ArtCenter College of Design Comprehensive WSCUC (WASC) Report

Respectfully submitted by Fred Fehlau, Provost and Institutional Accreditation Liaison Officer to the WASC Senior College and University Commission (WSCUC) on September 1, 2016

Offsite: **November 10, 2016**

Site Visit: **March 28 – 30, 2017**

Visiting Team: Brenda Barham Hill, *Team Chair*
                  Joseph M. Slowensky, *Team Assistant Chair*
                  Richard A. Fass
                  Brian Thomason
                  Maria Zack
                  Christopher Oberg, *WSCUC Liaison*

Undergraduate Degrees offered by ArtCenter College of Design:
Advertising, BFA
Film, BFA
Fine Art, BFA
Graphic Design, BFA
Photography and Imaging, BFA
Illustration, BFA
Entertainment Design, BS
Environmental Design, BS
Interaction Design, BS
Product Design, BS
Transportation Design, BS

Graduate Degrees offered by ArtCenter College of Design:
Art, MFA
Film, MFA
Graphic Design, MFA
Media Design Practices, MFA
Environmental Design, MS
Industrial Design, MS
Transportation Design, MS

Note: *The Western Association of Schools and Colleges Senior College and University Commission (WSCUC) is ArtCenter's primary designated institutional accreditor for purposes of the Department of Education Financial Aid requirements. ArtCenter College of Design is a 501(c)3 tax-exempt organization institution.*

ArtCenter

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View from our newly renovated 870 Building.

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Including participants in the Strategic Planning process, Shared Governance and ArtCenter Board and Institutional Committees

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Chapter One

Introduction to the Institutional Report: Institutional Context; Response to Previous Commission Actions

Our Hillside building, designed by Craig Ellwood, opened in 1976.

Institutional Context (CFR 1.1, 1.5)

ArtCenter College of Design, located in Pasadena, California, is a private, not-for-profit professional art and design institution, offering BFA and BS degrees in eleven disciplines: BFA degrees in Advertising , Graphic Design, Illustration, , Film, Fine Art and Photography and Imaging; and BS degrees in Entertainment Design, Environmental Design, Product Design, Transportation Design, and our newest major, Interaction Design. The college offers MFA and MS degrees in seven disciplines: Art, Film, Media Design Practices, Industrial Design, and new programs in Graduate Transportation Systems and Design, Graduate Environmental Design and Graduate Graphic Design. Two non-degree programs support all of the majors with additional courses: Integrated Studies, which offers foundation-level classes as well as non-unit workshops in drawing, sketching, painting, typography and various digital media applications open to all students, faculty and staff; and Humanities and Sciences, which offers general education classes. The college also has extensive Public Programs focused on classes for children (ArtCenter for Kids), high school students (ArtCenter for Teens) and adults (ArtCenter at Night). Our ArtCenter for Teachers programs, for intermediate and high school teachers, provide design strategies for creative educational experiences. ArtCenter College of Design was first accredited by the Professional Art Education Association in 1949, the Western Association of Schools and Colleges (WASC) in 1955, and the National Association of Schools of Art and Design (NASAD), in 1963. In 1951, the college achieved 501(c)3 federal IRS tax-exempt status. It is also a member of the Association of Independent Colleges of Art and Design (AICAD).

ArtCenter's Fall 2015 headcount enrollment of 1,915 undergraduate and 218 graduate students (1,659 and 212 respectively in 2012, the data reported at our WSCUC Special Visit) with approximately 30% international students, reflects the changing demographic of the Los Angeles area and of the United States in general. Our student body is increasingly diverse in cultures, perspectives, gender, sexual identity, race and ethnicity. Financial aid strategies are intended to assist both the highest need students as well as those who bring strong credentials or contribute to diversity on campus.

ArtCenter provides a studio and critique-based educational experience. Studio classes are taught by one or two faculty members and have an overall faculty to student ratio of 9:1, allowing for frequent, individualized feedback and discussions between faculty and students regarding the work being produced. Certain classes may be smaller due to specific facilities or enrollment requirements; some may be larger based upon the nature of the work involved (some Sponsored Projects combine multiple majors with two to three faculty members and may grow to about 25 students organized into teams of five to six students each). Most courses are three credit units and meet once per week for three to five hours per class (sometimes six or eight), depending upon the nature of the work done within and outside of class sessions. All Humanities and Sciences courses are three credit units and meet three hours per week. The faculty is comprised of a small group of full-time faculty members (as of August 2016, 113), and a large pool of part-time faculty members, primarily art and design professionals who are active in their professional practices (approx. 350) and who generally teach one to two classes per week. Many of our part-time faculty members have been with the college several years, maintaining a consistency of content and practice shared with our core full-time faculty.

Our graduates continue to command good jobs and successful careers in the ever-changing fields of art and design, especially in new multi-disciplinary practices such as media and entertainment design. During the 2015 academic year, the Office of Institutional Research conducted the Annual Graduate Employment Survey, targeting students graduating in the calendar year 2014. The survey gathered data on current employment status, salary, career satisfaction and the overall quality of their ArtCenter preparation. Of the 36% that responded overall, 86.6% of the bachelor's degree recipients and 77.8% of the master's degree recipients were employed either full-time or part-time one year after graduation. 71.3% of all graduates were somewhat or very satisfied with their post-graduation occupation and 55.6% were offered full-time employment as a result of an internship completed while a student at the college. 87.0% reported finding post-graduation occupations that were somewhat or very related to their program of study at ArtCenter.

History
Founded in 1930 by advertising man and educational visionary Edward A. "Tink" Adams, ArtCenter was the first school to teach real-world professional skills to artists and designers and prepare them for

leadership roles in advertising, publishing and industrial design. For the time, this was a radical new concept. Its viability was quickly proven: even in the midst of the Great Depression, ArtCenter's graduates found employment.

ArtCenter's original campus was located on West Seventh Street in Los Angeles, a site sufficient for the needs of ArtCenter's initial 12 teachers and eight students. By 1940, enrollment had grown to nearly 500 students representing 37 states and several foreign countries. After World War II, returning veterans pushed enrollment numbers even higher, prompting a move to a larger building on Third Street in 1946, as well as a commitment to a year-round schedule. In 1949, ArtCenter became an accredited four-year college, and offered its first bachelor of professional arts degrees in Industrial Design, Photography, Illustration and Advertising. In 1976, ArtCenter moved into our current Hillside campus, designed by Craig Ellwood, located in the hills above the Rose Bowl. In 2004, the South Campus 950 Raymond Avenue building was purchased and renovated. In 2011, we purchased an adjacent property at 870 Raymond Avenue with a two-story building and two-story parking structure (previously a post office), doubling the available square footage of buildable land and providing 36,000 programmable square feet. Most recently, in 2014, we purchased an adjacent six-story building with underground parking on 1111 Arroyo Parkway, providing an additional 91,000 of programmable square footage. We have renovated two of the six floors in this building and are in planning for the remaining four floors.

In its more than 80 years as an institution, ArtCenter has had five standing presidents: Edward A. "Tink" Adams (1930 – 1969); Donald Kubly (1969 – 1985); David Brown (1986 – 1999); Richard Koshalek (1999 – 2008); and Dr. Lorne M. Buchman (2009 – present); Dr. Frank E. Ellsworth served as interim president from October 2008 to October 2009. As of Fall 2015, the college employed 263 full- and part-time staff, and 105 full-time and 334 part-time faculty members. An average of ten new faculty members join the college each term; an equal number rotate in or out as the curriculum changes, our practices change, and as our students' needs change.

Mission and our Visioning Process
ArtCenter College of Design's mission statement, "Learn to Create. Influence Change," was the outcome of a yearlong visioning process, begun as a result of leadership change and a commitment by the new president, Dr. Lorne M. Buchman, to institutional dialog and shared governance. An initial kick-off event in January 2010 asked the college's constituencies — students, faculty, staff, trustees and alumni — to imagine our future through an engaged series of presentations, workshops, brainstorming sessions and follow-up task forces that produced a number of white papers, which subsequently became the core research for our first strategic plan.

The Strategic Plan 1.0 (CFRs 4.6, 4.7)

The visioning process led to ArtCenter's first comprehensive and institutionally driven Strategic Plan "*Create Change,*" structured upon three pillars: *The Conservatory Spirit, Convening Diverse Communities and Disciplines*, and *New Spaces for Learning.* The first pillar, *The Conservatory Spirit*, is about our
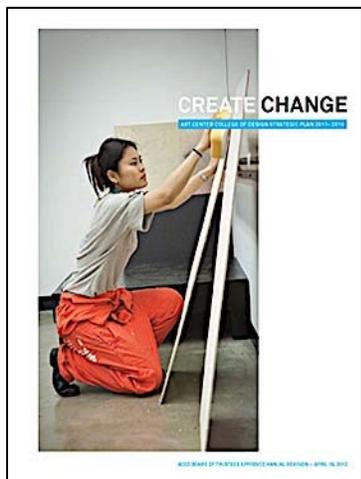
"making culture," the how, what and why we create and develop. It acknowledges the depth of our rigor, the breadth of our expertise, and the focus on the development of the individual skills and talents in preparation for a professional life. We have a deep commitment to graduating professional artists and designers; our faculty members come from these same professions, and bring current professional strategies and innovations into the classroom. It defines what we mean by excellence and rigor, a new commitment to faculty development, to curricular expansion both within the existing disciplines and towards new programs such as Undergraduate Interaction Design and graduate level programs in Transportation Systems and Design, Environmental Design,

and most recently a new curriculum in Graduate Graphic Design. *The Conservatory Spirit* imagines and provides guidance for the community to build a robust assessment and program review process, new teaching tools and methodologies, and expanded digital and online practices for students and faculty.

The second pillar, *Convening Diverse Communities and Disciplines*, expands our initial commitment to interdisciplinary practices and partnerships, evidenced by our multi-discipline Sponsored Projects and Design Storms (partnerships with industry on blue sky initiatives) Transdisciplinary Studios (TDSs), and our internationally recognized program in social innovation and practice, DesignMatters. Through Designmatters, ArtCenter became one of the first art and design institutions to attain NGO status, partnering with non-profit organizations such as the UN, UNESCO, The Red Cross, Homeboy Industries in Los Angeles, and the City of Pasadena to address issues of social needs locally and globally. Our students have worked on projects as diverse as access to clean water in South America, personal communication in Uganda, living spaces in India, and medical delivery systems in Africa. The second pillar also articulates our commitment to institutional diversity and community through new policies and access programs for student and faculty recruitment and retention. Shared governance led to ArtCenter forming a set of chartered councils and committees such as the Budget Committee, the Campus Facility Committee, the Technology Committee, the Council for Diversity and Inclusion; the constituent representative bodies of the Faculty Council, the Chairs Council and ArtCenter Student Government (ACSG); and the policy-related committees: Student Academic Policy, and Faculty Policy Committee. Together these committees, chaired by constituents rather than executive leadership, form a network of interrelated conversations and recommendation processes. ArtCenter's development of its shared governance infrastructure — informally titled "Velcro: Loops and Teeth" — was partially driven as a

response to WSCUC feedback; we are now at a point in our development where we can indeed exhibit both commitment to and outcomes of this practice. Finally, our Council for Diversity and Inclusion wrestles with issues of diversity within curriculum, community, classroom conduct, and access. New policies for the classroom, critique, and full-time hiring, along with workshops in diversity and Safe Zone training, scholarships for student diversity and fellowships for faculty, are amongst the programs that we have initiated and/or strengthened in the last few years and as articulated in our current Diversity Roadmap.

The third pillar, *New Spaces for Learning*, recognizes our need to expand and update our physical and online spaces. It recognizes our need to connect our two physical campuses — our original Craig Ellwood Hillside building, our three buildings comprising the South Campus (with convenient access from Hillside by car or college shuttle), and our digital campus comprised of Inside.artcenter and DotEd. It focuses our process of renovation and expansion, proposes new and innovative modes of learning and addressed commitments to operational safety, in addition to environmental, health and wellness needs. During the last five years, guided by the values of this pillar, ArtCenter has purchased and renovated two new buildings — 870 Raymond, a former post office, and 1111 Arroyo Parkway, a six-story high rise office building — both adjacent to our original 950 building purchased and renovated in 2004 – 2006. These new facilities have allowed us to expand our total enrollment from 1720 FTE in Fall of 2012 to 1959 FTE in Fall of 2015, and has given our students and faculty new shops and making spaces such as an expanded print shop, ever more powerful technology tools and 3D fabrication systems, a new center for research in letterform design, the Hoffmitz Milken Center for Typography, sewing labs, electronic labs and plans for a college-wide strategy for future making spaces. The College Facilities Committee and the Technology Committee have been influential in the planning and setting of priorities throughout these acquisitions and remodels. Indeed, the question first asked of any issue or recommendation is "how does this relate to the Strategic Plan?"

We also have kept a running checklist of our strategic accomplishments. Presented to the Board of Trustees annually in a "dashboard," and at the end of the five-year process as a full diagram of our new and/or enhanced initiatives, we have taken care to document and assess our ongoing work. Major accomplishments include: the launch of three new graduate programs and one undergraduate program; new shared governance committees and overall governance structures; the launch of "Digital Teaching and Learning" an online teaching resources housing "DotEd," our new online teaching platform; new Offices of Faculty Affairs and Faculty Development; the acquisition of three new properties adjacent to our original South Campus 950 Building, expanding our overall campus; new curricular tracks in various graduate and undergraduate programs; new entrepreneurship opportunities such as The Design Accelerator and Dot Launch; expanded services in Career and Professional Development and Student Affairs; new alumni programs such as the BOLD Symposium; revisions and/or new policies and

procedures (including new budgeting practices such as five-year planning) across the college for students, faculty and staff; and many others.

"[Learn to Create. Influence Change](#)." In five simple words and two sentences, the mission statement commits us to a very specific learning methodology based in making and building, the need to create new areas of practices and outcomes, and the responsibility to ensure that the result of this learning and making is relevant and transformative. ArtCenter is not unique in this endeavor; we do have peer institutions with similar commitments. But ArtCenter is one of the few private, standalone colleges of art and design with a history of success in these fields. We believe in and live this commitment. The college embodies creativity in many ways, and we provide to our students a means of research-based practice in all of our [disciplines](#).

Updates since the 2007 – 2009 Reaffirmation Visit and the 2012 Special Visit

Timeline of Key Developments

March 2007	WASC CP&R Onsite Visit
October 2008	Frank Ellsworth assumes Interim President responsibilities
September 2009	WASC EER Onsite Visit
October 2009	President Dr. Lorne M. Buchman takes office
January 2010	Community kick-off of institutional Visioning process
January 2010	All-campus brainstorming and workshops for the Visioning process
February 2010	Mid-term report on Visioning process launch and subsequent committee work presented to ArtCenter Board of Trustees
March 2010	WASC Commission Action Letter sent to ArtCenter
July 2010	"Vision to Strategy" process and timeline initiated; committees use research prepared by Visioning Taskforces begin work on the final Strategic Plan
November 2010	Presentation of draft Strategic Plan to the ArtCenter community
November 2010	Fred Fehlau named Provost after international search process
December 2010	Mission Statement "Learn to Create. Influence Change" proposed to the ArtCenter community
April 2011	The Board of Trustees ratifies the *2011 – 2016 Strategic Plan: Create Change 1.0* and Mission Statement: "Learn to Create. Influence Change."
February 2012	870 Raymond building and property acquired
September 2012	New programs in Graduate Transportation Design and Systems, Graduate Environmental Design, and Undergraduate Interaction Design launched
October 2012	WSCUC Special Onsite Visit
October 2012	Student Housing Developer chosen; housing plans initiated
March 2013	WSCUC Commission Action Letter (Special Visit) sent to ArtCenter
January 2014	Master Planning Process with Michael Maltzen Architectural Partners initiated
February 2014	Rollout of new, comprehensive program review process
May 2014	Launch of Faculty Assessment Liaison Cohort Training
July 2014	1111 Arroyo Parkway building and property acquired
November 2014	ArtCenter Master Plan Submitted to the City of Pasadena
September 2015	*Create Change 2.0* Summit; launch of second Strategic Planning process
June 2016	*Create Change 2.0* Summit Update reports; begin work on *Create Change 2.0*
August 2016	WSCUC Reaffirmation Comprehensive Report submitted
September 2016	New program in Graduate Graphic Design launched
October 2016	Board of Trustees planned review and approval of *Create Change 2.0*
November 2016	WSCUC Offsite Visit
March 2017	WSCUC Onsite Visit

Progress since the last WASC Visit (CFR 1.8)

ArtCenter's last WSCUC Reaffirmation Visit in 2009 and Commission Letter of March 3, 2010, coincided with a period of leadership change. Our Educational Effectiveness Onsite Visit took place one week before Dr. Buchman was to begin his presidential tenure; the report was written during an interim president's time at the college. For this and other reasons, the Commission issued a formal Notice of Concern and recommended a Special Visit focused upon the following concerns: 1) strategic planning; 2) use of data in support of evidence-based decision making; 3) diversity in curriculum and culture; 4) role of faculty in governance; and 5) student learning assessment and program review.

The year and a half Visioning and Strategic Plan process outlined above addresses many of the concerns from 2009–10; structural changes in the areas of institutional research and faculty development informed others. The 2012 Special Visit and March 11, 2013 Commission Letter commended ArtCenter for the extensive work the college had achieved. On strategic planning specifically, the Commission Letter states "ACCD [ArtCenter] has effectively addressed the single largest issue before it and done so in a relatively brief period of time."

