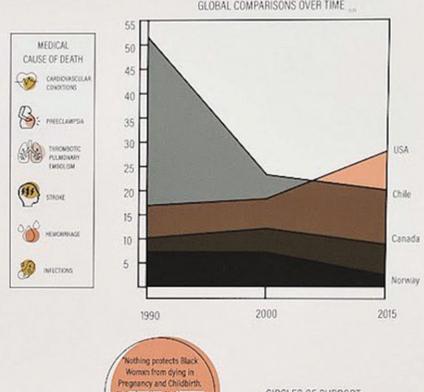
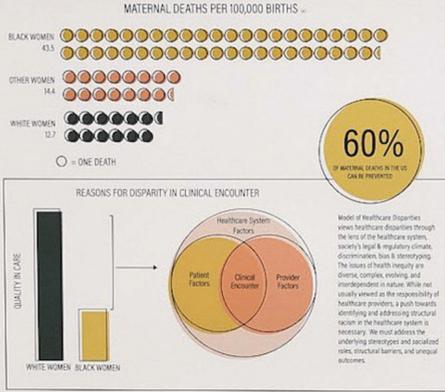


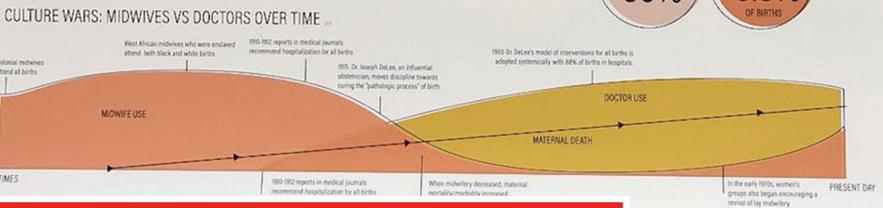
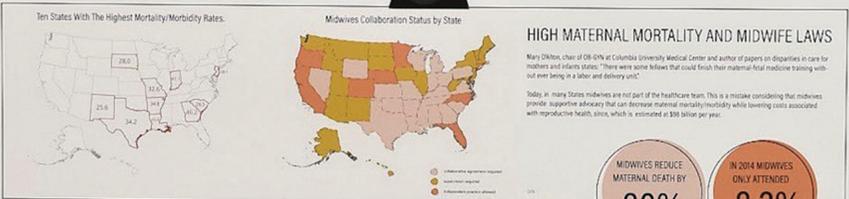
REDUCING DISPARITIES IN BLACK MATERNAL HEALTH



FOR SOCIAL

6% OF DOCTORS ARE BLACK

"The health care system focuses on babies but often ignores their mothers."
N. Martin & R. Montagna, 2007



INNOVATION



Graduate Programs

Why DSI?

Social design is the creation of new social conditions—in cities, corporate cultures or communities—resulting in increased creativity, equity, social justice and inclusivity; greater resilience; and a healthy connection to nature. It is relevant to every business, government, city, community and individual. It uses systems design, critical thinking, human-centered design, strategy, game mechanics, social change, collective leadership, imagination and beauty to move people to think differently and become more resilient and resourceful themselves. This is what our program is about—what we teach and what our students are out in the world doing. It's the design of systems, and the relationships between people and things, instead of only the things themselves.

Here's why the MFA Design for Social Innovation (DSI) program is unique:

We define design broadly. And the curriculum reflects that. You'll study with a group of pioneering practitioners who have worked in development, health care, media, tech, government, game design, research, business strategy and innovation, and social design. We are now STEM certified as well.

It's a balance of the academic and practical. Social design is a practice that can be mastered only by practicing it. This is an experience-based program where you'll learn to think critically, explore, iterate and measure. You'll also have a robust résumé before you graduate.

We live diversity. Students have come to our program from 28 countries and counting. Cross-cultural literacy is one of the skills that employers look for, and it's a key aspect of the program here. We're in the heart of New York City, and it simply doesn't get more diverse or exciting than that. Our lecturers are inspiring global experts in science, business, philanthropy, entrepreneurship, health and some things that have not yet been heard of. Our students are connected to an unmatched network of potential partners by the time they leave school.

It's about creative collaboration and leadership. Our students join us because it fulfills a deep need that nothing else can—to go out and create change, disrupt the status quo, work with communities and use their own powers of creativity to bring something to life that has not existed before. They are remarkable people—curious, unpredictable and visionary.

