged me to think creatively and innovatively.	DESIGN	1	100%	5.0
	UWGB	951	88%	4.2
The interdisciplinary, problem-focused education provided by UW-Green Bay gives its graduates an advantage when they are seeking employment or applying to graduate school.	DESIGN	1	100%	4.0
	UWGB	944	77%	4.0
UW-Green Bay provides a strong, interdisciplinary, problem-focused education.	DESIGN	1	100%	4.0
	UWGB	950	83%	4.1
Students at UW-Green Bay have many opportunities in their classes to apply their learning to real situations.	DESIGN	1	0	2.0
	UWGB	944	72%	3.9
I would recommend UW-Green Bay to co-worker, friend, or family member.	DESIGN	1	100%	4.0
	UWGB	954	89%	4.4
The General Education requirements at UWGB were a valuable component of my education.	DESIGN	1	0	3.0
	UWGB	903	59%	3.6
UWGB cares about its graduates.	DESIGN	1	100%	4.0
	UWGB	918	61%	3.7
I feel connected to UWGB.	DESIGN	1	100%	4.0
	UWGB	938	47%	3.3

Table 3. "If you could start college over"	Unit of Analysis	n	UW-Green Bay		Another college		No bachelor's degree anywhere
			Same major	Different major	Same major	Different major	
2008-2012 percent	DESIGN	1	0	0	100%	0	0

	UWGB	949	64%	23%	7%	5%	1%
--	------	-----	-----	-----	----	----	----

Table 4. Rating the MAJOR
(Scale: A = 4, B = 3, etc.)

	Unit of Analysis	2008–2012			
		n	A or B	C or D	mean
Quality of teaching.	DESIGN	1	100%	0	4.0
	UWGB	955	95%	5%	3.5
Knowledge and expertise of the faculty.	DESIGN	1	100%	0	4.0
	UWGB	953	98%	2%	3.7
Faculty-student relationships (e.g., helpfulness, sensitivity, acceptance of different views).	DESIGN	1	100%	0	4.0
	UWGB	952	91%	9%	3.5
Importance and relevance of courses to professional and academic goals.	DESIGN	1	100%	0	3.0
	UWGB	942	89%	10%	3.4
Advising by faculty (e.g., accuracy of information).	DESIGN	1	0	100%	2.0
	UWGB	937	87%	12%	3.3
Availability of faculty (e.g., during office hours).	DESIGN	1	0	100%	2.0
	UWGB	936	94%	6%	3.6
Overall grade for the major (not a sum of the above).	DESIGN	1	100%	0	3.0
	UWGB	942	94%	5%	3.5

Table 5. Highest degree planned

	Unit of Analysis	n	Bachelor's	Master's	Specialist	Professional	Doctoral
2008-2012 percent	DESIGN	1	0	100%	0	0	0
	UWGB	947	36%	46%	1%	5%	12%

Table 6. Graduate/professional study plans

	Unit of Analysis	n	Already graduated	Currently enrolled	Accepted, not enrolled	Rejected	Have not applied
2008-2012 percent	DESIGN	1	0	0	0	0	100%
	UWGB	632	20%	23%	4%	3%	49%

Table 7. Current employment status

	DESIGN (n = 1)	UWGB (n = 950)
Employed full-time (33 or more hours/week)	100%	80%

Employed part-time	0	12%
Unemployed, seeking work	0	3%
Unemployed, not seeking work	0	2%
Student, not seeking work	0	3%

Table 8. Satisfaction with current job (5-pt. scale; 5 = very satisfied)

	Unit of Analysis	n	Very satisfied or satisfied	mean
2008-2012 percentage	DESIGN	1	0	2.0
	UWGB	868	74%	4.0

Table 9. Minimum educational requirements for current job

	DESIGN (n = 1)	UWGB (n = 863)
High school or less	0	18%
Certificate	0	3%
Associate's degree	100%	15%
Bachelor's degree	0	57%
Graduate degree	0	7%

Table 10. Extent to which job relates to major

	DESIGN (n = 1)	UWGB (n = 864)
Very related	0	52%
Somewhat related	100%	29%
Not at all related	0	19%

Table 11. Current income

	DESIGN (n = 1)	UWGB (n = 840)
Under \$20,000	0	13%
\$20,000 to \$25,999	100%	11%
\$26,000 to \$29,999	0	8%
\$30,000 to \$35,999	0	23%
\$36,000 to \$39,999	0	12%
\$40,000 to \$49,999	0	16%
\$50,000 or more	0	17%

Employers, Locations, and Job Titles

Team Sporting Goods, Inc.	Marshfield	Wisconsin	Graphic Artist
---------------------------	------------	-----------	----------------