The Commission took the following actions:

1. Receive the Special Visit Report;
2. Remove the formal Notice of Concern;
3. Schedule the Offsite Review for Fall 2016 and the Accreditation Visit for Fall 2017;
4. Request that the institution address the issues raised in the Special Visit report at the time of the Offsite Review, with particular attention to the items listed previously and the recommendations contained in the team report, as well as:
   a. The Success of the 2011 – 2016 Strategic Plan;
   b. Pertinent documentation of data sets, their analysis, and their subsequent application in the context of evidence-based decision making;
   c. Specific examination of the evolution of the shared governance function; and
   d. Continued development of the assessment and program review activities, consistent with the team's observations and recommendations.

ArtCenter continues to be grateful to the Visiting Team and the WSCUC Commission for its acknowledgement of our achievements leading up to the Special Visit, as well as the guidance for our work since that time. The end of first Strategic Plan, *Create Change 1.0* and the launch of our next strategic plan coincides with our upcoming Offsite Review in Fall 2016.

Create Change 2.0 **(CFRs 3.10, 4.3, 4.6, 4.7)**

At the February 2015 Board Retreat, we began another year-long strategic planning process to move towards what we are currently calling "*Create Change 2.0.*" Much of our first strategic plan has been accomplished or is underway (see *Create Change 1.0*). We have made great strides on major portions of the plan, and have identified further work to be done, especially in the area of online learning and technology. We have found that our questions now revolve more upon "how" we move forward and the means of decision-making rather than on "what" we outlined to accomplish.

 Create Change 2.0 is led by a team of faculty and chairs (Candice-Leigh Baumgardner, previous co-chair of the Faculty Council, whose teaching practice includes Design Research; Wendy Adest, Chair of Integrated Studies and co-chair of the Campus Facilities Committee; Jane McFadden, Chair of the Humanities and Sciences department, Maggie Hendrie, Chair of the Interaction Design department; and Terry Stone, faculty member and Humanities and Sciences Faculty Director focused on Business and Entrepreneurship), who have convened working groups comprised of faculty and staff. As part of the launch of *Create Change 2.0*, we initially identified three themes of inquiry: ArtCenter's Value Proposition; Community and Decision Making; and the Vision of our Facilities (coinciding with our Master Planning Process led by Los Angeles-based architect Michael Maltzen).

Subsequent to that September 2015 Summit, the working groups have further refined their lines of inquiry to what they are defining as "The Context Funnel," working from an observation of our current governance framework and principles towards three new "Pillars" that will structure our next strategic plan. Please see "Strategic Planning and Education" in Chapter 6 for details of the plan.

Thus, we have two concurrent processes in place: the writing of the next strategic plan through the shared governance structure above, and the writing of this Accreditation Report. There are many overlaps between the two and it is our intent to allow the strategic planning process to inform the Report, along with the requisite references to WSCUC Standards and CFRs. Sections detailing issues and concerns outlined by the last Commission Letter, specifically assessment and program review, data-based decision-making, and student success, will be addressed within the report itself as appropriate.

Finally, we are grateful to the WSCUC staff who have allowed us to slightly streamline the format for this report to allow us to more clearly articulate to the Team and the Commission (as well as to our community) the relationship between our Accreditation Report and the work we are underway institutionally for strategic planning.

Chapter Two

Report Preparation and Review Under WSCUC Standards

Students working in our new Printmaking Studio at 870.

Self-Study Report Preparation

As is customary for such a significant endeavor, work on ArtCenter's comprehensive institutional report began well over a year in advance of our deadline. In preparation for work on the report, the ArtCenter WSCUC Steering Committee reviewed the 2013 Commission Letter, 2012 Special Visit Report, WSCUC Standards and WSCUC's 2013 Handbook of Accreditation standard format instructions for report preparation. Based on the Provost's experience as a reviewer, the ArtCenter WSCUC Steering Committee proposed streamlining the format of our institutional report for easier readability, taking care to make certain that our ability to respond to CFRs would be retained. Academic Affairs began creation of a draft outline of the proposed report in May 2015; the outline eventually received approval from the WSCUC Steering Committee, ArtCenter's president and our WSCUC liaison, Christopher Oberg, in Fall 2015.

Drafting of the report, led by WSCUC Steering Committee members in collaboration with relevant stakeholders, including faculty, staff and board members, began in Fall 2015. One member of the committee was tasked with compiling and synthesizing the various draft narratives, outlines and evidence into a first draft of the report, which then continued to be refined over the course of several months by members of the steering committee and other writing partners, including representatives of shared governance committees. The creation of this report was also significantly connected to the simultaneous work of hundreds of faculty, staff, students and board members on our second strategic plan, *Create Change 2.0.* The Provost and members of the WSCUC Report Steering Committee kept the Board of

Trustees apprised of progress on report preparations and discoveries during the process via Board presentations at its regular meetings. The draft report was vetted with a wide array of college constituents and was distributed to the entire ArtCenter community (all students, faculty and staff), inviting review and feedback. Subsequent contributions from institutional constituency further refined the final version of this report. (The WSCUC Visiting Team will be provided a copy of the Board-approved *Create Change 2.0* Strategic Plan prior to the Offsite Review.)

Review Under the WSCUC Standards and Compliance with Federal Requirements

ArtCenter WSCUC Steering Committee delegates also oversaw the college's self-review in accordance with the *Review Under WSCUC Standards and Compliance with Federal Requirements Worksheet,* with particular attention paid to engage college departments and groups who would have an informed opinion regarding ArtCenter's performance in their respective areas and compliance with federal requirements. Constituents discussed the college's relative strengths and/or weaknesses in relation to the CFRs; this often involved discussing the distinctions between detailed components of a given CFR as related to various functions of the college before the "self-review ratings" and "importance to address" marks were decided upon and noted. The updated draft of the *Review Under WSCUC Standards and Compliance with Federal Requirements Worksheet* was then vetted by the WSCUC Steering Committee to review specific CFRs as well as to discuss the standards' synthesis and summative, reflective questions.

Early on in the self-study process, the *Inventory of Educational Effectiveness Indicators*, first discussed by the college's Assessment and Program Review Initiative (APRI) group comprised of faculty and staff, informed much of the work already under way with educational departments and their faculty regarding learning outcomes assessment and program review. It served as a useful tool to help verify our efforts developing these areas remained in alignment with WSCUC requirements.

Major Findings from the Self-Study

Engaging with the *Review Under WSCUC Standards and Compliance with Federal Requirements Worksheet* and the *Inventory of Educational Effectiveness Indicators* was valuable for the institution; there was a great deal of concurrence about the college's current strengths and areas requiring further improvement. While the principles of continuous improvement hold that nothing is stagnant and that we will always be monitoring our institutional progress and making necessary adjustments, it helped us to confirm that the areas into which we invested significant time, effort and resources, especially since the 2012 WSCUC Special Visit, were moving in a productive direction, and confirmed our need for continued development in some areas.

Areas Noted as Institutional Strengths

Clarity of Mission and Purpose

- The college's mission is clear and in alignment with its core purposes and functions.

- Academic programs are innovative and flexible, with high standards and close connections to industry leaders and innovators.

- The college's operations and finances form a solid foundation for the educational objectives of the institution.

Formalized Planning and Review

- The college has involved a broad constituency in an inclusive, reflective strategic planning process for Strategic Plan 2.0 built upon 2011 – 2016 strategic plan *Create Change*.

- Significant progress has been made engaging educational departments in formalized program review, assessment and use of evidence and data.

Support for Faculty, Teaching and Learning

- Considerable institutional development has occurred in the area of faculty development: the Director of Faculty Development and Director of Educational Technology positions were created; the college established the Center for Innovative Teaching and Learning; the Associate Provost for Faculty Affairs position was created, leading to a subsequently enhanced faculty performance review process, and a study of faculty compensation is currently underway.

Areas Requiring Further Improvement

The process of reviewing our progress under the standards surfaced some areas that require continued attention and improvement. Since the remaining chapters in this report detail our efforts and plans to address these areas, we reference the report chapters containing corresponding details.

Diversity, Access and Affordability

For details regarding ArtCenter's efforts in these areas, please see Chapters 1, 3, and 5

- Like most postsecondary institutions in the United States, and particularly its peers in the Association of Independent Colleges of Art and Design, ArtCenter is attending to considerations of access, diversity and affordability while maintaining its long-held rigorous standards.

- Continued work to support diversity is necessary, including diversity of the faculty, students, staff and the curriculum.

Program Review, Assessment, and Use of Relevant Data

For details regarding ArtCenter's efforts in these areas, please see Chapter 4.

- The college needs to continue to support and maintain its formalized program review, assessment of student learning, and use of relevant data.

Conclusion

The *Review Under WSCUC Standards and Compliance with Federal Requirements Worksheet* and *Inventory of Educational Effectiveness Indicators* proved to be useful tools for the Steering Committee and other self-study participants. It helped those of us who had not previously been involved in a WSCUC review to better understand the institutional review process, and it helped us all identify or confirm areas of strength and those that required further attention. Reviewing the CFRs stimulated conversations about some of the finer points of our recent work, our progress since the 2009 Educational Effectiveness Review and 2012 Special Visit, and our efforts moving forward.

As an institution long committed to rigor and creative innovation, engaging in the writing of this report has served as an opportunity for us to look at what we do through a lens emphasizing standards and benchmarks in a broader educational context, beyond that of our art and design postsecondary peers. Through this process and our concurrent work updating our strategic plan, we have been prompted to discuss and reflect upon our priorities, our mission and our aspirations. While we will always have a need to inquire, assess and change to continue appropriately serving our students and community, we believe that ArtCenter is in substantial compliance with the standards, CFRs and federal requirements. The following chapters of this report will explore in more detail our efforts to ensure we are in alignment with these standards.

Chapter Three

Meaning, Quality and Integrity of the Degree

A Transportation Design student working on a "tape drawing" of a car interior.

A degree from ArtCenter College of Design is the result of decades of commitment to a professional practice in art and design. ArtCenter was founded by Tink Adams in 1930, with an idea that students could be given an education in art and design that was different from traditional "art academies." Over the past 85 years, ArtCenter has consistently created new paradigms for art and design education. We started one of the world's first programs in Advertising Design, brought professional focus to Industrial Design by establishing the first Transportation Design program in the United States, and later established Product Design as a distinct practice. Today we are exploring opportunities for curricular expansion in sustainable design, as well as investigating the convergence of transportation and interaction design in the design of autonomous vehicles.

Students apply to ArtCenter "by portfolio" (e.g. with a portfolio of their work, as well as an essay and transcripts from previous institutions); before they enter they have already spent significant time and effort to build their understanding and skills in their intended areas of study. They work hard in their classes and devote a significant amount of time in project-based courses that require research, iteration, prototyping and final presentation. The quality of a degree from ArtCenter is a result of this effort and the outcomes of their courses. Time is spent in team-based courses, working on real world problems with corporate and non-profit sponsors and clients. Faculty members, for the most part, are working professionals who are able to provide contemporary instruction and contextual frameworks. Classes are organized around one-on-one instruction, group critiques and thorough presentation of final assignments.

Perhaps the most unique feature of an ArtCenter education continues to be its cadre of working professionals who serve as instructors. Most of our faculty members have active careers in their art and design fields, maintaining an ongoing infusion of new ideas and professional practices that ensures our relevance in the constantly changing landscape of design.

ArtCenter's alumni have shaped the industries our students aspire to join: Jeff Goodby, "Got Milk" Campaign; Tim Kobe, chief designer of the Apple Stores; Zack Snyder, director of the recent *Superman* movies, *Watchmen* and *300*; Michael Bay, director of the *Transformer* movies; Syd Mead, concept designer for *Blade Runner*; Neville Page, creature designer for *Avatar*; Artists Pae White, Diana Thater and Jorge Pardo; Illustrators Sara Awad, Calef Brown, Mike Shinoda and Bob Peak; product designers Yves Béhar and Frank Nuovo (Nokia); graphic designers Clement Mok (Apple), Rebeca Mendez and John Van Hamersveld; Photographers Matthew Rolston, Lee Friedlander and Karen Kuehn; transportation designers J Mays (Ford), Christopher Bangle (BMW), Tisha Johnson (Volvo) and Ken Okuyama (Ferrari).

Curriculum and Pedagogy

A key component of learning at ArtCenter is direct, hands-on making. Whether it is in the drawing studio, a computer lab, the wood shop or the 3D Modeling studio, our students, working with faculty with industry experience, become proficient in the professional tools and technologies of our practices. This is key to our mission and a factor in our students' success.

These learning experiences are distinct to our studio practice. Our students strive for and achieve a level of sophistication and original thought with a focused direction and voice. They are capable of designing objects and communications that resonate and inform an increasingly visual and tactile culture.

ArtCenter's Mission: *Learn to Create, Influence Change*, drives our curriculum and our pedagogy of active faculty/student engagement, involving a lot of hands-on, formative feedback for students in a real-world, project and problem-based setting. Our long history of industry Sponsored Projects, DesignStorms and Designmatters transdisciplinary studios are project- and team-based courses that challenge students to work together to research, iterate and produce prototype solutions to real-world problems, whether they are to imagine a car for a specific market 20 years in the future, a brand identity for a new product launch for Johnson and Johnson, or a project for an international NGO. Three recent courses are described below:

- Our Designmatters program is a non-degree concentration of studio and academic courses available to all students. Established in 2002, [Designmatters](#) project courses vary from term to term and are

taught with a dynamic, entrepreneurial and experiential approach to design education. *Safe Niños*, a class dealing with the physical and emotional needs of children who have suffered from devastating burn injuries, is a recent example. As is usual for such a class, we sent students for initial field research to Coaniquem, a medical facility outside of Santiago, Chile. After that first field research phase, however, the students themselves determined that the class would only be successful if they worked together on one solution rather than working on different smaller team proposals. By doing this they changed the pedagogical structure of the course, which in turn is allowing us to further examine our overall assumptions of courses and teaching. The outcomes of the course involved the design of interior spaces within the medical facility, services for the children and a character-based social community (physical and digital) for entire community of children, parents, caregivers and physicians.

- Sponsored Projects, educational partnerships with corporate sponsors and civic organizations, began in the early 50s through collaborations with the local industrial design industry present in the post-war Los Angeles area (aerospace, technology, automotive). We recently received a multi-million dollar donation from Hyundai/Kia to fund a new human experience lab and courses focused on autonomous vehicle design. The Summer 2016 sponsored project challenged students to design with focus on emergency vehicles by looking closely through the lens of existing Advanced Driver Assistance Systems with the ultimate goal of increasing productivity and efficiency, with improvements to safety and dependability, while enhancing eco-friendliness through better power source management. Both the multi-million dollar donation and this specific sponsored project would not have been possible without both the pedagogical structure of project-based study and the expertise in the department for this kind of research.

- We also have a long history of student participation in curricular and course planning. Some recent student-led courses include TEDx, an annual conference co-branded with TED (Technology, Education and Design); DIFF/LA, a biannual film festival organized and presented by students; The Show, a collaborative production course in which students worked together to complete projects selected by proposal from the group (the last class completed a film and a site-specific installation). All of these courses have one or two faculty members facilitating the course with attention to content and learning outcomes. One of our newer degrees, Entertainment Design, was the result of classes requested by an initial group of Illustration, Product and Transportation Design students wanting upper-level coursework in Entertainment Design. Currently, we are working with a group of students to develop a transdisciplinary studio on Virtual Reality (VR). Begun as a club that quickly became a shared study group, the course is intended to investigate the broad application across majors of VR technology and design, as well as investigate the unique curricular and pedagogical requirements of teaching and working in both physical and virtual spaces. Because of the interest of bringing upper-term students into the curricular planning process, we are developing a clear project proposal procedure for students and faculty to initiate experimental, elective courses.

ArtCenter's Value Proposition

Throughout our history we have always focused on professional relevance. We are aware of the current pressures on postsecondary education in the United States, and strive to provide the best possible education with real-world experiences and skills. Students at ArtCenter enter their first term with their major declared; applications are reviewed and selected by the department as well as the institution. They begin discipline-specific coursework on Day One. In doing so, they are able to devote their time at ArtCenter on more major-specific courses than most other schools of art and design, and produce a portfolio of work that gives them an advantage in their chosen fields.

ArtCenter offers three semesters per year, and has three entering times (January, May and September) and three commencement ceremonies (April, August and December) annually. At each graduation we also hold a series of professional recruitment events: a physical and online grad show for all majors; Grad Show Preview, an industry-specific one-on-one recruitment event; and Grad Show, an evening event with alumni, other professional and community partners. We also hold an open house immediately after graduation for friends and family of our graduates. While there are no guarantees, many students find employment opportunities with the recruiters who attend these events.

Career and Professional Development — Students and Alumni

ArtCenter's dynamic relationships with industry bring transformative opportunities to our students and alumni. To maximize the possibilities for collaboration and expand the educational impact for these key partners, we have aligned the offices of Alumni Relations, Career and Professional Development, Educational Partnerships and Exchange and Study Away to provide a seamless experience. Through diverse programs and services, these departments provide customized curriculum, academic connections and support networks to prepare our students for their creative careers while also creating enriching opportunities for our alumni and industry partners to engage with the college.

Graduate Employment Rates

One metric that is closely observed by all members of the ArtCenter community (the executive staff in particular) is the employment rate of its alums. We conduct one-year out surveys to determine what our recent graduates are doing. ArtCenter's most recent graduate employment rates are: for bachelor's degree recipients from 2014, 86.6% were employed either full-time or part-time within one year of graduating (37.1% response rate), for master's degree recipients from 2014, 77.8% were employed either full-time or part-time within one year of graduating (29.7% response rate). To provide us better context for these figures, benchmarking will soon be available to us through our new vendor that will allow us to compare our results against select participating AICAD institutions.