We impact the future. If you want to know what a DSI MFA will do for you, take a look at what our alumni are doing. They are working in industry, government, nonprofits and NGOs, and education, at creative consultancies and as founders of their own enterprises.

This is a two-year degree. It takes that long because we take the discipline and rigor seriously. If you do too, please browse our website (dsi.sva.edu) and talk to our students, faculty and alumni to learn more.

—Miya Osaki, chair

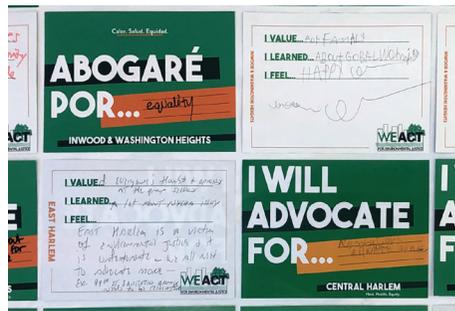
About the Program

In the first year, students are immersed in social innovation in all its forms, such as corporate programs, nonprofit organizations, foundations and social entrepreneurs, and across a broad range of issues, including food, equity and justice, ethics, poverty, wealth creation, health and the environment. Skills like change design, communication design, game design, social movement design, mapping, modeling, visualization design, leadership and entrepreneurship are covered. Classes include lectures, client projects and creative assignments.

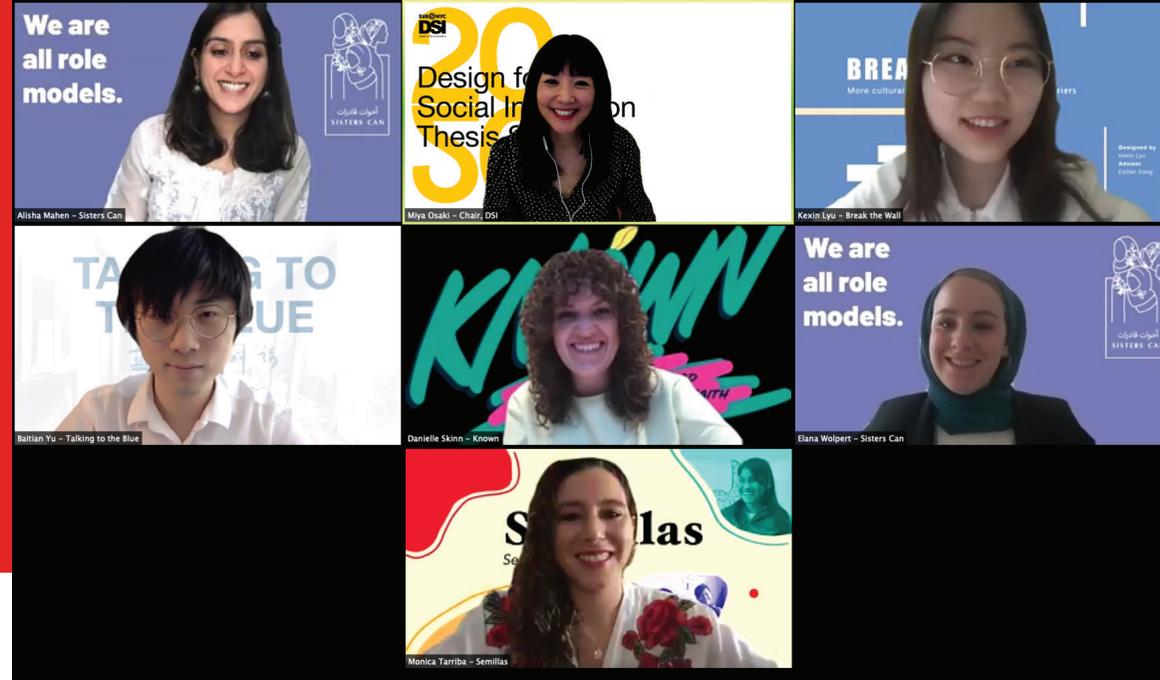
A principal second-year goal is the creation of a thesis. With the help of a team of mentors and advisors, students will identify and research an issue of their choosing, then develop a thorough understanding of the context and challenges. They will write a proposal that captures their recommended solution, identify a community and partner out in the world to work with and then prototype and design it to implement and measure impact. Each thesis must be reviewed and approved by the thesis committee and the department chair for the student to be eligible for degree conferral. Another key second-year initiative is producing a for-profit enterprise, culminating in a presentation to potential funders.