Strategic Planning and Education

In September 2015, ArtCenter launched *Create Change 2.0*, our second campus-wide strategic plan. As part of our current strategic planning process, we are also articulating an institutional value proposition. The final draft of *Create Change 2.0* will be reviewed and approved by the Board of Trustees in our October 2016 board meeting the corresponding business plan will be reviewed by the Board at its February meeting. In addition to the planning sessions we have conducted, a [website](#) has been set up to collect all of the white papers and other planning documents that have been generated, along with a blog and timeline. Various sections of this self-study draw from those documents. We hope to provide the visiting team a near-to-final draft in advance of the November Offsite meeting. Our most recent working outline of the strategic plan is below:

Pillar 1: Educational Innovation

- Faculty: Diversity, Assessment, Professional Development, Compensation
- Curriculum: Inter-Departmental Relationships, Sponsored Projects, TDS
- Pedagogy: Foundation, Pathways, Intensives, New Models for Teaching
- Interdisciplinarity: Shared Learning Spaces, Multi-Discipline Projects, Shared Labs
- Research: Integrated Practices, IRB Policy
- Partnerships: Educational and Institutional, Short and Long Term
- International Initiatives: Pop-up Studios, Multi-Institutional Projects (TAMA), Study Away

Pillar 2: Student Success

- Professional Practices: New and Hybrid Careers, Career Development
- Alumni: New Engagement Opportunities, Programming
- Diversity: Recruitment, Awareness, Inclusion, Engagement
- Entrepreneurship: Academic and Studio Curriculum, Launch Lab, ACBC, TDA
- Student Success: Preparedness, Influence, Retention, EL Course Innovation
- Affordability and Access: Scholarship Support, Reduction of Student Debt

Pillar 3: Strategic Infrastructure

- The Third Campus: Digital Infrastructure, Technology Road map, Affordances
- Facilities: Learning Spaces, Makers Spaces, Community Spaces
- Community and Decision Making: Shared Governance Structures, Committee Charters
- Exhibitions: New Spaces, Planning and Programming
- Library and Learning Center: Technology
- Multi-Campus Experience: Schedule, Transportation, Residence Hall

Rankings

ArtCenter's strong academic reputation results in strong ranking from various sources, including:

- Ranked number 1 in undergraduate industrial design nine times and ranked number 1 in graduate industrial design eight times over the last 11 years in the annual DesignIntelligence survey (2016);
- Earned highest honors in Graphic Design USA's top design schools (2016);
- Ranked among the top 25 film schools in the United States by *The Hollywood Reporter* (2015);
- Achieved top 20 rankings in *U.S. News and World Report's* "Best Graduate Schools" (number 2 in Industrial Design, number 7 in Graphic (Media) Design, number 18 in Fine Arts) (2015);
- Ranked number 4 among LinkedIn's best undergraduate universities for designers (2014);
- Ranked third among the 25 colleges that add the most value by *Money* magazine (2014);
- ArtCenter alumni rank first among the top earners in Coroflot's Creative Employment Snapshot (2014).

Undergraduate Education — What do students learn? (1.2, 2.1, 2.2, 2.5, 2.12)

 ArtCenter currently has 11 undergraduate degree-granting departments and two non-degree granting departments supporting undergraduate students: six majors earning a BFA in Art and Design: Advertising, Film, Fine Art, Graphic Design, Illustration, and Photography and Imaging; five majors earning a BS in Industrial Design: Entertainment Design, Environmental Design, Interaction Design, Product Design, and Transportation Design; two non-degree granting programs: Integrated Studies (foundation-level courses), and Humanities and Sciences (General Studies).

Our Art and Design departments teach practices familiar to traditional art departments across the nation: drawing, painting, typography, photography and filmmaking. That said, ArtCenter was perhaps the first to focus on the professional (commercial) opportunities that competencies in these practices afforded artists and designers in newly-created industries such as Advertising, Broadcast Media and Communication/Marketing. ArtCenter was as unapologetically commercially focused in 1930 as it is today, a focus that many other schools of Art and Design have only recently adopted. Today, these practices are becoming ever more connected, partly through technology, especially in the area of Motion Design and Social Media, but also in the fact that students are becoming increasingly inter- or multi-disciplinary themselves, combining typography, drawing, photography and motion seamlessly. Students in all of these majors share research and marketing strategies, all work in fields of communication and information systems, and are more likely than before to form teams to produce more complex solutions. One example is the previously discussed Virtual Reality course, which has been initiated by a student group consisting of students majoring in Media Design, Interaction Design, Graphic Design, and led by a Fine Art student.

Our Industrial Design (ID) departments, especially our Transportation Design department, are very much connected to the industries and technologies in the marketplace. In 1930, these industries depended most often on trade or engineering programs to provide skilled workers; ArtCenter provided a different opportunity to industry by proposing professional design *and* engineering experience. Most of our Industrial Design departments gained relevance immediately after WWII when returning GIs, many of them with experience in drafting, mechanics and early forms of computing, attended ArtCenter with GI Bill scholarships. ArtCenter has one of only three transportation design programs in the nation; many of the cars currently on the road have been designed by ArtCenter grads. Additionally, many of these graduates also went into the entertainment industry as concept artists. Product Design and Environmental Design have become increasingly important not only because of function and human-interface/experience needs, but also as a means of branding companies or entire industries (many of our alumni have been on initial design teams in such companies as Apple, Microsoft, Intel, HP, as well as Nike, Adidas and IDEO).

How students matriculate through their studies
The first 3-4 semesters (ArtCenter commonly refers to students' "term" or "term level" rather than "freshman" "sophomore," etc.) are devoted to courses in design and associated technologies/methodologies, with accompanying Humanities and Sciences, discipline history, and writing courses (English Language Learner courses if necessary). Students have required classes in their major and in interdisciplinary courses with students from other majors. These courses provide students with the visual vocabulary and making skills necessary for their success in later, project- and team-based studios. Students produce work in classes that they compile into a portfolio of work. Most majors have a third-term review in which students meet with their chair and faculty to discuss their progress to date through an assessment of their portfolio and academic record. At this time the faculty may suggest elective courses or a specific area for improvement, and if applicable, help the student determine a specifically-advised focus of study, e.g., print or web-based media in Graphic Design, or entertainment arts or motion design in Illustration. Students and their chairs/faculty advisors continue to make adjustments to their courses through electives or multiple sections of required courses.

Mid-level students (4–6th terms) typically have fewer required courses and are able to avail themselves of electives in their department or in other departments, as well as the sponsored projects described above. All students are also required to take one Transdisciplinary Studio, a generic course model in which multiple majors work together on team-based projects, often with an associated or co-listed Humanities course specifically designed to provide necessary research and critical/historical context. Sponsored and Designmatters courses count towards this requirement.

Upper-level students (6–8th terms) focus on courses that provide deep professional practice experience, often with a focus on new product or service design, or a portfolio of personal work. Most courses at this

level are full critique seminars (one-on-one or full class crits) with much of the work done outside of class. The final assignment from these courses contributes to each student's individual portfolio, leading to a public presentation of their work prior to graduation (Grad Show, as mentioned previously). Because students have been working in their major since Day One rather than beginning at sophomore level as is typical in most schools of art and design, our students typically produce highly sophisticated works, with post-graduation success evidence of this fact.

Our Integrated Studies department (formerly named Foundation Studies), while providing shared early-term design and color theory courses coupled with hand/eye skill acquisition, similarly does not adhere to more traditional art and design school models. Integrated Studies also provides upper-level courses in solid modeling and visualization, as well as workshops and labs for students of all departments to learn new technologies and emerging practices. It is also a place where a certain kind of curricular and pedagogical experimentation can and has taken place.

Humanities and Sciences (General Education)

Our Humanities and Sciences department also responds to the needs of artists and designers. As per our specialized accreditor requirements (National Association of Art and Design, NASAD), we provide courses in art and design history and theory (each major has at least one history of the practice course), as well as cultural studies courses investigating major international themes of the 19th–21st century. Additionally, the department offers an array of courses that support the major departments, including cultural anthropology, sustainability (life-cycle analysis), science, technology, electronics, robotics, coding, research and entrepreneurship/business that are specifically designed to inform cultural production and socially responsible design practices. Our more traditional liberal arts courses such as writing, history and social sciences are similarly focused on themes of narrative, representation and identity, technology and social impact — necessary contextual knowledge for anyone creating works or communications for a global and diverse marketplace/audience.

All undergraduate students begin their general studies with foundational classes to be completed by the end of their fourth term. After satisfying our standard for basic competency in oral and written English, students proceed to "Introduction to Modernism." This interdisciplinary course addresses the fundamental issues and problems of the modern era (urbanism, representation, and cultural difference, for example) from a variety of disciplinary perspectives, including art, design, politics, science, philosophy and the performing arts. It functions as a general studies class in cultural production and its contexts, and emphasizes writing, reading, and critical thinking. Students then take "The Art of Research," the objective of which is to give students the ability to acquire, interpret and apply information gained from a variety of different sources.

Having completed the foundation courses, students continue their general studies in courses specifically designed to address their chosen majors. All students are required to study the history of their discipline in either one class or a two-semester sequence. These courses are intended to demonstrate the historical antecedents of contemporary practice within the contexts of a wider historical narrative. Our goal is not only to give students an historical and critical sensibility, but also to enrich their own work. Most students also take a course in basic business skills — "Business 101." The first half of the term is devoted to business fundamentals; in the second half, students are divided into small sections in order to apply what they have learned to the specific requirements of their disciplines. Finally, there are a variety of electives that allow students to further develop areas of their own interest in fields such as: sustainability and the environment; business and entrepreneurship; or cultural anthropology.

College Library (James Lemont Fogg Memorial Library)
The College Library actively supports the teaching and research mission of ArtCenter. It serves as a significant collaborative learning environment, where students and faculty from various departments gather to explore, discover and create. It is also open to alumni and external researchers.

The College Library is a specialized visual arts library designed for aspiring artists and designers. It includes more than 93,000 books; 420 periodical subscriptions; 11,000 feature films, documentaries, and animation clips; a growing zine collection; and numerous online research databases. In addition, the College Library works with faculty members to acquire the necessary resources to enhance their teaching.


Outside the classroom and studio, the College Library is pivotal in providing ArtCenter students with informal learning spaces. Students have access to their Liaison Librarians who provide research assistance on a walk-in basis and by appointment. In addition, Liaison Librarians support faculty by providing library instruction and workshops to help students develop research and information literacy skills.   The College Library also includes the ArtCenter Archives, a repository for official and unofficial records that document ArtCenter's history. The Archives contains historical images and material of enduring value generated by faculty, academic departments, administrative offices, students and campus organizations.

Graduate Education — What do students learn? (1.2, 2.1, 2.2b, 2.5, 2.12)
Graduate Fine Art (now named Graduate Art) was ArtCenter's first graduate program, launched in 1986. Graduate Film (formerly Broadcast Cinema), Graduate Media Design Practices (MDP) and Graduate Industrial Design followed shortly thereafter. Two newer grad programs in Environmental Design and

Transportation Systems and Design were added as a result of our first strategic planning process, *Create Change 1.0.* Our newest graduate program in Graphic Design will welcome its first cohort of students Fall 2016.
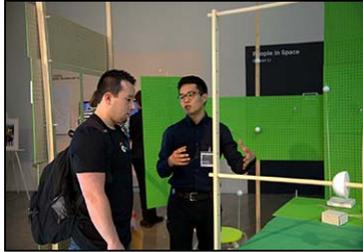
In some cases, the grad programs have strong relationships with undergrad programs within the same discipline: Graduate Art; Graduate Film; Graduate Environmental Design and the new Graduate Graphic Design program, for example. Graduate Industrial Design, Graduate Transportation Systems and Graduate Media Design Practices are distinct programs with no direct link to any undergraduate program. The Grad Industrial Design program also partners with the Drucker School of Management to offer a joint MS/MBA degree; the curriculum of the Graduate Industrial Design program focuses on innovative business and production models. The Graduate Media Design Practices program has two internal tracks: one in Lab Practices focused on technology and communication structures; and another in Field Practices focused on Social Innovation and research. Similarly, the new Graduate Transportation Systems and Design program departs from the undergraduate program with its focus on mobility systems and autonomous vehicles, which take them into areas of public planning and policy.

Faculty

Historically, most faculty members at ArtCenter have been professionals working full-time in their fields. While this is still the case in some of our studio programs — Film, Transportation Design, Advertising, for example — there has been a change in both the full- and part-time faculty over the last few years. As our practices become increasingly focused on social and environmental responsibility, a corresponding level of criticality and project-based research has become necessary. It is no longer enough to simply make something — however well designed that object or image may be — it is also important to investigate and define why something is made in that way, who will use it, what does it mean in terms of the expectations and experiences of diverse users and audiences, and what are the historical and other relevant contexts to be considered when introducing that object or message into the world. This is not to say that working professionals do not consider these issues in their practices and teaching, but it is increasingly clear that we as educators need to bring a diverse and expanded conversation to the classroom and to cultural production writ large.

To that end we have experimented with team-taught courses, embedded workshops, speaker series, and co-listed courses. In order to do so successfully, we have increased the number of and the opportunity for faculty from the Humanities and Sciences department to join studio courses. We have also created an annual ArtCenter Design Histories fellowship, and have been a part of AICAD's Diversity Fellowship Program. Along with changes to the curriculum through careful articulation of program and course

learning outcomes, the contribution of this expanded field of inquiry has brought greater criticality to our students' learning.

A Changing Student Body (CFRs 1.4, 1.6, 2.10, 2.12, 2.13, 2.14, 4.3, 4.7)

ArtCenter is fortunate to have experienced a sustained stretch of successful enrollment over the last ten years (growth of 505 students or 31% from Fall 2005 to Fall 2015, (see 10-Year Enrollment Growth for ArtCenter). We have seen prospective student interest in ArtCenter expand, we have seen applications to the college increase, and we have subsequently seen growth in enrollment of qualified students. Our student body has also changed significantly in recent years. Students coming to ArtCenter are younger, some directly out of high school (the average age for new undergraduates starting in Fall 2004 was 22.4 versus the current average age for new undergraduates starting in Fall 2015 of 20.9), fewer undergraduates transfer from other institutions (15% of new undergraduates in Fall 2004 were coming only with high school experience versus 49% of new undergraduates from Fall 2015 were coming with only high school experience), and an increasingly larger number of new international undergraduates enrolling (15% of new undergraduates starting in Fall 2004 were International with visas compared to 28% of new undergraduates starting in Fall 2015 were International with visas) (see Admissions Semester Report Fall 2015 Undergraduate - extract). We are also feeling the effect of the reduction in arts education in middle and high schools nationally, which has resulted in some prospective art and design students' greater reliance on extracurricular arts preparation programs. Those students who can afford to do so, and those who are in areas with resources such as after-hours programs or private preparatory programs, are often more qualified and ready for an education at ArtCenter.

In response to these changes in our student demographics and to the challenges many of our prospective students experience, the college's Admissions office has instigated an aggressive program of strategies each year, including visits to over 400 schools, a series of online and on-campus events for students and families, individual counseling for prospective students, mentor programs, and relationship building with community arts organizations and academies. Admissions also works closely with ArtCenter's Marketing and Communications department and outside consultants to ensure the college is extending its outreach to diverse communities.

In addition to the existing strategies implemented in recent years by Admissions, the college has recently convened a Recruitment Task Force to identify areas that, at a tactical level, might provide valuable opportunities for enhanced and/or new recruitment initiatives in both the short and long term. These include, but are not limited to:

- **International Recruitment Initiatives:** How might we strategically expand our current recruitment efforts in Europe, South America, Mexico, and other countries to increase enrollment from these underrepresented regions?

- **Strategic Partnerships:** How could we enhance recruitment pipelines currently in place with community arts organizations, school districts, and other entities to facilitate multiple points of incremental engagement with prospective students from underrepresented backgrounds?

- **Applicant Review Process:** Do we appropriately weigh the importance of skill-based portfolio assessment in our admissions review process? Do we allow other meaningful opportunities to demonstrate potential success at ArtCenter?

- **Brand Awareness:** What opportunities exist to strengthen ArtCenter's brand awareness amongst communities and geographic areas we are most interested in engaging from a recruitment standpoint?

- **Resource Investment:** What is the college willing to invest in terms of allocation of recruitment resources, marketing initiatives, scholarship commitments, and staff involvement in order to find and yield as many of our top applicants as possible?

- **Public Programs:** What opportunities exist to both refine and expand our recruitment pipeline in partnership with this vital program?

- **Support Programs:** How can we identify and implement support programs for all types of thinkers, learners, and makers at ArtCenter?

Faculty Development (CFRs 2.3, 2.4, 2.8, 2.9, 3.1, 3.3, 4.3, 4.4)

Shortly after the launch of our first strategic plan, *Create Change 1.0*, ArtCenter hired its first Director of Faculty Development, with responsibility for assisting all faculty members with workshops and tools for pedagogical improvement, and supporting faculty both as professionals and as educators. Through group and one-on-one mentoring, new and experienced faculty members now have a source of feedback and guided improvement. Our faculty liaison assessment structure is discussed more fully in Chapter 4, but one outcome of this program has been the building of a network of faculty members who have a deep understanding of their department's and the institution's commitments to curricular and pedagogical improvement. Faculty members mentoring one another on syllabi and student evaluation have shifted these conversations from the administrative to the collegial.