Throughout the two-year program, the Guest Lecture Series is curated to inspire

new thinking and dialogue about the vast variety of ways to create a career in design for social innovation. Speakers include business leaders, environmentalists, indigenous leaders, field workers, researchers, academics, shamans, poets, artists, musicians, policy makers, physicians, astronomers, physicists, human rights activists and other innovators in social design.



ABOVE: Catherine Mazzocchi (MFA 2020) and Jennifer Ulloa's (MFA 2020) "Power Is Local" thesis project focuses on Black and Latinx communities in northern Manhattan, aiming to ensure that people most impacted by energy insecurity's increasingly harmful effects can develop critical policy action. OPPOSITE, TOP: Second-year students Alisha Mahen, Kexin Lyu, Baitian Yu, Danielle Skinn, Elana Wolpert and Monica Tarriba Urias participated in a Thesis Show 2020 virtual panel discussion, "Accessibility and Information Exchange," moderated by faculty member Karen Proctor. The projects sought to empower communities through education. OPPOSITE, BOTTOM: Tara Maurice (MFA 2020) and Tianyue Zhang's (MFA 2020) thesis, "PRETTY/UGLY," explores the impact of the fashion industry on the environment.





CASE STUDY

Qingyi (Bridget) Qian, Evan Ressegger, Darya (Dasha) Zlochevsky

Redesigning a Local Industry for Resiliency

The COVID-19 pandemic had already begun when three friends and MFA Design for Social Innovation (DSI) students—Bridget Qian, Evan Ressegger and Dasha Zlochevsky—had the idea to do a joint thesis. The group wanted an excuse to spend time together in person, since all of their classes had migrated online, and to interact with folks in their community (socially distanced, of course). United by their love of food and the pain they shared while watching cherished local eateries struggle during and after the lockdown, the trio decided that their newly acquired skills from classes like Technologies for Designing Change and Fundamentals of Design for Social Innovation could be used to support the restaurant industry in New York City. ►

After going before faculty to prove that they could each hold their weight, the three received the green light to work on their thesis together.

The friends began questioning what a prepared restaurant industry would look like in a crisis. Their secondary research revealed that the more a business is connected to its community (patrons and other local restaurants), the better its chance becomes of surviving a crisis. They also found that although many restaurants yearned to connect with their surrounding community, there was a dearth of organized systems set up for them to do so. Armed with fresh knowledge, the trio approached the East Village Community Coalition (EVCC) and partnered with the group to come up with structures to strengthen the resilience of the neighborhood's most vulnerable establishments.

“Our thesis was about looking at the systemic issues rooted in the restaurant industry and then exploring what resilience could look like when the normal model of operation shifts,” says Evan, currently a design researcher and strategist at Doblin, the innovation unit of Deloitte Consulting. “That looked to us like restaurants beginning to work together and communicating in a new way we hadn’t seen generally.” The result is a thesis titled “Rooted Restaurants,” a playbook for “co-creating a community centered interdependence framework” that can easily be adopted by any restaurant industry in any community.

Working with a wide range of East Village stakeholders (from restaurant owners to architects, poets, and data and algorithm specialists), the team was able to produce a playbook that includes both digital and physical frameworks—like how to identify

community leaders, how to leverage community resources and suggestions for optimal digital communication—that help foster the interconnectivity of restaurants and their neighborhoods.

“We actually received a \$500 grant from the SVA Alumni Society. We’re going to use it for printing and then, after that’s done, we want to distribute it to the EVCC as well as all of the restaurants that we worked with,” says Bridget, the current design fellow at the Mayor’s Office for Economic Opportunity, of plans for the playbook.

Having that real-world experience proved to be a boon for all three 2021 graduates, as the firsthand knowledge they gained while designing, for instance, information-gathering tools like card-sorting methods acted as a primer for their future jobs.

“The program prepared me well for the role I’m currently in,” says Dasha, who is now a principal researcher at the Center for Court Innovation. “I get to use a lot of the skills I learned: design research, participatory research, building relationships, trust facilitating.”

The atypical thesis collaboration also turned out to be a bonus, as the group learned to work with each other despite having diverse opinions at times. “It was sometimes challenging, but sometimes very beautiful, to work with three people on a thesis,” Dasha muses.