In the early 2000s, through the support of a board member and an endowed fund from Samsung, we began providing annual Faculty Development and Enrichment grants to faculty members. Currently administered by the Faculty Council, these grants have evolved into annual "Faculty Project Grants" and term-by-term "Teaching Advancement Awards." We are currently planning an additional faculty development grant for faculty members who have been asked to present or participate at conferences, which will be administered by the Office of Faculty Development and supported by the Office of the Provost.

Faculty Affairs (CFRs 2.8, 2.9, 3.2, 3.3)

Shortly after the hire of the Director of Faculty Development, ArtCenter conducted an international search for an Associate Provost of Faculty Affairs. Various responsibilities were assigned to this position: update and annualize the faculty performance and merit process; build a more equitable faculty hiring process; oversee faculty policy and procedures (chair the Faculty Policy Committee); oversee faculty-led research initiatives and research in general, oversee Faculty Development, including grants and other professional development opportunities; and oversee the Library. Previously, either the Provost or the Center for Educational Effectiveness handled these processes or departments. Working closely with both the Provost and the Faculty Council, through the efforts of the Faculty Policy Committee, we have:

- Revised the Faculty Review and Merit Increase Process.
- Revised the full- and part-time grids, aligning rates and professional criteria across these two faculty groups.
- Aligned academic titles with the salary grid.
- Revised the Faculty Grievance Policy.
- Recently undertook a Compensation Review study conducted by [Sibson Consultants](), a national strategic human resource consulting firm specializing in Higher Education, with a goal of reviewing ArtCenter's faculty compensation and benefits both within the institution and benchmarked against local and national peer institutions. This study may be complete by our onsite visit in March 2017.

The Associate Provost for Faculty Affairs provides a focused attention to all issues relating to faculty, and is available for faculty consultation on all issues of employment and benefits. He also works closely with Human Resources and the Title IX Officer on issues of labor relations and conduct, as well as with Payroll and Enrollment Services on establishing accurate and formal salary procedures.

Educational Technology (CFR 3.5)

In keeping with the priorities identified through the *Create Change* visioning process, ArtCenter established a formalized Educational Technology department, hiring its first Director of Educational Technology and a dedicated Educational Technology Specialist. In collaboration with the Director of Faculty Development, the Director of Educational Technology co-founded the college's [Center for Innovative Teaching and Learning]() (CITL). Educational Technology also implemented the first LMS (Moodle) upgrade in six years and established an annual upgrade system for the LMS in order to keep its features current. To expand support to students and instructors, Educational Technology created and continues to maintain a [Digital Teaching and Learning]() (DTL) website, which provides 24/7 self-service assistance to students and instructors. As the college has expanded its physical footprint, Educational Technology has created a "DTL South" presence to provide educational technology support for instructors teaching at South Campus. To encourage and support faculty members' efforts around hybrid teaching and "flipping" the classroom, Educational Technology recently launched a digital teaching lab.

Student Affairs

The Office of Student Affairs (Center for Student Experience, CSE) was established in the early 2000s. Led by the Associate Provost for Student Affairs / Dean of Students, it encompasses Campus Life, Student Counseling (psychological), International Students, and Student Conduct. The Associate Provost for Student Affairs/Dean of Students also supervises Enrollment Services. As part of the Master Plan, we are planning to build student housing at South Campus to open in 2020. Student Affairs will be responsible to provide housing assistance and policy oversight; a Director of Student Housing, reporting to the Dean of Students, will be hired. Student Affairs also supports ArtCenter Student Government and all campus student clubs. In the last 10 years, and most specifically in the last five years, co-curricular events and student services have grown with the increased number of students and their expectations of a more socially-engaged college experience. As the student body becomes younger, additional support in terms of time management and other student success resources have been implemented (see Chapter 5 for more details). Faculty members are increasingly aware of and interact with the CSE for consultation and assistance with students with special needs or of more general concern.

Department Chairs

ArtCenter is somewhat unique in that most of the academic chairs are hired through international searches, not selected from the faculty directly for a cyclical number of years (the Graduate Art and Undergraduate Fine Art departments have recently changed to a rotational chair structure). Because of this, and since we do not have any academic deans, each department is autonomous from one another; all report directly to the Provost. Each department oversees its own budget, including faculty salaries. Although there are periodic budget reviews that may result in reallocations or increases to budgets based upon enrollment growth, Chairs are responsible for all financial decisions and are held to a high level of course efficiency, with smaller departments granted some flexibility in student numbers per section because of lower enrollment. Since ArtCenter runs three semesters a year, and since new students are admitted every term, required courses are offered each semester. Planning is semester to semester, with directors and coordinators within the departments assisting the chairs and Enrollment Services in producing a master schedule. Chairs actively engage with the Office of Educational Partnerships in the outreach for and implementation of Sponsored Projects and other programs with outside professional partners. They also participate in fundraising events in collaboration with the Development office. Many departments also have Faculty Directors who are elected or appointed from the faculty to oversee course content and assessment; some faculty directors advise students in their programs of study and professional goals. Although the faculty members serving as departmental Faculty Directors also sometimes serve as members of the college's Faculty Council, faculty members working within the departments are focused on curriculum and pedagogy, while the Faculty Council is primarily responsible for policy and institutional initiatives.

Curricular and Pedagogical Innovation

While relatively new to the college, systematic program review and assessment build upon long-standing institutional traditions of less formal dialog and constant monitoring of curriculum in accordance with the often rapidly-changing requirements of professional practice. Although there is no institutional curriculum committee, department faculty and chairs review courses and course alignments on an ongoing basis. Much of this work is accomplished through semester-by-semester planning of elective and transdisciplinary courses, including the planning necessary for Sponsored Projects and Designmatters courses. Updates to courses are also determined by technology and professional changes in industry, affording our students access to the most current content possible within their specific fields of practice.

Our more recent program reviews and the alignment of core competencies within required curricula have also brought an increased focus on the scaffolding of learning outcomes and skill development. Departments generally conduct term reviews of each student at specific junctures during their progression through the curriculum; rubrics have been created to assess each student's personal accomplishments and areas for improvement. Faculty Assessment Liaisons, trained in a series of workshops conducted by the Director of Faculty Development, have guided these new department assessment practices.

Concluding Thoughts / Areas for Improvement

Due to the college's admitting three entering classes per year, students can attend or take a term off three times a year; an option of a reduced-load, part-time "lite" term is also available in a limited capacity. Since ArtCenter does not follow a traditional fall/spring, two semesters model, most classes are offered each semester and students are free to adjust their course of study accordingly. While allowing students to navigate the curriculum at their own pace can cultivate maturity and focus, some students extend their studies past a normal eight terms with both positive (increased learning) and negative consequences (additional costs). Secondary contributing factors to the average terms to completion are internships and/or fellowships, study abroad semesters, or the "lite" terms mentioned above. ArtCenter is fully aware of the impact of this on affordability and the increased debt this entails. In 2014 we reduced unit loads for most of the BFA degrees to 120 units (the BS degree has a higher number of units because of additional science and technology requirements). These issues continue to be addressed as part of both institutional and department review; our transfer credit policies are also in review.

Chapter Four

Educational Quality, Quality Assurance and Improvement: Program Review, Assessment, Use of Data and Evidence

Graphic Design faculty members discussing program review and assessment

Program Review

Development of Comprehensive Program Review Process (CFRs 2.3, 2.7, 2.11, 4.1, 4.3, 4.4, 4.5)

WSCUC's 2013 Commission Action Letter noted that "student learning assessment and program review remain in an emergent state," and that the "Commission expects that the institution will establish a formalized assessment system that related student learning to program learning outcomes…and tie program review to budgeting and planning." Immediately after the 2012 Special Visit, a team from ArtCenter participated in WSCUC's Outcomes-Based Program Review Workshop to gain a better understanding of the essential elements of program review. The Director of Academic Affairs, with the guidance of an internal steering group comprised of faculty and staff, then spent several months in 2013 researching and drafting the *ArtCenter Academic Program Review Handbook (*see ArtCenter Program Review Handbook*)*. Since the project was completed as part of an assignment for the 2013-2014 WSCUC Assessment Leadership Academy, Amy Driscoll, who served on the review team for ArtCenter's 2009 Educational Effectiveness Review, also provided feedback on the new *Handbook*. The *Handbook* was vetted by the Provost and department chairs in 2014 and approved for distribution.

The new comprehensive program review process builds upon the best practices of program review as put forward by WSCUC[1] and by a number of ArtCenter's peer institutions, tailoring those practices to be

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[1] *WASC Resource Guide for 'Good Practices' in Academic Program Review*, Jenefsky et al. 2009, and *Program Review: Rubric for Assessing the Integration of Student Learning Assessment into Program Reviews.*

effective and meaningful in the context of ArtCenter's governance structures and fast-paced institutional culture. The key components of program review: the self-study, external review, and Memorandum of Understanding, form the overarching framework and are developed to not only provide a means for the college to "start where we are" with an accessible process, but to also identify areas for further growth in assessment and program review. It is a self-reflective and inherently iterative process.

The Center for Educational Effectiveness began roll out of the new *Academic Program Review Handbook* and academic program review process to the educational departments in 2014 through meetings with individual department Chairs and their faculty and staff teams. Graphic Design was selected to pilot the new comprehensive system in late 2014. Other departments were all sequenced on a master Program Review Calendar (see ArtCenter Calendar of Program Review) based on their specific circumstances. In addition to being on call for ad hoc questions from the departments, the Center for Educational Effectiveness scheduled regular meetings with departments slated for program review.

To ensure cohesion between the new academic program review structures and the curricular alignment assessment practices being developed, the Center for Educational Effectiveness Staff and key faculty leading development of assessment practices, along with the Director of Faculty Development, held regular meetings together under the banner of the Assessment and Program Review Initiative (APRI). Through the course of the APRI conversations and through the work of the Director of Faculty Development on a corresponding WASC Assessment Leadership Academy project, the need for a formalized way to train faculty in the curricular alignment process and corresponding assessment practices became apparent. This strategy was identified as an expedient way to expand faculty members' engagement with assessment at the college. The Assessment Liaison Cohort, under the leadership of the Director of Faculty Development and faculty assessment mentors, developed a course (see Assessment Liaison Cohort Syllabus 2015) to begin training department faculty assessment liaisons in alignment with the Program Review calendar. The Assessment Liaison Cohort trainings combined the work of building appropriate, customized assessment practices for departments in addition to meeting with Center for Educational Effectiveness to learn about the academic program review process and assessment of the WSCUC Core Competencies.

Program Review: Structure and Processes

ArtCenter's academic and co-curricular program review processes function on a 7-year cycle, with follow up reports due on a 2-year interval until the next full program review (see ArtCenter Calendar of Program Review and see ArtCenter Program Review Two-Year Interim Update Report Description & Outline). To allow sufficient time for extensive departmental participation, including that of our large numbers of practitioner-faculty, the process in its entirety generally is undertaken for a full calendar year: 6 months for the self-study, followed by external reviewer visits and concluding with a Memorandum of

Understanding/Action Plan between the Provost and department based on the findings of the self-study, the external reviewers, feedback from the college's Program Review Committee, and the observations of the Provost in the context of institutional mission, strategic goals and resources (see ArtCenter Program Review Provost's Feedback and Recommendations Form and see ArtCenter Program Review MOU Template and see ArtCenter Program Review completed MOUs by department). The Provost apprises the President of any significant developments in program review planning and budget, including via standing meetings each semester dedicated to program review, assessment, and accreditation. The Center for Educational Effectiveness (CEE) manages the program review process under the supervision of the Provost. In addition to meeting with all departments during the rollout of the academic program review process, the CEE meets with departments calendared for program review a term before their start date to discuss expectations, logistics and ways to engage faculty in the process.

 In order to reinforce the college's efforts to cultivate a culture of systematic assessment, the program review process intentionally promotes the development and maintenance of assessment processes. For instance, the program review self-study template directly asks departments to include assessment results and to indicate how they have arrived at the conclusions regarding student achievement and the health of the programs (see ArtCenter Program Review Self-Study Report Outline Template and see ArtCenter Program Review Self-Studies by department). In order to further support the development of systematic assessment of student learning outcomes, all Memoranda of Understanding specify that departments must provide assessment results for 1-2 Program Learning Outcomes per year; progress is then followed up on by the Provost as part of the 2-year update (see ArtCenter Program Review completed MOUs by department and see ArtCenter Program Review MOU Template). Since formalized assessment practices are new for the college, departments are asked to be transparent about any current gaps and to identify ways to develop their assessment and data-usage practices so as to have more documentation from which to draw upon at the 2-year updates and thereafter.

Outcomes of Program Review

The college's program review process has resulted in a number of concrete actions tied into planning and budget, including:

Undergraduate Graphic Design
1. Revision of curriculum to provide greater breadth of program offerings and tracks.
2. Development of MFA program.
3. Expansion and planning of the Transmedia/Mediatechture curriculum.

Undergraduate Transportation Design
1. Attention to curricular planning towards greater diversity of content in the program, specifically in the areas of interiors and interaction design.
2. Chair, directors and faculty will review curriculum to determine if student workload in the first

three terms is appropriate and overall credits required for degree, with a focus on first term student retention, affordability, average terms to completion for recent graduates, and graduation rates.
3. Department's faculty line budget will be reviewed in consideration of increase of course offerings and part-time faculty merit increases.

Entertainment Design
1. Refinement of new Character Animation track curriculum planning.
2. Department will explore viability of potential Animation program (beyond current Character Animation track).
3. Department will work with Humanities and Sciences to further integrate academic and research content into department's curriculum.
4. Department will review curriculum to determine if student workload in the first three terms is appropriate and overall credits required for degree, with a focus on first term student retention, affordability, average terms to completion for recent graduates, and graduation rates.

Illustration (program review currently in process; self-study complete)
1. Program review self-study has led department to working with Faculty Development to revamp its term review process in order to enhance its capacity to meet the needs of its significantly increased student population.
2. Program review self-study has caused department to recognize the need for enhanced student academic advising; department is partnering with the Director of Academic Advising to explore ways to do so.
3. As a result of self-study, department is working with Faculty Development to develop a new upper-term course that spans multiple tracks to help ensure students are adequately prepared for their final terms at the college and for professional life after graduation.

One of the most important outcomes of the new process has been the self-reflective collective discussions faculty and department chairs have engaged in about their students' learning, their curricula, and their visions for their departments moving forward. (see ArtCenter Program Reviews: Entertainment Design and Graphic Design and Undergraduate Transportation Design)

Academic Assessment

Institutional Overview (CFRs 2.2a, 2.2b, 2.3, 2.4, 2.5, 2.6, 2.7, 2.10, 4.1, 4.3, 4.4, 4.5)

In keeping with long-standing traditions of art and design instruction, ArtCenter's culture is one of active faculty/student engagement, involving a great deal of ongoing, direct feedback for students during the process of creating artifacts (student work). Additionally, our utilization of practitioner-faculty connects us deeply to external industry; programs actively adjust curriculum and instruction to best prepare students in accordance with developments in the professional world. Program curricula also include systematic, summative junctures for assessment via term reviews: formal consultations where students meet with their department chair and practitioner-faculty and occasionally industry representatives to review their portfolios of work, receiving individualized feedback before continuing to the next stages of their studies. Term reviews allow for identification and remediation of areas in which the student needs further development. Finally, senior students in all departments participate in a capstone graduate show of their work, with most departments dedicating a course in students' final semesters to help them prepare for

this cumulative display of their work to the college community and external, visiting industry professionals and prospective employers.

Like most institutions in the United States, ArtCenter has been called upon to develop enhanced, formalized ways to practice and demonstrate assessment results in response to the growing culture of accountability that has become prominent in higher education in recent years. Upon receiving feedback to this effect from the WSCUC Special Visit team, the college immediately began developing means to systematize our existing assessment practices (e.g., critique, portfolio review, etc.) and the documentation of their outcomes. Some key elements of these efforts to increase our capacity are detailed below.

Engagement within the College

As described earlier in this chapter, ArtCenter convened an institutional cross-departmental strategic leadership group, including faculty and representatives from faculty development, faculty affairs, academic affairs, and institutional research to guide development of appropriate assessment and program review practices and infrastructure. Known as the **Assessment and Program Review Initiative (APRI),** outcomes of this group's work include:

The development of a new syllabus template (see Course Syllabus Template for undergraduate programs and see Course Syllabus template for graduate programs), with clear connections between course content and the learning outcomes.

The development and piloting of a new curricular mapping process.

In order to build assessment practices that would be meaningful and authentic to ArtCenter's culture, the Graphic Design department faculty, with guidance from the Institutional Assessment Liaison (who is a faculty member in Graphic Design) and support from APRI members, began to pilot development of assessment structures and processes, including a curricular mapping process. This iterative work helped to inform the development of an *Assessment Handbook* used in the Faculty Assessment Liaison Cohort trainings.

The Assessment Liaison Cohort (see Assessment Liaison Cohort Syllabus 2015): a two-semester, faculty cohort-based model of developing and sharing assessment practices across departments. Funded by the Provost, departments identified and delegated faculty representatives to participate in the cohort, acting as liaisons representing their specific department/discipline's needs and engaging in collegial work with faculty from other departments. Led by the Director of Faculty Development, faculty mentors, and the Center for Educational Effectiveness, projects for the Assessment Liaison Cohort included:

- Curricular mapping of the respective liaisons' course learning outcomes to program learning outcomes;
- Development or revision of course learning outcomes;
- The adoption of a new course syllabus template that includes course learning outcomes;
- The development or revision of departments' program learning outcomes;
- Discussions on capturing assessment information from term reviews and graduation show;
- Discussions on how assessment results then inform departments' program review self-studies for the college's new, systematic program review process.

In addition to the tangible progress made in these areas, the Assessment Liaison Cohort serves to support sustainable, authentic ways for faculty to engage with assessment, thus enhancing teaching and learning. The first cohort ran Summer 2014 and Fall 2014 and the second Spring 2015 and Summer 2015, encompassing most of the undergraduate and graduate programs. Moving forward, the college will be leveraging its Assessment Liaison Cohort training to delve more fully into the alignment of learning outcomes, the development and use of term review rubrics and other activities necessary to the expansion of our assessment practices.

Development of engagement strategy and assessment methodologies for WSCUC Core competencies served to further develop a more formalized culture of assessment. Please see the WSCUC Core Competency section of this chapter for more detailed information (see WSCUC Core Competencies Analysis Report).

Rolled out comprehensive program review process (see ArtCenter Program Review one-page Overview and see ArtCenter Program Review Handbook): it requires use of assessment findings and asks departments to reflect on their assessment processes and capacity in support of student learning and connects directly back into planning and budget. For more information regarding Program Review, please see the Program Review section in this chapter.

Development and implementation of the Student Learning Assessment Plans (see Student Learning Assessment Plans by department): these documents not only capture departments' assessment information, but prompt them to reflect upon their practices and capacity in order to complete the plan template. In addition to support from the Assessment Liaison Cohort, Faculty Development and the Center for Educational Effectiveness staff, a faculty mentor role, the *Institutional Faculty Liaison for Assessment,* was formalized by the Provost to offer extra guidance to departments and faculty on an as-needed basis.

Engagement with Peer Institutions and Assessment Community

- The institution sponsored its new Director of Faculty Development (a position created to address college's need for faculty-led, enhanced assessment) and its Director of Academic Affair's participation in WSCUC's Assessment Leadership Academy. Projects completed under the supervision of the Academy faculty included: 1) development of appropriate strategies to define and assess WSCUC Core Competencies, 2) development of a general conceptual framework of a faculty-led model to align course and program learning outcomes, and 3) creation of an initial draft of a comprehensive program review system and handbook in accordance with WSCUC guidelines.

- ArtCenter sent additional teams of faculty members, department chairs and staff to WSCUC-sponsored trainings on assessment and program review to further develop institutional capacity.

- Faculty and staff involved in assessment and program review met directly with peers at other institutions to discuss assessment, including site visits at peer institutions and regular participation in special interest groups at the annual WSCUC Academic Resource Conferences (WSCUC ARC).

- At WSCUC's invitation, ArtCenter faculty and staff facilitated a panel to share our institutional, faculty-led assessment practices at WSCUC ARC 2016 and to discuss strategies for faculty engagement in assessment and program review.

WSCUC Core Competencies

With the adoption of the *WSCUC 2013 Handbook of Accreditation* (notably in CFR 2.2a), WSCUC implemented mandatory assessment of five core competencies: Written Communication, Oral Communication, Critical Thinking, Information Literacy, and Quantitative Skills, at or near graduation for bachelor's degree seeking students. This was done in response to national feedback from employers indicating that college graduates were lacking in essential skills necessary for success in the workplace. The WSCUC Handbook also suggests that institutions may wish to assess the WASC Core Competencies in the context of the major rather than as part of general education requirements:

> *"Thus institutions may wish to embed assessment of core competencies in assessment of the major or professional field. Capstones, portfolios, research projects, signature assignments, internships, and comprehensive examinations provide rich evidence that can be analyzed for multiple outcomes, both specialized and common to all programs, at a point close to graduation as determined by the institution. Whatever the expectations and findings, they need to be contextualized and discussed in this component of the institutional report."*
>   *— WSCUC 2013 Handbook, page 30*

With extensive guidance by 2013-2014 WSCUC Assessment Leadership Academy instructors Amy Driscoll and Mary Allen, ArtCenter's Director of Academic Affairs began development of an appropriate assessment strategy for the WSCUC Core Competencies in the context of ArtCenter's culture. The

Center for Educational Effectiveness Staff and members of the Assessment and Program Review Initiative provided additional feedback, as did representatives from the educational departments.

Given the distinct professional skills needed for each major (noting that each major essentially serves as a professional preparatory track) and the curricular structure of the undergraduate programs (with term reviews, senior professional prep courses and Grad Show), it was determined that assessing each of the WSCUC Core Competencies at the major level was most meaningful and appropriate. The definition, measurement, and success of graduating students' written communication skills, for example, would look quite different for an Advertising student than they probably would for a graduating Fine Art student. While the American Association of Colleges and Universities' (AAC&U) VALUE Rubrics provided a context to guide the definition and assessment platform for the development of our infrastructure, each department will tailor its definitions and measures of success as best befits it. "Closing the loop" on the Core Competencies is approached after analysis of achievement in the majors as an aggregate, noting areas that need further support institutionally, although this does not preclude individual departments responding to department-specific concerns regarding student achievement in these areas.

Assessing WSCUC Core Competencies

Fortunately at ArtCenter, most departments' capstone and senior-level culminating projects can be used as a natural junction for assessment at or near graduation, as required by WSCUC parameters for assessment of the Core Competencies. ArtCenter chose to assess all five core competencies instead of only the required three (see WSCUC Core Competencies Analysis Report). This allows the college to establish a benchmark for all five core competencies moving forward. A total of 325 senior-level students were assessed in the 2015 calendar year, across 10 undergraduate departments. The BFA in Film received permission to assess its 2014 senior-level classes in order allow it sufficient capacity to engage in its program review self-study.

With feedback from the Department Chairs and the Provost, the Center for Educational Effectiveness established the benchmarks indicated below. These benchmarks are defined as the minimum percentage of students performing at or above a certain level of competency. In accordance with our diverse and creative visual disciplines, departmental expectations for WSCUC Core Competency achievement varied. Written Communication and Oral Communication, however, were unanimously considered to be essential skills for graduating students; pass scores (95% of students scoring at least a 2) were set correspondingly higher.

Expectations:

	Rubric Score		
	2 or higher "Passing Score"	3 or higher	4
Written Communication	95%	75%	40%
Oral Communication	95%	75%	40%
Information Literacy	90%	70%	35%
Quantitative Reasoning	80%	60%	25%
Critical Thinking	95%	75%	40%

Results:

	Rubric Score		
	2 or higher "Passing Score"	3 or higher	4
Written Communication	96.6%	75.4%	38.6%
Oral Communication	93.5%	73.8%	36.9%
Information Literacy	94.4%	75.5%	43.7%
Quantitative Reasoning	96.3%	79.1%	46.2%
Critical Thinking	96.6%	77.8%	41.8%
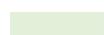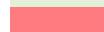
Met Institutional Benchmark
Did Not Meet Institutional Benchmark

Average Scores for Core Competencies:

	Average Rubric Score				
	Written Communication	Oral Communication	Information Literacy	Quantitative Reasoning	Critical Thinking
Average Rubric Score	3.09	3.01	3.10	3.17	3.12
Standard Deviation	0.83	0.89	0.90	0.85	0.84

ArtCenter students generally performed very well in the assessment of core competencies. The assessed students met or exceeded all the benchmarks established for 3 of the 5 core competencies (Information Literacy, Quantitative Reasoning and Critical Thinking). This is not surprising given the strength of the industrial design departments and the focus on critical thinking for the college as a whole. The students met 3 of the 4 benchmarks for Written Communication (students did not meet the rubric score of 4 but met all the other benchmarks). This creates an opportunity for the college to develop strategies to improve our students' performance in this area.

As a result of this assessment, and in accordance with WSCUC's requirement (for institutions undergoing WSCUC review in 2016) that the college "close the loop" on one WSCUC Core Competency,

interventions focusing on Oral Communication have begun across the campus. Oral Communication had the lowest average score of all the core competencies and did not meet its benchmarks on any level. In Fall 2015, the Graphic Design Department implemented enhanced presentation skills in their Communication Design 1 course, a required course that allows them to reach all students. They have also identified enhanced communication goals in the courses that focus on concept and communication. Since the college has a high proportion of international students (currently at about 30% across the campus for Fall 2015), many of whose first language is not English, in Summer 2016, a pilot program targeting (see ArtCenter Language and Design Intensive Program Course Syllabi and see ArtCenter Language and Design Intensive Program summary and letter) a select group of new incoming International students was launched. Part of its goal is to bolster oral and written communication through a studio-based intensive academic experience prior to starting their first full term at ArtCenter. The Provost will also work closely with department chairs to establish appropriate programmatic interventions that can address oral communication. Since critique, class presentations and teamwork are integral and natural parts of major programs and the institutional culture, many opportunities exist to bolster this competency. Institutional Research will work with departments and faculty to begin re-assessing the Oral Core Competency in Fall 2017 to assess the impact of this and other interventions.

Development of Learning Outcomes

Under the guidance and mutual support of the Faculty Assessment Liaison Cohort, and using the Assessment Handbook developed and piloted by the college's Institutional Faculty Assessment and Accreditation Liaison (see ArtCenter Assessment Handbook and see ArtCenter Assessment Handbook Forms), faculty assessment liaisons developed course learning outcomes for their respective classes and began to guide their departmental peers in the process of doing so as well. Through the work of the faculty, the college also developed and rolled out a new syllabus template (see Course Syllabus Template for undergraduate programs and see Course Syllabus template for graduate programs; see Course Syllabi sampling), which includes articulated course learning outcomes and how course assignments fulfill them. In so doing, the college intended to help ensure the clear communication of course learning outcomes to students, transparency and consistency for faculty, and continuity for the department under which the courses were offered. It was crucial that these efforts be faculty-led, authentic, sustainable, and deliver results:

> "The process has deepened and enriched my understanding of sound curriculum design, and the interdependent nature of all of the parts, big and small. It was particularly rewarding to interact so closely with so many of the faculty, and to be a part of facilitating a clearer understanding of the benefit of effectively constructed written course learning outcomes. More than a few thanked me for reaching out and taking the time and effort to explain the process one-on-one. And, given number of faculty within our department (eighty-two), it has given me the chance to get to know each of them a little better! And

> *on a final personal note, it has brought a greater clarity to what I am doing, moment-to-moment, in the classroom, and made me a better teacher."*
> — Illustration Department Faculty Assessment Liaison, David Tillinghast

In addition to the substantive efforts faculty put into the creation of CLOs and the syllabus template, mapping course assignments to those outcomes, faculty developed and refined program learning outcomes (PLOs) under the guidance of the Assessment Liaison Cohort, Faculty Development, and the Center for Educational Effectiveness. Faculty and department chairs collaboratively created PLOs (see Program Learning Outcomes by department) for undergraduate and graduate departments, and departments began the process of mapping CLOs to PLOs. It should be noted that departments are in varying stages of progress on the development and mapping of outcomes; in addition to the CLO to PLO maps included on the (see Student Learning Assessment Plans by department), another example of departments' engagement in the process is included below:

> *My role as Assessment Liaison for the grad and undergrad film departments involved creating a rubric for assessing graduating students on core competencies, working with the department chair to create CLOs and PLOs for the department, and liaising with the college administration to develop a more consistent evaluation process and a standardized syllabus. At this stage, the film department has an assessment rubric and a few terms worth of data on graduates, giving us a baseline for continued assessment. The department has created PLOs and we are in the process of creating CLOs for each class (I would estimate this process is about 70% complete). The syllabus has been rolled out and adopted by most if not all faculty.*
> — Film Department Faculty Assessment Liaison, Doug Eboch

The college's initial emphasis within student learning outcome development has strategically focused on course and program learning outcomes, as these are the cornerstones of a formalized assessment system and build upon the college's tradition of course critique and departmental portfolio review. This work, along with the defining and assessment of the WSCUC Core competencies, will serve to inform the appropriate definitions and assessment of Institutional Learning Outcomes as our efforts progress.

Assessing Student Achievement of Learning Outcomes

Departments each have their own specific methods of assessing program and course learning outcomes, articulated in their Student Learning Assessment Plans (SLAP) (see Student Learning Assessment Plans by department). Term reviews, which had previously served as informal assessment opportunities primarily used to advise students and to inform curricular modifications, are being aligned with departmental Program Learning Outcomes (PLOs) and can now serve as robust points at which faculty and department chairs assess students' achievement of the PLOs. During the term reviews, students' portfolios are reviewed by practitioner-faculty and the department's chair. Through assessment of the student's body of work, the department is able to provide important feedback to the student and identify

(in aggregate) curricular areas that need adjustments. Term review rubrics help to capture learning outcomes, track student progress and provide the ability to analyze course and curricular needs (see Term Review rubrics). As the new Assessment Liaison Cohort training has rolled out, departments began to align their program learning outcomes to their term reviews, which will provide them the ability to assess their PLOs on a regular basis. Four departments have aligned term reviews to their PLOs. Product Design began reviewing their PLOs by analyzing term review data collected in the 2015-2016 academic year. They identified three PLOs they will "close the loop" on and track in the 2016-2017 academic year. Undergraduate Transportation Design began reviewing their PLOs by analyzing term review data collected in the 2015 calendar year, and have identified two PLOs they will "close the loop" on and track in the 2016-2017 academic year (see Term Review rubrics with alignment and analysis). The Illustration department launched a newly-aligned term review process in Summer 2016 (see Illustration Fifth Term Review Rubric), so we will be able to collect and review data in in the 2016-2017 academic year.

All students (both undergraduate and graduate level) graduating from ArtCenter also engage in a capstone event: "Grad Show," where students' work is displayed for the public and external industry professionals. In preparation for event, most departments require a corresponding capstone course or courses, which serve as a final summative juncture for students to receive feedback on their cumulative learning, as evidenced in their final Grad Show projects. It should be noted that as part of the college's commitment to professional preparation, the curriculum emphasizes connections with external industry. In addition to ongoing study with practitioner-faculty (many of who are successful industry professionals), curricular opportunities such as the Trans-disciplinary Studios (TDS), DesignStorms, Nike Pensole, and Designmatters (DM) courses allow our students to work directly with and receive feedback from external corporate partners. All of these curricular components further ensure that our students are developing the competencies necessary to engage successfully in the professional world after graduation.

Course Evaluations

ArtCenter adopted a new course evaluation system in Spring 2015, which has allowed the college to collect course evaluations in a more systematic and consistent manner. The external system is user-friendly, with robust reporting capabilities. Completion rates have risen significantly, from low teens to over 60% in just one year **(see Course Evaluation data by level).** The data from the system provides faculty members with important information on their courses and provides faculty, chairs, the Associate Provost for Faculty Affairs and the Provost with useful data for faculty performance evaluations.

Co-Curricular Program Review and Assessment

Co-Curricular Program Review (CFRs 2.3, 2.7, 2.11, 2.12, 2.13, 4.1, 4.2, 4.3, 4.4, 4.5)

Although the college strategically launched its new academic program review system first, co-curricular programs are included on the institution's program review calendar (see ArtCenter Calendar of Program Review) and a pilot was launched in the 2015-2016 academic year with ArtCenter's Exchange and Study Away Office. A self-study template (see ArtCenter Co-Curricular Program Review Self-Study Report Outline & Process Overview) for co-curricular program review was also developed and distributed to appropriate departments, although it does not preclude departments opting to review under the Council for Advancement of Standards (CAS) framework or other professional standards as appropriate. The overarching structure of the review: self-study, external reviewers and MOU tied into planning, budget and assessment, is consistent with the processes used for academic program review, as is the follow-up at 2-year intervals.

Co-Curricular Assessment and Use of Data

A number of co-curricular departments have regular practices of assessment and usage of data to improve their programs. Below are some examples:

The Office of Exchange and Study Away has been using data and assessment on an on-going basis to improve program areas (e.g., housing, travel, infrastructure) in its review of new student and faculty policies, to help increase institutional financial support for students who want to study away, and to advocate for additional funding, most notably the Diversity and Access Travel Stipend Award (see Diversity and Access Travel Stipend Award). Further, they have used assessment results to adjust program content (see Exchange and Study Away summary and data) to understand student interests and make decisions on priorities as far as program type, duration, and locations; to know what kind of on-campus student programming to focus on creating a robust website, and to advocate for more attention to risk management and health/safety/security. Additionally, the office used these data to promote discussion of outcomes, problems, and potential changes to programs with all campus stakeholders, including faculty leaders, the Provost, Chairs, CSE, Enrollment Services, Educational Partnerships, and Designmatters — on outcomes, problems, and potential changes to programs. Exchange and Study Away can point specifically to data provided from students directly instead of speculating about the student experience. This helps with making evidence-based decisions. These activities have contributed in a stronger and constantly improving program with increased participation from students and departments as well as stronger infrastructure and support from the college for the programs (see Exchange and Study Away summary and data).