Of her experience at DSI, Evan says: “It’s just a time where you get to explore different interests, using design as the driver to do that. When I reflect on our thesis, obviously we’d all agree that it was difficult at times—but it was also so much fun and so special.” Her advice to incoming students: “Let yourself dream and explore. I think that’s what this program lets you do.”



How might we work with immigrant owned restaurants on Avenue B in the East Village by co-creating a community centered interdependence framework?



Pages from the group's playbook.



Designer in Residence Program

In support of DSI's focus on cultivating an experience that is both academic and practical, the designers in residence are hybrid practitioners who offer their expertise, capabilities and perspectives for a semester-long design exploration with students, faculty and staff. They are uniquely forward thinkers, design-spirited leaders, knowledgeable advisors, and creative and playful disruptors from various sectors and areas of interest. They challenge and explore what is critical in the world today when thinking about social design practice. Our students have the opportunity to research and learn together, carve out new spaces and imagine creative possibilities.

In spring 2020, DSI welcomed its very first designer in residence, Sloan Leo, director of social innovation at The Vaid Group. Sloan is a community-centered design strategist exploring the intersections of social innovation and social justice. During the residency, Sloan devoted weekly office hours to students for one-on-one conversations about how they can better integrate community building into their work, sharing innovative ideas or planning for the future. They

developed workshop materials, exchanged capabilities and resources, and ultimately worked to build up our community of students and practitioners.

Sloan also conducted a series of public lectures and webinars titled "Ideas in Action: Conversations on Community Design." Various guest speakers from Sloan's professional network stopped by, including our chair, Miya Osaki; Keesha Gaskins-Nathan (director of democratic practice, Rockefeller Brothers Fund); Urvashi Vaid (CEO, The Vaid Group); Rajasvini Bhansali (executive director, Solidaire); and Katherine Maher (CEO, Wikimedia Foundation).



Spring 2020 designer in residence Sloan Leo with department chair Miya Osaki.

“The opportunity to engage with students who will no doubt be understood as pioneers later down the road has been priceless. As much as I have been invited to share I have received in return. The sophistication of their political analysis, their relentless push to understand systemic challenges and their commitment to deep community engagement are hallmarks that I applaud DSI for imbuing.”

—Sloan Leo, DSI spring 2020 designer in residence

Curriculum/ Sample Program

Degree candidates must successfully complete 60 credits, including all required courses, with a cumulative grade point average of 3.0. A residency of two academic years is required.

FIRST YEAR/FALL

	CREDITS
Disruptive Design: Research and Insights	3
Environmental Ethics	1
Fundamentals of Design for Social Innovation	3
Global Guest Lecture Series I	3
Mapping and Visualization Design	3
Technologies for Designing Change I	1
Understanding Natural and Social Systems	1

FIRST YEAR/SPRING

Communication Design	3
Creative Writing for Social Designers	1
Games for Impact	3
Global Guest Lecture Series II	3
Introduction to Thesis	3
Technologies for Designing Change II	2

SECOND YEAR/FALL

Entrepreneurship	1
Global Guest Lecture Series III	3
Leadership I	2
Metrics and Data Visualization I	3
Thesis Consultation: Research, Writing, Presentation	6

SECOND YEAR/SPRING

Global Guest Lecture Series IV	3
Leadership II	2
Metrics and Data Visualization II	3
Monitoring and Evaluation	1
Thesis Consultation: Implementation	6

Course Offerings

A sample of our course descriptions follows. All course descriptions can be found online at: dsi.sva.edu/program/curriculum.

COMMUNICATION DESIGN

In this course, students learn to use language and both verbal and visual communication skills to engage, persuade and shift behavior, through story writing and telling, cogent logic and public presentations. The class is based on developing a personal voice as well as working with external clients and organizations to design communication as a system with intentional impact on outcomes. The course culminates with presentations to external clients.

DISRUPTIVE DESIGN: RESEARCH AND INSIGHTS

Students explore how to meaningfully connect user and audience understanding to strategies for enterprise and social change. While discussing the processes, thinking and practices of primary, ethnographic-based research, students investigate how to collect compelling user stories as they come to understand the nuances of behavior, culture and emotion in the lives of their audiences.

OPPOSITE: Holding Privilege is an experiential learning game created for designers and design students to catalyze conversations and reflections around relationships to power, identity and privilege. It was designed by Andrea Miranda Salas (MFA 2020) and Lorena Estrella (MFA 2020) as part of the Fast Track Independent Study course.

CREATIVE WRITING FOR SOCIAL DESIGNERS

The maxim that all change begins with language is true in the visual arts to the same extent that it is anywhere else. Yet social impact designers—who make their professional careers developing initiatives that change lives, often with enormous public consequence—are often not taught how to write. Both the design and social innovation fields are rife with argot and clichés that deaden meaning instead of uncovering it. The goal of this class is to give social designers access to the power of creative writing in order to more fully understand themselves, and combine that self-knowledge with writing that will infect and inspire their audiences.

ENVIRONMENTAL ETHICS

We begin this course by developing a shared understanding of sustainability. Students cultivate personal rationales for why sustainability is important to them, and they become inspired and hopeful about their role as designers in contributing to the shift toward a sustainable future. Then we explore what ethics are, from multiple points of view, and establish a classroom set of ethical principles that we can live by and that we can apply throughout the course and beyond. After that, we use systems thinking and creativity to examine the intersection of sustainability, ethics and design, including discussions on economics and quality-of-life indicators, how to distinguish problems from symptoms and how to solve more than one problem at a time while minimizing the creation of new problems. We unpack the operating principles (physical laws/ecological principles) for life on Earth. We end the course by applying our ethical principles to ethical dilemmas currently in play in the world.

ENTREPRENEURSHIP

This course is devoted to equipping students with the business language and concepts needed for real-world-venture success. Students will gain practical knowledge and hands-on experience in the key business building blocks needed to execute a successful start-up that is viable, financially sustainable and scalable. Students will also have the opportunity to evaluate and present their respective theses as a business concept.

MONITORING AND EVALUATION

This course is designed to complement the thesis process, and will examine how to assess program effectiveness through monitoring and evaluation (M&E). Monitoring is the routine process of data collection and measurement of progress toward program objectives; evaluation is the use of social research methods to systematically investigate a program's effectiveness. Students will be guided on the development of their own measurement plan and data collection.



FUNDAMENTALS OF DESIGN FOR SOCIAL INNOVATION

This course explores the skills needed to be an actor in social innovation, including change models, facilitation, relationships, team building and leaning into uncertainty. Structured as part lab and part discussion, students complete readings, journal assignments and activities related to interaction, dialogue, capturing and observing data, writing research and facilitation plans, and developing relationships. At the end of the course, each student facilitates a group discussion with different representatives from part of a system, with the goal of helping the group see the system through multiple vantage points to shift to a collective intention and prototype new solutions.

GLOBAL GUEST LECTURE SERIES

This lecture series exposes students to the lives and ideas of some of the most important people defining social innovation in the world today. Speakers are curated to inspire new thinking and dialogue on various opportunities for careers in social innovation and how design plays a role in each of them.

LEADERSHIP

This course provides a foundational understanding of key leadership theories and practices, with a particular emphasis on collaborative leadership and social change. The course draws from psychology and other disciplines and introduces students to approaches for working with others to set strategic direction, determine appropriate courses of action and galvanize resources toward shared and common goals.

GAMES FOR IMPACT

Games designed to address social and political issues are one of the fastest-growing categories in the “serious games” movement. This course incorporates game theory and analysis with hands-on development of social impact games: interactive experiences that integrate sociopolitical events, values and messages into their design and game mechanics. Working in teams, students take on game projects from concept to a functional prototype, and refine their projects through several iterations, ending with presentations to a jury of experts.

INTRODUCTION TO THESIS

In this course, students investigate a variety of topics, researching each to the point of confirming their own interest and the viability of the concept. Exercises in problem definition, audience identification, research and barriers to change help students test their own hypotheses. Criteria include demonstration of need on the part of the audience, a clear articulation of concept and metrics for success. By the end of the semester, students have a fully vetted topic for their thesis.

OPPOSITE, TOP: Alumni from 2020 and 2021 reunite at DSI Auditorium. **OPPOSITE, BOTTOM:** Danielle Hernandez's (MFA 2019) thesis project guided interracial families through co-learning workshops to help white parents instill a positive understanding of ethnic-racial identity in their multiracial children.



MAPPING AND VISUALIZATION DESIGN

This course teaches mapping and visualizing systems in order to facilitate a journey from thinking to making. Readings, discussions and weekly “experiments” are employed to investigate how mapping and modeling techniques can aid in creating sustainable frameworks of action. The course helps students visualize and articulate their thinking, explore planning and communicating solutions, and develop new models of engagement and action.