Career + Professional Development (CPD) continuously evaluates internship partners and gauges the positive/negative student experiences. They assess the value and opportunity of including these industry partners in our other industry-focused programs (see Career and Professional Development summary

and data**).** The CPD office reviews various reports to help assess student and alumni engagement. They review open opportunities from partners and promote them through additional outreach to our community. They assess internship offerings and identify new industry partners to host on campus through our On Campus Internship events offered at key times throughout the academic year **(**see Career and Professional Development summary and data**)**. CPD partners with other college departments to create programs that support student preparation for their post-graduate creative lives. CPD also partners with the Office of Institutional Research to manage the college's Graduate Employment Survey, administered to students one year after graduation to measure their post-college employment status **(**see ArtCenter Graduate Employment Survey for the Classes of 2014 Report - extract*)*. The small number of graduates from ArtCenter makes meaningful trending at the department level very difficult. However, current One-Year Out employment rates (employed either Full-Time or Part-Time) are 86.6% for bachelor's degree recipients (37.1% response rate) and 77.8% for master's degree recipients (29.7% response rate) **(**see ArtCenter Graduate Employment Survey for Classes of 2014 Report*)***.** Given the professional nature of many of the departments, this survey is an institutional priority and many stakeholders pay very close attention to this data.

The Office of Academic Advising was created in 2014 to enhance ArtCenter's academic advising practices and improve the student experience. The department currently uses two sets of data: the Academic Probation Dashboard to track the progress of students on probation and the Advisement Fair/Registration Workshop summary numbers to track participation in these workshops **(**see Academic Advising summary and data*)*. The academic probation data has been used to support the idea that we need additional programming to help our first term students be successful at ArtCenter. First term students are the highest represented group on academic probation; intentional preventive programming to help foster success for this population is imperative. Such programming includes the creation of the #workingit Student Success Series that offers events and workshops meant to help students develop the knowledge, skills, and attitudes helpful to college success. This series includes the first Advising 101 workshop that teaches first term students critical information, such as understanding how to calculate their GPAs, how to run/read their degree audit report, and how to register for classes. Additionally, the increase in student attendance at the Registration Workshop demonstrates the need for consistent advisement at key times during the semester. Educational departments can now use this probation data to strategically intervene with students in academic distress during the first week of each semester. This intervention is followed-up with a mandatory meeting with the Director of Academic Advising between Weeks 2-7 of each semester until students are back in good academic standing.

The College Library began using an FTE formula in 2014 to allocate library funding to each academic department and also began to collect usage stats on the College Library's e-Resources. Having this information allows the five liaison librarians to evaluate each database's usage and cost. It also allows the

liaison librarians to make important decisions about the resources that are not being used by the ArtCenter community. The College Library collects information about the various questions it receives and answers to identify trends and opportunities for improvement. Using the data collected on library items borrowed helps the College Library advocate for additional services. Decisions about rightsizing its collections constantly need to be made. One outcome of this decision is diversification of the collections based on the curriculum of the college. The result of collecting and assessing usage data for e-Resources was cancellation of various low performing databases, replacing them with more interdisciplinary databases. The result of analyzing and presenting this data was prioritization of library services for our South Campus. The outcome from assessing each print serial title was a reduction of 14% in our serials titles **(**see Library summary and data**).**

The Center for Student Experience (CSE) uses data and assessment regularly in reviewing their extensive programmatic activity. By examining the results from a survey at New Student Orientation the decision was made to shorten their orientation from a week long series of events to 3.5 days. The dissemination of information was streamlined, and the role of the Orientation Leaders was strengthened to provide more direct support to incoming students **(**see CSE New Student Orientation Experience Survey Results Spring 2016*)*. They were also able to provide more targeted and distinct content/support to undergraduate students, graduate students, new families and international students**.** With new international students, they were able to provide International Peer Mentors as well as a "Culture Shock and Mental Health" workshop. The results of the Orientation survey were provided to key people at ArtCenter to further support the development of students in and out of the classroom. CSE also supports student organizations and clubs as well as the ArtCenter Student Government (ACSG). As a result of their survey to these student groups, they have learned that roughly 80% of the registered Clubs and Organizations in 2015 feel that their co-curricular involvement is extremely important to their overall educational experience at ArtCenter. As a result of the growth in clubs and organizations, the number of registered groups has doubled each semester over the last year. They have seen more integration between departments, diverse social outings, and an interest from Graduate students **(**see CSE Assessment Summary*)*. CSE also assesses their counseling to improve services to students. As a result, they have seen a 57% increase in the number of intakes (over 2 years) suggesting a greater awareness of counseling services, a 20% increase in the number of students (over 3 years) regularly attending counseling appointments each semester, and reduced the average waiting time for a counseling appointment to just one day. CSE undertook a deep analysis of student data (see AICAD Comparisons of Retention and Graduation and NSSE*,* best practices from student affairs, and research geared towards First Year Experiences) and as a result, partnered with other departments on two college-wide initiatives, Student Success Series and the development of the CARE team. The Student Success Series was a workshop/experience series piloted in Fall 2015, open to all students, with focus on individual groups within the ArtCenter community. The CARE Team was formed in the 2014-2015 academic year to revise

and update the process for identifying and managing students of concern. In 2015-2016, the CARE the team deployed new software and new processes (Maxient software is used to collect referrals for students of concern). Data are still nascent, but it is expected that collected data will highlight the issues most frequently seen by the team and inform how the college manages these issues. Also, this data will support future growth in advising, counseling, security, training, and other services that impact students and the community.

Use of Data and Evidence

Data-Driven Institutional Decision-Making (CFRs 1.2, 2.10, 4.1, 4.2, 4.3, 4.4, 4.5, 4.7)

ArtCenter, like many other colleges and universities, sees a range of expertise in using data and evidence in their decision-making from the various college stakeholders. Some departments have a longer and more extensive history of using data and evidence (typically departments that are by nature more numbers-driven) while others are newer to this process. However, currently, the college as a whole is engaging with data and evidence-based decision making more than at any other point in recent history. This is creating an exciting culture of inquiry at the college that is not just limited to the classroom, but to academic and administrative offices on campus. In addition to the previously-described use of assessment and data by the college's co-curricular programs, a number of areas have been impacted by our expanded use of data.

The Board of Trustees is regularly updated with data from the entire college in the form of Board reports (see ArtCenter Board of Trustees Board Book 2016) and board presentations (see ArtCenter Board of Trustees Presentation 2015). They use that data to approve budgets, new programs and new facilities plans.

The Office of Admissions uses data extensively to track admission patterns. They use a weekly status report (see Admissions Weekly Status Report July 2016) that help track same point-in-time data for all statuses of applications. This is a crucial document as it helps track the enrollment trends of new students. The college has separate goals for each of 17 departments, so they use this data to predict where we are against goals and trends in both applications, accepts, and the College's yield rate. Semester reports (see Admissions Semester Report Fall 2015 Graduate and Admissions Semester Report Fall 2015 Undergraduate) are used to analyze the final numbers and trends for each semester along with demographics for the group, including age, ethnicity, gender, and application trends over time by department. This allows Admissions to review how recruitment strategies have performed, to anticipate strengthening or weakening market strength by major and to monitor the profile of entering students. The Annual New Student Survey (see Admissions Annual New Student Survey Results Fall 2015) collects information on attitudes and expectations on the part of entering students; how they heard of ArtCenter and their experiences with their interactions. This assists them in detecting trends regarding expectations

and sources of influence. This affects their understanding of influencers and thus their recruitment initiatives.

Enrollment Management: The Enrollment Management team meets to discuss ongoing enrollment trends in new and continuing students, retention issues, compliance issues, and the College's desire for enrollment growth. Growth is an integral part of the strategic plan, and sources for previous growth have been examined and goals have been set based on collaboration with department chairs, physical needs for the departments, market capacity, and job opportunities. A model for growth was developed through this joint work and is monitored annually for potential adjustments. The Enrollment Projection Model has enabled ArtCenter to choose strategic areas for growth that are tightly aligned with the institution's educational vision, institutional growth goals, space and resource planning, and departmental size restrictions. The model has enabled a deeper understanding of our path to an FTE of 2000 by the year 2020, creating deeper levels of confidence in decision-making associated with accomplishing this goal in all of the aforementioned areas of alignment **(**see ArtCenter Enrollment Projection Model summary and data**).** Using the Enrollment Projection Model, the college selected specific areas for enrollment growth so as to achieve our target FTE. This includes:

- Launching a new track in the Entertainment Design program;
- Expanding enrollment in the Product Design program;
- Expanding enrollment in the Transportation Design program;
- In-filling enrollment in the Interaction Design program;
- Upcoming launch of the Graduate Graphic Design program.

The college is making significant progress toward achieving its ultimate enrollment goal, with increases in headcount and FTE already taking root.

Office of Financial Aid: Data is used to analyze offers to admitted students**.** Historic information on offers, yields, and resulting enrollment influence and help model offers to each entering class. Factors such as geography, need, school origin, and ethnicity assist with the desire to mold a diverse class. Annual amounts of aid offered help the college **(**see Financial Aid Data Report 2016**)** track trends in areas such as loan usage, expenditures on scholarship and various other retention funds, usage of federal aid, and trends toward eligibility of sources such as Pell Grants. This information helps predict retention and eligibility trends of the student population.

Finance: Historical enrollment data by semester as well as projections, up to the minute spending data, timely and accurate compensation expense for staff and faculty are used to develop all budgets and long-term financial plans. Financial planning is guided by the Strategic Plan. External strategic ratios and benchmarks are used to gauge ArtCenter's financial performance and reported annually to the Finance

Committee of the Board of Trustees. Staff compensation is surveyed and assessed every three years by an outside compensation consultant.

Faculty Affairs: The Associate Provost of Faculty Affairs undertook an extensive review of ArtCenter faculty compensation and titles in 2014/2015 (see Faculty Compensation Study summary and data). As a result, the department reconfigured faculty pay grids to counterbalance the nonlinear compensation drift of compounded COLA over multiple years, and to more equitably distribute merit increases in subsequent years. The outcomes of the reconfiguration include:

- Adjustment of full-time faculty salaries and part-time faculty hourly pay rates to up-dated pay grids. This more clearly defines each faculty member's pay grid tier placement.
- Policy decision to eliminate Steps 1 and 2 from the full-time faculty salary grid because no individual salary corresponded to those steps, and future hires would be beyond "entry level."
- Alignment of pay grid tiers A through D to academic titles, establishing faculty academic rank in the following manner:
    o Tier A (low, mid and high) = Instructor/Adjunct Instructor
    o Tier B (low, mid and high) = Assistant Professor/Adjunct Assistant Professor
    o Tier C (low, mid and high) = Associate Professor/Adjunct Associate Professor
    o Tier D (low, mid and high) = Professor/Adjunct Professor
- Merit pay decisions, stemming from faculty performance review recommendations that correspond to new academic rank profiles.
- Modification of content fields in our primary institutional database in order to capture faculty academic rank information and more readily disseminated these data for reporting and informational purposes.

Alumni Relations: Determines where to support an alumni chapter by working with demographic data of the alumni community and by partnering with other offices on campus to roll out multi-faceted programming and industry focused networking events (see Alumni Relations summary). They also connect with key alumni volunteers (Alumni Chapter leaders) to identify areas to address with workshops, art and design panels and other programs and address specific needs and interests. The Alumni Relations Office hosts entrepreneurial, financial planning workshops and industry specific design panels, in addition to chapter events in partnership with ArtCenter's Academic Leadership. In all these activities, they review the feedback from administered surveys and that helps shape the content and format for future workshops and events. The office also administered the Strategic National Arts Alumni Project (SNAAP) in 2012 and 2015 to all ArtCenter alumni to better understand their employment outcomes, career satisfaction, and overall experience at ArtCenter. This data was used by Alumni Relations to improve their programming for alumni. The data was also shared with the Development department and Career and Professional Development for their strategic planning (see SNAAP Results 2015).
Development Department: Tracks campaign progress by fiscal year, by constituency and use, by source

and fiscal year, by gifts-to-date, and by weekly reports (see Development summary and data). This allows them to assess and evaluate giving programs, departmental solicitations/communications, measure, and evaluate board giving as part of their governance assessment, measure the effectiveness of solicitations, measure the effectiveness of alumni programming locally, nationally and internationally.

Enrollment Services: The Registrar prepares three important reports that are widely distributed to the college and are used by major stakeholders in on-going enrollment and curricular planning**.** Every term, the reports produced include:

- Headcount and FTE Enrollment compared to last year at the same time;
- Headcount and FTE by major as compared to last three semesters;
- Headcount and FTE by major as compared to last three years of the same semester.

On a monthly basis, Enrollment Services sends Student Enrollment Status to National Student Clearinghouse and National Student Loan Data System.

On-Going Reporting from Institutional Research

The Office of Institutional Research has been producing reports on an on-going basis that assist all departments at the college as they engage in strategic planning. These reports include first-year retention and six-year graduation rates disaggregated by gender, ethnicity, international status, first-time freshman vs. transfer status, and departments **(**see Graduation and Retention Rate Summaries and Data Tables 2016) and data for their graduates (see Average Terms to Completion for Recent Grads 2015), all of which allow them to understand the patterns in time to graduation for their students (see Chapter 5 Student Success for more detail on these reports). Institutional Research administers and manages the Annual Graduate Employment Survey, which provides the college with important information on the post-graduation outcomes of their One-Year Out graduates. Institutional Research also prepares the Board of Trustees Dashboard and AICAD Benchmark report, to help the Board of Trustees understand the performance of the students at the college and benchmark against itself and peer institutions (AICAD schools) on 20+ variables, including retention and graduation, demographics, financial aid, and finance**.** This annual data is provided to the Board of Trustees as they engage in strategic planning for the college. ArtCenter at a Glance, which is produced annually for the main website, serves as the official data set for the college. This data set is extensive and has information from the entire college on enrollment, admissions, financial aid, retention/graduation, demographics, finance, public programs, library, and facilities.

Term Enrollment Reports, also produced by Institutional Research, with extensive data on demographics, part-time/full-time status, new/continuing status, part-time credits, broken out by department and tracked longitudinally have allowed the academic departments to better understand their student population and

plan for class size. They also have allowed the finance department to better project enrollment, resulting in more (see Term Enrollment Reports summary and data).

Additionally, ArtCenter collaborates with a few institutional departments in national, external surveys that provide more data on student expectations and experience before starting ArtCenter and during their time here. NSSE has been administered by the Dean of Students for many years and is currently scheduled to be administered on a 3-year cycle to provide data about students experience during their first year and last year at ArtCenter. This data is useful to many administrators (Provost, Dean of Students, Exchange and Study Away) to help in their own strategic planning (see Chapter 5 on Student Success for more about NSSE).

Data Distribution

In order for the college to continuously use data for decision-making, reports are distributed on a term or annual basis, depending on the report.

- Admission and Enrollment reports are distributed on a weekly and term basis, respectively.
- First-Year Retention and Six-Year Graduation data disaggregated by gender, ethnicity, international status, first-time freshman vs. transfer status, and department are distributed annually.
- Average Terms to Completion for Recent Grads data disaggregated by department are distributed annually.
- Graduate Employment survey is distributed annually.
- ArtCenter at a Glance is produced annually for the main ArtCenter website to serve as the institutional data source for the external stakeholders.

Program Review Data

ArtCenter has developed a robust program review process. Many departments are going through the new process for the first time and are engaging in a very thorough and self-reflective exercise that includes using data. For the purposes of the program review, the Office of Institutional Research prepares a data packet for departments to use during the process. The packet is provided to them upon the launch of the self-study component of program review and includes admissions trends information, retention/graduation data, average terms to completion for recent grads, graduate employment survey results, and term enrollment reports

Concluding Thoughts / Areas for Continued Growth

The college has invested significant resources and covered a considerable amount of ground developing systematic ways of assessing student learning over the past few years. It is clear that we need to build on the progress we have made, leveraging the faculty's greater understanding of these processes, the work

they have done to tailor processes to their programs' needs, and the overarching cultural shifts we have undertaken. Our plans to do so include:

- Continuing the institutional support for the faculty Assessment Liaison Cohort. This will deepen the departments' work on learning outcome alignment and assessment (e.g., development and use of term review rubrics, alignment between course and program learning outcomes, etc.). The course outline for the group's work is included here (see Assessment Liaison Cohort Syllabus Draft 16FA and beyond).

- Continuing and enhancing the systematic gathering and analysis of evidence related to program review and assessment. In accordance with the advice of nationally-recognized experts at the WSCUC Leadership Academy and the findings of ArtCenter's Assessment Management System Task Force, the college needed to have its multifaceted assessment infrastructure fleshed out first in order to make appropriate selection and usage of any Assessment Management System or other technological solution for the gathering and storage of assessment-related evidence. Significant progress has been made understanding our institution's needs in this area; a group consisting of faculty, Educational Technology and Faculty Development have taken up review of potential technological solutions that will meet our needs.

- Building on the progress made with the new syllabus format (and the learning outcomes embedded in them) to integrate with the broader system of learning outcomes assessment.

- Continuing to formally define learning outcomes for co-curricular programs.

- Revisiting the college's draft Institutional Learning Outcomes (ILOs) to reflect the work done on Program Learning Outcomes (PLOs) and to more fully integrate learning outcomes of co-curricular programs.

- Continuing the comprehensive program review process, including the 2-year follow up on MOUs and their corresponding PLO assessment and impacts the MOU terms have had on planning and budget. (This will be followed by subsequent interim reports at the 4 and 6-year marks, and another comprehensive program review beginning at the 7-year mark.)

Chapter Five

Student Success

Students in a transmedia class critique a team project.

As we celebrate more than 85 years of dedication to high-level professional preparation for creative disciplines, it has become clear that even as we continue to leverage the practices that serve our students well we must strategically expand our efforts in some areas to meet the developmental needs of our changing student body. To gain a clearer sense of what our students' needs are, we can draw upon feedback from our students, especially in relation to our peer institutions.