UNDERSTANDING NATURAL AND SOCIAL SYSTEMS

This course teaches understanding of social and environmental issues in the context of the complex human communities and natural systems in which they exist, both online and on the ground. Topics such as climate change, health, national security, personal identity and social justice are examined in relation to the players and places that impact humanity and the environment. In addition to online communities, study includes the interwoven dynamics of business, not-for-profit organizations and public agencies.

TECHNOLOGIES FOR DESIGNING CHANGE I

True social transformation happens not with new gadgets or software but with the new behaviors and cultures that become possible because of those technologies. This class will explore design’s role in driving technological and social change. We will also challenge narrow definitions of “technology” and introduce topics in critical theory, philosophy and futures studies to complement designers’ change-making practices.

METRICS AND DATA VISUALIZATION I & II

This two-part, yearlong course looks at the theory and practice of gathering and visualizing data by integrating the identification of metrics into ongoing student projects and evaluating metrics from case studies in order to understand their strategy. In the fall, the course focuses on data and visualization for exploration: asking useful questions and engaging in purposeful discovery. In the spring, students study data and visualization for explanation: how various tools and techniques help us communicate with and influence others. Guest lecturers include data scientists, financial modelers and corporate social responsibility experts.

TECHNOLOGIES FOR DESIGNING CHANGE II

Fostering social change requires engaging stakeholders and decision makers in robust dialogue and debate about critical design, technology and policy choices. In this class, students will examine current and emerging issues in technology and society such as big data, surveillance capitalism, new power, and more. They will develop and practice facilitation skills to stimulate their peers and the public around these topics using community-centered design methods.

OPPOSITE: Luciana Rodrigues (MFA 2019) presents her thesis, “Friends With Death,” to a group of industry professionals. Her work focused on helping young people who have lost a parent give their grief a sense of purpose.

“My advice for joining DSI? Stop ‘designing’; start leading.”

—Nicholas Chan (MFA 2018), senior design consultant, Dublin



Notable Alumni

To see how our alums are putting social design to work, go to: dsi.sva.edu/alums-at-work.

Manolo Ampudia
project director, Uncommon Design Strategy

Gina Kim
product designer, ACLU

Luciana Rodrigues
senior design strategist, Siebel Center for Design at University of Illinois at Urbana-Champaign

Jade Broomfield
visual designer, Allbirds

Akshata Malhotra
interaction designer, Peterson Center on Healthcare

Danielle Shepard
design strategist, Capital One

Rutvika Gupta
designer and researcher, Nava

Rhea Rakshit
vice president, product and UX design, Sourcemap

Josh Treuhaft
senior experience strategist, R/GA Portland

Faculty

Go to dsi.sva.edu/faculty for biographies of our faculty.

Miya Osaki
chair

Nicholas Fortugno

Kate Reed Petty

Kobla Asamoah

Sahar Ghaheri

Edwina Portocarrero

Siri Betts-Sonstegard

Corwin Green

Karen Proctor

Maggie Breslin

Emily Herrick

Natalia Radywyl

Mattie Brice

Lee-Sean Huang

Marc Rettig

Asi Burak

Anne LaFond

Kalli Retzepi

Jaimie Cloud

Paul Lillehaugen

Wenfei Xu

Alison Cornyn

Kara Meyer

Hanna du Plessis

Mari Nakano

Guest Lecturers

For up-to-date information, go to dsi.sva.edu/lecturer.

Lisa David
Public Health Solutions

Sloan Leo
The Vaid Group

Christian Delsol
UNDP

Nancy Mahon
MAC AIDS Fund

Robert Fabricant
Dalberg Design

Chelsea Mauldin
Public Policy Lab

David Fenton
Fenton Communications

Erin Mazursky
Rhize

Leetha Filderman
PopTech

Hannah Nicdao and Shayla Byrd
Google

Ruth Gates
Gates Coral Lab

Angela Patton
Girls for a Change

Jennifer Gootman
West Elm

Paul Polak
Out of Poverty

Amy Hall
Eileen Fisher

Jake Porway
DataKind

Nicholas Higgins
Brooklyn Public Library

Doug Powell
IBM

Tracy Johnson
Bill & Melinda Gates Foundation

Katie Puccio and Liz Wells
Desk Lunch

Cheryl Kiser
Institute for Social Innovation

Nathaniel Raymond
Harvard Humanitarian Initiative

Mai Kobori and Eulani Labay
Blank Plate

Matt Stinchcomb
Etsy

Amy Larkin
Environmental Debt

Lizz Winstead
Abortion Access Front

Hosan Lee
TableTribes

Application Process

APPLICATION REQUIREMENTS

For a full list of application requirements and detailed instructions, visit:

sva.edu/grad/howtoapply

- Online Application and \$80 Application Fee: sva.edu/apply

DEADLINES

For information on application deadlines, visit: sva.edu/grad/timeline

IMPORTANT LINKS

- FAQ: sva.edu/grad/faq
- International students: sva.edu/grad/intl
- Tuition and fees: sva.edu/tuition
- Visit SVA: sva.edu/grad/visit



DSI faculty and students participate in a facilitation.

Contact Us

We encourage applicants to visit our department. Contact us directly to schedule a department tour at: dsi.sva.edu/contact.

If you have any questions about the application process, contact Graduate Admissions at 212.592.2107 or email: gradadmissions@sva.edu.

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Chessa Cahill, director of operations

Gale Linares, administrative assistant

Christian Gomez, systems administrator

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Site: sva.edu/dsi

Department site: dsi.sva.edu

 facebook.com/svads

 instagram.com/svads

 twitter.com/svads

“As a DSI graduate,
I see every human
interaction as a system.

[Now], as a college design professor, I want my students to see the possibilities for change that design has. It goes beyond the limits of a computer or a nice illustration—it has the power to change our reality.”

—Rodrigo Muñoz (MFA 2016), program director, Universidad San Francisco de Quito; founder, Andes Materials

ACCREDITATION

The School of Visual Arts has been authorized by the New York State Board of Regents (www.highered.nysed.gov) to confer the degree of Bachelor of Fine Arts on graduates of programs in Advertising; Animation; Comics; Computer Art, Computer Animation and Visual Effects; Design; Film; Fine Arts; Illustration; Interior Design; Photography and Video; Visual and Critical Studies; and to confer the degree of Master of Arts on graduates of programs in Art Education; Curatorial Practice; Design Research, Writing and Criticism; and to confer the degree of Master of Arts in Teaching on graduates of the program in Art Education; and to confer the degree of Master of Fine Arts on graduates of programs in Art Practice; Computer Arts; Design; Design for Social Innovation; Fine Arts; Illustration as Visual Essay; Interaction Design; Photography, Video and Related Media; Products of Design; Social Documentary Film; Visual Narrative; and to confer the degree of Master of Professional Studies on graduates of programs in Art Therapy; Branding; Digital Photography; Directing; Fashion Photography.

The School of Visual Arts is accredited by the Middle States Commission on Higher Education (msche.org), 1007 North Orange Street, 4th Floor, MB #166, Wilmington, DE 19801, 267-284-5011. The Commission on Higher Education is an institutional accrediting agency recognized by the U.S. Secretary of Education and the Council on Higher Education Accreditation.

The Interior Design program leading to the Bachelor of Fine Arts in Interior Design is accredited by the Council for Interior Design Accreditation (accredit-id.org), 206 Grandville Avenue, Suite 305, Grand Rapids, MI, 49503-4014.

The School of Visual Arts' Department of Art Education is a member in good standing of the Association for Advancing Quality in Educator Preparation (AAQEP), a national accrediting organization recognized by the Council for Higher Education Accreditation (CHEA). The School of Visual Arts' Department of Art Education is currently pursuing accreditation of its educator preparation programs under the AAQEP standards with an anticipated quality assurance review in fall 2023. Pursuant to Section 52.21 of the

Regulations of the Commissioner of Education, the educator preparation programs offered by the School of Visual Arts are therefore considered to be continuously accredited for purposes of meeting the New York State requirement that all such programs maintain continuous accreditation. The School of Visual Arts' Master of Arts in Teaching in Art Education program was previously accredited by the Council for the Accreditation of Educator Preparation (CAEP).

The Master of Professional Studies in Art Therapy degree program is approved by the American Art Therapy Association, Inc., and as such meets the Education Standards of the art therapy profession.

CREDITS

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COVER: A project exploring disparities in Black maternal health by Alyson Fraser Diaz, Dasha Zlochevsky, Abdulrahman Alghamdi and Annan Yang (MFA 2021) as part of the Mapping and Visualization Design course.

School of Visual Arts

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sva.edu/grad