National Benchmarks and High Impact Practices

NSSE and AICAD (CFRs 4.1, 4.3, 4.4, 4.5)

In order to collect nationally benchmarked student data, ArtCenter participates in the National Survey of Student Engagement (NSSE), which is particularly beneficial when institutions from the Association of Independent Colleges of Art and Design (AICAD) also participate as a cohort for more direct comparisons with peers.

Our most recent NSSE results (2014) (see NSSE Results Report 2014) indicate that our students believe that the education they receive at ArtCenter contributes substantially to their success. With a response rate of 20% for seniors, the vast majority who responded (94%) report they believe that their experience at ArtCenter contributed very much or quite a bit to their ability to think critically and analytically (highest among all peer groups). Most seniors (89%) report they believe that their experience at ArtCenter contributed very much or quite a bit to their ability to acquire job-or-work related knowledge and skills (higher than AICAD peers), and 82% of seniors reported they believe that their experience at ArtCenter

contributed very much or quite a bit to their ability to work effectively with others (higher than AICAD peers). Most seniors (67%) report they believe that their experience at ArtCenter contributed very much or quite a bit to their ability to solve complex, real world problems (higher than AICAD peers). And most seniors responding indicated their experience at ArtCenter contributed very much or quite a bit to their ability to understand people of other backgrounds (67%, in alignment with other AICAD schools) (see NSSE Summary 2014).

While the areas of strength reflected in our NSSE results are aligned with the college's long-standing traditions of rigorous, critical, and professionally relevant education, the areas for potential improvement reflected in the 2014 NSSE results were in keeping with areas ArtCenter and the college had recognized needed attention. Similar to other AICAD schools, but lower than other peers, only 45% of seniors reported believing ArtCenter emphasized very much of quite a bit providing support for overall well-being (recreation, health care, and counseling). 2014 seniors also reported low results in ArtCenter's emphasizing very much or quite a bit on using learning support services (33%), providing opportunities to be involved socially (36%), attending campus activities and events (23%), and attending events that address important social, economic or political issues (22%). Later in this chapter we will describe some of the initiatives we have launched or enhanced to better support our students in these areas.

High Impact Practices

Both NSSE (NSSE re: HIP: http://nsse.indiana.edu/html/high_impact_practices.cfm) and WSCUC (WSCUC re: HIP: https://www.wascsenior.org/lexicon/14#letter_h) recognize and promote the value of High Impact Practices (HIP) as important ways to enhance students' learning and retention. Art and design institutions, by the nature of their curricula and pedagogical practices, tend to engage in many high-impact activities: according to the 2014 NSSE results, 97% ArtCenter seniors reported participating in at least one HIP (slightly above the 95% of the AICAD peer group). 85% of ArtCenter seniors reported having participated in two or more HIPs (in comparison with 80% of AICAD peers).

ArtCenter students engage in many High Impact Practices, including:

Study Away: Study away programs long been acknowledged for their potential to positively impact student success; such programs are also deeply in alignment with the globally connected world of design education and practice. While the college has long-established exchange programs with Tama in Japan and INSEAD in Singapore and France, in the last five years, the ArtCenter has significantly increased the number of study away programs being offered. In keeping with the goals of the 2011-2016 Strategic Plan, ArtCenter established its first Office for Exchange and Study Away in 2011. With the dedication of personnel and resources to guide these opportunities, departments not previously offering exchange and study away programs now are able to do so.

The majority of student and faculty evaluations have been overwhelmingly positive. In Summer 2015, 93% of students surveyed wanted to study away, and 65% of those who have already gone indicated they want to go again. More students are applying to, and going on, study away programs. Five years ago, before the Office of Exchange and Study Away was created, we had virtually no outbound exchange students, only inbound exchange students. Students now typically go on multiple exchange and study away programs. The Office of Exchange and Study Away helps students identify outside scholarships to help fund their programs, such as the Fulbright Fellowship; the college has also had a Gilman Scholarship winner. ArtCenter's infrastructure to support these experiences has also been strengthened since 2014 with new and revised policies for student eligibility and participation (collected in a new chapter of the Student Handbook), new software to improve the student experience of applying for study away and exchange programs, and to better manage any emergency situations that may happen during such experiences.

Internships: Another high-impact student success practice that is very much a part of the student experience at ArtCenter is the completion of internships. The college recognizes the importance of these opportunities to develop art, design, and interpersonal/intercultural skills in professional settings. The policies and procedures for internships were also reviewed and revised in 2014-2015 to provide greater clarity to students and streamline the process for faculty and staff to process these for-credit work experiences. Procedures that affect international students and domestic students completing international internships were also revised and simplified.

The changes to the internship policy went into effect in August 2015. Prior to this change, Career and Professional Development (CPD) was tracking and managing both noncredit and for-credit internships. This policy required students to register any internship through CPD. Effective August 2015, CPD began managing for-credit internships only. This change allows for the college to more closely monitor and support students while they are engaged in an internship and ensures that the college is complying with applicable federal and state laws and regulations affecting internships. Although CPD only manages for-credit internships, they fully support, educate and connect all students to internship opportunities and other career preparatory resources. The numbers seen below vary due to the change in policy effective mid-year, and may not be representative of all the internships our students engage in ([see List of Internship Sites 2016)](#)

2015 Internships:

- **Spring:** 55 internships
- **Summer:** 89 internships
- ***Fall:** 38 internships

2016 Internships:

- **Spring:** 42 internships
- **Summer:** 51 internships

* Please note: Fall 2015 was the first term that CPD started to manage only internships that were registered for academic credit. Many students take multiple internships both for credit and without academic credit and although only those taken for credit are managed through the Career and Professional Development office, all students have access to the professional preparatory resources the office provides.

Since the policy change, more students are registering for academic credit for their internship experience and Career and Professional Development is working more closely with CPD's Academic Leadership and Enrollment Services to manage and monitor these internship opportunities.

Designmatters courses: As mentioned previously in this report, Designmatters partners with non-profit organizations to address issues of social needs locally and globally. These opportunities are in strong alignment with "service learning" as a high impact practice. In 2016 so far, students have had the opportunity to engage in an array of projects both internationally and in our local community:

- **Coaniquem: Safe Niños**: Students and faculty travel to the COANIQUEM pediatric burn rehabilitation center in Santiago, Chile to conduct design research on the challenges faced by children and the professionals and communities responsible for caring for them.
- **Aquarium of the Pacific: Blue Hope**: Students targeted ways they could integrate art with science to create engaging interactive exhibits for visitors of the Aquarium of the Pacific in Long Beach that would stress the urgency of marine defaunation and possible mass extinction of ocean life while encouraging behavior that could mitigate and reverse this potential ecological collapse.
- **Play the LA River**: In partnership with Los Angeles based art collective Project51, students and faculty members from diverse disciplines came together to share expertise and examine how researching and making within real-world urban contexts can inspire creative interventions, foster cross-cultural dialogue, and engage critically with the ecological, social, political and cultural landscapes of the L.A. Riverfront.

Sponsored Projects: Also as mentioned elsewhere in this report, ArtCenter has a deep history of industry engagement, including sponsored projects. Amongst our recent Sponsored Projects were initiatives focusing on innovative automotive interiors for Hyundai, envisioning how long-standing brand Nescafé can expand its appeal to the youth market seeking authentic coffee experiences, and exploring ways Johnson and Johnson can redefine opportunities for their brands through physical, digital and retail environments that focus on human interaction. These projects serve as high-impact experiences for students, providing engagement with industry partners and professionals that will serve them well as they develop their own professional practices.

Research/Practice with a Faculty Member: In addition to the individualized feedback that is an inherent part of art and design pedagogy, ArtCenter provides numerous opportunities for students to closely engage with faculty members in research and practice endeavors that are not typically offered within the bounds of our standard curricular offerings. For example, students have engaged in Independent Study courses involving intensive, individual exploration and instruction on robot design and engineering, and another project regarding human-centered investigation into Los Angeles public transportation design. A number of departments have customizable course opportunities for students to work closely on research and practice with a faculty member, including Topic Studios in Environmental Design and One-on-One in undergraduate Fine Art. These courses serve as enriching opportunities and contribute to the array of high-impact practices engaged in by the college.

Resources for students and faculty

The [ArtCenter College Library](#) serves as an important resource for undergraduate and graduate students and faculty members involved in research. Specifically, the Liaison Librarian program provides semester-long support through customized instruction for classes and groups, as well as one-on-one research consultations for students. The liaison librarians assist students with their research assignments, provide assistance to students and faculty for personal and sponsored projects, partner with the Office of Career and Professional Development by working with students on career research related to their field or industry, assist faculty by creating library research guides for their courses, conduct skills assessment and help ready students for advanced research. Liaison librarians are engaged in inter-departmental outreach efforts with all the academic departments, including Public Programs ([see ArtCenter Library Liaisons by department](#)). This includes working with faculty to develop appropriate library instruction to teach students to search, organize, evaluate, and express information in a meaningful way. Over the last year liaison librarians provided research assistance to students on 622 unique research-related queries. They also conducted 56 library instruction classes (some of which were held in the classroom) that reached 657 students ([see Library statistical reports](#)). These are valuable teaching moments for the librarians that take the students beyond the tools and technical aspects of research and referral. These important conversations and research partnerships help students build critical thinking and information literacy skills as they use important library resources, such as the catalog and research databases, to complete limited or expanded searches, allowing them to find more comprehensive information. The library is also working on a new initiative with the graduate departments to develop a more robust process for submitting graduate thesis to the library archives, that includes research methods, content evaluation, timetables, strategies for submission and capturing student work.

The Color, Materials and Trends Exploration Laboratory ([CMTEL](#)) is a laboratory and research space dedicated to design research. Also a working classroom, departments hold lectures, workshops and

projects with an emphasis on color, materials, trends and technology. Courses that take place inside the lab include material explorations, lighting technologies, trend insights and designing for sustainability. Because of the emphasis on "exploration", CMTEL has also become a vital resource for the college's DesignStorms (see section in Chapter 4 on Educational Partnerships), one- to three-day intensive, innovative workshops during which ArtCenter students and faculty collaborate with sponsoring partners to explore and conduct research on materials technology or future market opportunities. These workshops are outside of the curriculum giving students an opportunity to engage in real-world industry challenges, and enabling faculty to experiment with innovative methods of user research, problem-framing, problem-solving and storytelling. This co-curricular model has had tremendous impact on the educational experience as many of the DesignStorm engagements have led to internship and career opportunities for students. Over the last several years, alumni that participated in DesignStorms have implemented the process into their work environments and returned to ArtCenter to sponsor these workshops.

CMTEL shares budgets with the Library to invest in and provide online trend services and databases with a focus on material technologies, consumer and lifestyle trends, design trends and industry exhibits, events and tradeshows taking place around the world. These online resources such as Stylus, Stylesight and Material Connexion give the entire ArtCenter community relevant global research to leverage in their studies and projects.

Due to budget limitations over the years, CMTEL has leveraged the student worker and TA structure to not only manage the material library space but to also investigate materials and technologies. CMTEL staff members have worked collaboratively with students to identify the most effective ways to display materials and communicate information about those materials. The space features clusters of visual information on specific material families and trends that the community can be inspired by, informing their own projects and contributing their own research to the space. Deliverables from courses taught in the CMTEL, like Insights, Design for Sustainability and Illumination, can be found on the display walls and also online.

Culminating Senior Experience*:* ArtCenter prides itself on its tradition of "Grad Show," a cumulative event undertaken by all graduating students at the bachelor's and master's level. Grad Show is an evening event with alumni, other professional and community partners a few days before the commencement ceremony. Many departments require corresponding capstone courses to help guide students in their preparations for Grad Show and for their trajectories after graduation. At each graduation we also hold a series of professional recruitment events: a physical and online grad show for all majors; "Grad Show Preview", an industry-specific one-on-one recruitment event; We also hold an open house immediately after graduation for friends and family of our graduates. All of these activities serve as a formal way of completing students' experiences at the college and displaying the progress they've made during the course of their studies.

Retention and Graduation Rates and Average Terms to Completion for Recent Grads

IPEDS and AICAD Defined Rates, and Pell (CFRs 1.2, 2.10)

The college tracks the First-Year Retention Rates and Six-Year Graduation Rates of its students to begin understanding student success (see Graduation and Retention Rate Summaries and Data Tables 2016). Unlike many other peer institutions, ArtCenter runs three semesters a year; summer term, while a lighter semester, is still substantial. Many of our students will opt to take a Leave of Absence as a break in their studies at many points during the year, making First-Year Retention artificially lower than other schools. First-Year Retention for New First-Time Freshmen (FTF) in fall term has trended down in the last four years (82% for Fall 2011 Cohort to 76% for Fall 2014 Cohort). ArtCenter benchmarks First-Year Retention with select Association of Independent Colleges of Art and Design (AICAD) schools **(see AICAD Comparisons of Retention and Graduation).** AICAD is an important organization for ArtCenter due to its focus on art and design, making comparisons more relevant. Compared to AICAD peers, ArtCenter has trended slightly below on First-Year Retention, but the gap between AICAD peers and ArtCenter increased for Fall 2013 Cohort. This provides an opportunity for intervention.

First-Year Retention for First-Time Freshmen (FTF): AICAD Comparison

	Fall 2011 Cohort	Fall 2012 Cohort	Fall 2013 Cohort	Fall 2014 Cohort
ArtCenter	82%	80%	76%	76%
AICAD Average	83%	83%	85%	85%

Six-Year Graduation Rates for New First-Time Freshmen in fall term decreased in Fall 2007 Cohort, but are now trending up in the last two years (70% for Fall 2006 Cohort and 68% for Fall 2009 Cohort). ArtCenter also benchmarks Six-Year Graduation Gates with select AICAD schools. ArtCenter typically trends very close to the same level as the AICAD peers for Six-Year Graduation Rates.

Six-Year Graduation Rate for First-Time Freshmen (FTF): AICAD Comparison

	Fall 2006 Cohort	Fall 2007 Cohort	Fall 2008 Cohort	Fall 2009 Cohort
ArtCenter	70%	64%	67%	68%
AICAD Average	63%	65%	67%	67%

ArtCenter also separately calculates six-year graduation rates for First-Time Freshmen in fall term receiving Pell grants and posts on main website. First-Time Freshmen receiving Pell grants had previously graduated at lower rates than the overall population (47% for Fall 2007 Cohort) but have been trending up and most recently matched the overall population (68% for Fall 2009 Cohort) **(see Graduation and Retention Rate Summaries and Data Tables 2016).**

Internal Retention and Graduation Rates (All New Students in Calendar Year)

The limitation of only looking at IPEDS-defined First-Year Retention and Six-Year Graduation Rates of First-Time Freshmen enrolling in fall term is that it leaves out the majority of our new students (First-Time Freshmen enrolling in fall term is growing, but is still not the majority of new students). For internal strategic planning purposes, Institutional Research also produces First-Year Retention and Six-Year Graduation rates for all new students (First-Time Freshmen and New Transfers) enrolling in a Calendar Year (spring, summer and fall terms). Though ArtCenter is not able to externally benchmark these data, it allows stakeholders to understand differences in the outcomes of subsets (gender, ethnicity, department, first-time freshmen vs. new transfers).

Ethnicity

When examining the First-Year Retention Rate of all new students by ethnicity, Asian students, along with the Hispanic/Latino students, had the highest retention rates for Cohort 2014 Calendar Year (80% for Asian and 81% for Hispanic/Latino). Asian students have consistently been retained at the highest rates of the various ethnicities (82% for Cohort Year 2011 Calendar Year to 80% for Cohort 2014 Calendar Year). International students, who traditionally had also been retained at the highest rates (85% for Cohort 2011 Calendar Year to 80% in Calendar Year 2013) saw a drop in Calendar Year 2014 which was a concern for the college and provides an opportunity for intervention. Hispanic/Latino students, saw a sizable increase over four years (73% for Cohort 2011 Calendar Year to 81% for Cohort 2014 Calendar Year). Students selecting Two or More Races have seen a decrease (68% for Cohort 2011 Calendar year to 64% in Cohort 2014 Calendar Year). Students whose ethnicity is Unknown has seen an overall increase (60% for Cohort 2011 Calendar Year to 67% for Cohort 2014 Calendar Year). Ethnicity categories that provide an opportunity for intervention also include African-Americans, which tend to be below the institutional average (64% in Cohort 2014 Calendar Year). Students in the smaller categories of American Indian/Alaska Native and Native Hawaiian/Pacific Islander are not specifically discussed because of the small population size and the subsequent wide swings. However, their data is included in the summary **(see Graduation and Retention Rate Summaries and Data Tables 2016).**

When examining the Six-Year Graduation Rates of all new students by ethnicity, Native Hawaiian/Pacific Islander, Asian, International, and White students had the highest graduation rates for Cohort 2009 Calendar Year (88% for Native Hawaiian/Pacific Islander, 70% for Asian, 66% for International, and 67% for White students). African-Americans were trending below the institutional average for two years but are now slightly above average (42% for Cohort 2007 Calendar Year to 75% for Cohort 2009 Calendar Year). Hispanic/Latino students' rate fluctuated between 2006 and 2009 (68% for Cohort 2006 Calendar Year to 59% for Cohort 2009 Calendar Year). International students' rate also fluctuates between 2006 and 2009 (67% for Cohort 2006 Calendar Year to 66% for Cohort 2009 Calendar Year). Students in the smaller categories of American Indian/Alaska Native, students selecting Two or More Races, and Unknown

ethnicity are not specifically discussed because of the small population size and the subsequent wide swings. However, their data is included in the summary **(see Graduation and Retention Rate Summaries and Data Tables 2016).**

Departments

ArtCenter also tracks the First-Year Retention Rate of all new students by department. The departments within ArtCenter are quite distinct and unique; therefore, it's not surprising that their outcomes also vary widely. For the Cohort 2014 Calendar Year, five departments had retention rates higher than 81% (see Graduation and Retention Rate Summaries and Data Tables 2016). Through review of the departmental data, the college has identified opportunities for formalized programming for two departments: Transportation Design and Illustration Design. Transportation Design is working with the Provost on a holistic approach to retention and graduation. Illustration Design is formally working with the Director of Academic Advising to identify at-risk students.

Graduation rate data, like first-year retention, varies widely by department. When examining the Six-Year Graduation Rates of all new students by department, five departments had graduation rates higher than 67% (see Graduation and Retention Rate Summaries and Data Tables 2016). Through the review of departmental data, the college has also identified opportunities for formalized programming for other departments, as well. As previously mentioned, the Provost is working with Transportation Design to establish a formalized program to enhance retention and graduation.

First-Time Freshmen vs. New Transfers

ArtCenter also tracks the First-Year Retention Rates by First-Time Freshmen vs New Transfer status. As mentioned previously, the majority of new students at ArtCenter are not new first-time freshmen. When examining the retention rates, First-Time Freshmen rates have been trending down (84% for Cohort 2011 to 74% Cohort 2014 Calendar Year). Retention rates for New Transfers have fluctuated (77% for Cohort 2011 Calendar Year to 74% Cohort 2014 Calendar Year).

In looking at Six-Year Graduation Rates by First-Time Freshmen/New Transfer status, we see that graduation rates for New Transfers were consistently higher than for New First-Time Freshmen (2% higher for Cohort 2006 to 2% higher for Cohort 2009 Calendar Year). This is not surprising given that the college was originally established for the more experienced working student and not the student coming out of high school. This has informed the efforts of the college stakeholders to address student success.

Gender

ArtCenter also tracks the First-Year Retention Rates by gender. As with many other colleges, women at ArtCenter are retained at higher rates than men (7% higher in Cohort 2011 to 3% higher in Cohort 2014 Calendar Year). The difference between the genders shrunk in the last two years. In looking at Six-Year Graduation Rates by gender, we see that graduation rates for women were consistently higher than for men (4% higher for Cohort 2006 to 11% higher for Cohort 2009 Calendar Year).

Institutional Research also calculates average terms to completion for recent grads by analyzing those students that graduated in a given year to see how long it took them to graduate (not based on starting cohort). We found that students graduating in 2015 took longer than those who graduated in 2008; undergraduate students graduating in 2015 are taking 1.4 terms longer to graduate than in 2008, and graduate students are taking 0.7 terms longer (calendar time, not actual number of terms taken) ([see Average Terms to Completion for Recent Grads 2015](#)). This increase can be seen in the majority of departments (all undergraduate departments and two of the graduate departments).

These outcomes have been shared with various stakeholders including the Provost, academic and administrative departments, and executives to identify potential interventions. As a result of these outcomes, the Provost is starting to establish retention and graduation targets for some departments undergoing Program Review.

In 2013, the president asked several departments to decrease the number of credits needed for the undergraduate degree (Undergrad Film, Fine Art, Photography and Imaging, and Illustration went through credit reduction in 2014). The hope is that this would reduce cost, address affordability and support student success. The Provost will closely track these departments to see the effects of this reduction.

New and Enhanced Initiatives to Support Student Success

Enhancing Academic Advising (2.12, 2.13)

In 2011, ArtCenter's Strategic Enrollment Management group endorsed enhancing the college's academic advising function with the formation of a new professional Office of Academic Advising. The importance of enhanced academic advising was also embedded in ArtCenter's Strategic Plan — *Create Change*. Accordingly, monies were allotted in FY 2014 to fund staffing and resources to begin the process of building out a more robust academic advising framework for the college.

The Office of Academic Advising was conceived with two initial positions: a Director of Academic Advising, and a full-time support position. The college decided to hire the Director of Academic Advising position first; doing so would allow the institution and an experienced Director of Academic Advising to make a more fully-informed choice on what features of additional support would best serve the

educational departments and students, and help shape the Office of Academic Advising. Reporting to the Director of Academic Affairs, ArtCenter's first Director of Academic Advising was hired in May 2014.

In keeping with the original vision of the position and the overall academic advising function, the Director of Academic Advising position has played a key leadership role in the overall college-wide effort to improve academic advising practices and, in collaboration with other offices, of ArtCenter's broader student success initiatives. Over the course of two years, the Office of Academic Advising has taken steps to create a cohesive advising structure for all undergraduate departments. These steps include, the introduction of various advising resources (see Advising Resources 2016) for students, faculty, and staff, participation in college-wide committees and initiatives, the revision of the academic probation process (see Academic Probation Process and Dashboard), the initial steps toward creating a comprehensive advisement handbook, and the joint effort of restructuring advisement services for the college's largest undergraduate department.

Although the college's first professional academic advising office has only been in place for two years, it has already begun to impact students, faculty and staff in positive ways. For the first time, advising concerns are being represented across numerous campus constituencies, advising resources are being utilized, on-going education regarding advising services continues to grow in the form of workshops, orientations, and trainings, and processes that significantly impact student success are being reviewed and enhanced as needed. Some specific strategies for continued growth include creating a college-wide definition and mission statement for academic advising, adopting the advisor and advisee expectations as noted in the Academic Advising Syllabus (see ArtCenter Academic Advising Syllabus 2016), continued support and participation in advisor trainings, the implementation of a college-wide advising calendar ensuring clear and consistent communication, and support for expanded academic advising capacity.

The College's New CARE Team

A college-wide behavioral intervention team began assembling in Fall 2014 and formally became charged as the CARE Team (*Communicate, Assess, Refer, Educate*) in Summer 2015. Co-Chaired by the Directors of the Counseling Services, the Center for the Student Experience, and of Academic Advising, the CARE Team provides guidelines to faculty and staff to identify students whose academic or non-academic conduct raises concerns about those students' abilities to succeed, coordinates support interventions for these students. Training the campus community about the CARE Team began in Spring 2016; that same semester the college invested in and launched new software (Maxient) that is widely used at other colleges and universities for managing records of student behavior.

ArtCenter's Student Success Task Force

Convened by the Provost in Spring 2015 to examine and enhance the college's efforts to support our students' success, the Student Success Task Force ([see Student Success Task Force Charter 2015](#)) reviewed the current higher education research[2] on high impact practices and completed an audit of the kinds of programs and activities that could be implemented at ArtCenter to further support our existing efforts to support student success. Recognizing the importance of a shared definition of student success, the task force engaged with key institutional constituents to arrive at an institutional draft statement regarding student success that aligns with WSCUC recommendations:

> *"ArtCenter College of Design is committed to **student success**, defined as **student learning** and **degree completion**."*

Informed by the 2014 NSSE results and feedback from the campus community, the Student Success Task Force decided to begin strengthening and aligning the college's co-curricular support of its students by strategically organizing a series of programs that we identified as the "Student Success Workshop Series" (marketed in social media as #workingit). The task force piloted three workshops in Fall 2015 and four workshops in Spring 2016. The free workshops were open to all students, but were promoted extensively with new students, attempting to bring together individuals from diverse majors in shared, common experiences. Based on student feedback from many different departments, the task force focused workshops on connecting students to campus resources and the local Southern California community. Task Force leadership ensured open lines of communication about the group's work with shared governance groups, including ArtCenter's Board of Trustees. The workshop series was given a consistent branded look with support from Marketing and Communications, and that graphic logotype was shared with department collaborators to cross-promote additional co-curricular learning opportunities that support student success. The implementation and management of the workshop series has been a collaboration across the college, including the Center for Student Experience, Academic Advising, the Center for Educational Effectiveness, academic departments, Enrollment Services, Career and Professional Development, and other faculty and staff as the workshop series has evolved.

Fall 2015 Student Success Workshops
- Walking Tour of Hollywood
- Leadership Skills: Intercultural Competence
- Meyers-Briggs Type Inventory

Spring 2016 Student Success Workshops
- Campus Resources Scavenger Hunt
- Long Beach Aquarium
- Career Research
- Advising Workshop on Academic Standings and Course Registration

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[2] The Student Success Task Force reviewed national research including:
Kuh, G. D. (2008). *High-Impact Educational Practices: What They Are, Who Has Access to Them, and Why They Matter.* Washington, DC: Association of American Colleges and Universities.
LeCluyse, J. (2014, April 9). *A Holistic Approach to Student Success* [white paper]. Columbia, SC: Collegiate Project Services.
Sousa, T. (2015). *The Secret to Student Success: Effective Practices to Boost Student Retention and Graduation Rates.* Washington, DC: Blackboard.
The Chronicle of Higher Education/Blackboard. (2015). *Student Success: Building a Culture for Retention and Completion on College Campuses.*
Busteed, B. (2015, April 8). *Is College Worth It? That Depends.* Retrieved from http://www.gallup.com/opinion/gallup/182312/college-worth-depends.aspx

Student Affairs

Center for the Student Experience (CSE) (CFRs 2.10, 2.11, 2.12, 2.13)

The Center for the Student Experience (CSE) encompasses student support services, advising for international students, diversity programs, student conduct (including students of concern), services for students with disabilities, leadership programs, campus-wide student events, clubs and organizations, advising for ArtCenter Student Government, education about off-campus housing resources and student health insurance, mental health counseling, support for military and veteran students, and contact with families. The CSE also sponsors workshops with other staff and departments, such as the college's Creativity Coach, faculty member Jay Chapman (see workingit# Time Management Workshop). In response to student feedback, Jay's workshops were revised to include additional content related to calendar planning, providing students with actionable tools and techniques to better manage their academic and professional lives. While students at any juncture in their academic careers can benefit from this resource, it is particularly useful to new students adjusting to ArtCenter's fast-paced, rigorous culture.

Health and Wellness

In alignment with the institutional goals of the 2011 – 2016 Strategic Plan, the Center for Student Experience (CSE) re-energized its efforts in campus programs that promote health. Recognizing that the potential for students to be successful is negatively impacted when their health is compromised, the college reinvigorated its efforts to attend to the well-being of our students.

Physical Health

In 2015, the CSE offered 137 programs focused on health and wellness. Weekly yoga classes are offered on both the Hillside and South Campus locations. New workshops on time management, sleep hygiene, mindfulness and positivity, and stress management have been introduced into our programming for students. ArtCenter students also have access to nearby gym facilities at Occidental College through an agreement negotiated by the college. The number of new and continuing gym users has increased each semester, indicating that students are aware of the need to be mindful of their physical health.

To help address health concerns arising from high-pressure, often sleep-deprived periods in the term (e.g., midterms and finals), the CSE also changed how it schedules the campus Nap Room for students, reserving a multipurpose classroom space for this purpose. The tradition of providing health and wellness programs during midterms and finals continues with activities like dog therapy, relaxation workshops, and massage appointments.

The CSE also coordinates the education and outreach efforts to teach students about the college-provided mandatory student health insurance plan, which is assessed and re-negotiated on an annual

basis, using utilization data from the insurance carrier and our insurance brokerage. An orientation to the health insurance plan is provided at New Student Orientation, and at the pre-departure meetings of every Exchange and Study Away Program cohort. We also connect with students at pre-graduation meetings at the start of each semester to remind soon-to-be alumni of their responsibilities regarding health insurance coverage in the United States after their student coverage ends. The CSE works with our insurance provider to also assist with some health and wellness programs during the year. In 2015, the CSE created a new handout for students to understand basic terms and definitions about insurance and health care in the United States, to better educate them about their adult responsibilities (see Health and Wellness handouts 2015-2016).

Counseling Services

Students are utilizing on-campus mental health counseling services at a higher rate, with a corresponding decrease in referrals for hospitalizations (zero hospitalizations or emergency room visits in 2015). Students still identify "anxiety/stress" as the most common presenting issue for counseling (and specifically "academic stress") so the services we provide are helping students manage their academic lives. The Counseling Services staff sees an average of 200 students each semester, with an increase of total counseling hours from 655 in 2014 to 972 in 2015 (a 48% increase). The number of "crisis appointments" (self-identified extremely urgent need for students to see a counselor right away) dropped from 44 in 2012 to 24 in 2014 (a decrease of 45%).

Outreach to de-stigmatize counseling begins with new student orientation and continues through each semester. The range of topics covered in mental health-related workshops (e.g., screening days, faculty/staff training, new workshops on mindfulness, art therapy, sleep hygiene, stress management) has been informed by student interest and feedback and attendance has steadily increased from an average of 0-4 students per workshop in 2012 to 6-9 students per workshop in 2015. In 2014, the CSE launched a new option for students to request mental health counseling appointments online and created appointment reminder cards to address the issue of students often forgetting their counseling meetings.

Enriching Student Life and Campus Connections

By providing a number of campus activities that enrich and energize student life, the Center for the Student Experience (frequently in collaboration with ArtCenter Student Government and the various registered clubs and organizations) coordinates programs that support student success with opportunities for out-of-classroom learning, leadership development, skill building, and community engagement. In 2014, the CSE started coordinating weeklong series of student events specifically during midterms and finals, each semester. The interest and excitement about an actively engaged campus life seems to have grown over time and is seen by many students as a welcome part of the campus culture.

The new student orientation program is evaluated by CSE each semester (see Fall 2016 Orientation Schedule), and has also been studied in an Interaction Design research class, IXD-101 Interaction Design I, in Fall 2015,Spring 2016, and Summer 2016 with feedback shared directly with the Associate Director for Leadership Programs, who oversees orientation (see New Student Orientation Research Project summary). Such critical feedback is used to reformat, enhance, or modify the orientation program each semester, with notable improvements sustained over time. For example, the number of lecture-style presentations made to the entire entering cohort of students was reduced by creating a Campus Resource Fair in the orientation schedule that instead allows new students the opportunity to meet each other and get information and learn about various campus resource offices such as the Library, Exchange and Study Away Programs, Accounting, Career and Professional Development, and Alumni Relations. Monthly newsletters designed to help students navigate campus resources, stay aware of deadlines, keep updated on events and programs, address current events and historical or culturally relevant topics are also widely distributed throughout each semester.

Keeping Family Members Connected

We also recognize that the success of our students sometimes depends upon the support they receive from their most intimate relationships. The CSE began a Family Orientation Program in 2010 to provide information about campus resources, explain the student experience from the perspective of current students, and strategies for families to maintain a helpful relationship with their students. Prior to this program, family members had no real point of contact with their students or with the college, but this experience now offers more opportunities for them to be an ongoing support network for their students. The CSE established a Facebook community page for families, and the CSE distributes its monthly newsletter to families via Development. Starting in the Summer 2014 semester, Development sends a mailing to family members including information and newsletters from the CSE, along with a cover letter from the Dean of Students, as another prompt to maintain a connection to the college.

Access and Affordability (CFR 1.4)

One of the main drivers of planning over the last few years has been Student Access and Affordability. The level of portfolio requirements for the specific majors makes access challenging. We are fully aware of the difficulties that higher educational costs place on our students and have launched the following initiatives:

- In 2014, the Budget Committee recommended a goal of holding annual tuition increases to 3.40%, equivalent to the long-term rate of inflation, which we were able to accomplish with our FY17 Annual Budget (FY15 and FY16 tuition increases were 3.75% for both years).
- A Recruitment Taskforce is developing recommendations to increase access for potential students with a more diverse portfolio and creative profile (see below).

- Student housing is planned to open in 2020, with 350+ beds priced at below-market rates. This will address both issues of affordability and geographic diversity.
- Increased scholarship support for diversity applicants.
- Rightsizing of our tuition discount in our FY17 Budget.
- Efforts are underway to examine Transfer Credit Policy and Credit Requirements to see how these affect the length of study and affordability.
- Strengthening relations with ArtCenter at Night and ArtCenter for Teens to increase knowledge of careers and ability to pursue specific majors.
- High School Mentor Program of current ArtCenter students who assist in art classrooms of local high schools with diverse populations. Our students have an opportunity to serve and become role models for the high school students.
- Career sessions, presentations and workshops are offered for community arts organizations such as HOLA (Heart of LA), Inner City Arts, Ryman Arts, Visual Arts and Design Academy. the HeArt Projects
- Classroom presentations that focus on careers are offered at high schools and community colleges with diverse populations. Of 400 visited per year, more than 100 are specifically visited for diversity purposes.
- On-line events feature topics such as portfolio preparation, careers, and in-depth looks at undergraduate and graduate programs. These reach students throughout the US and the world.
- On campus events provide education on topics such as financial aid and the admissions process. These are aimed at families as well as students and are part of our Aspiring Artists series.
- Individual counseling and mentoring assist students with step-by-step plans to achieve their goals of an ArtCenter education. Admissions staff members counsel students on their portfolio development and admissions process.

Diversity and Inclusion (CFR 1.4, 3.1)

The second pillar of Create Change 1.0, "Convening Diverse Communities and Disciplines," charged ArtCenter with making all aspects of diversity a key strategic initiative. This includes diversity of community (students, faculty and staff), curriculum, outside partnerships, and key support initiatives. In an effort to better understand the current practices of our peer institutions regarding diversity, the Provost funded a collaborative research project conducted by Council for Diversity and Inclusion, the Office of Faculty Development and a core faculty member with experience in relevant research (see ArtCenter Diversity Initiative Status Report 2013-2015). The resulting report traced important developments in ArtCenter's own conversations regarding diversity, included WSCUC's Statement on Diversity for reference, and benchmarked diversity-related practices at other art and design colleges and other local postsecondary institutions. The findings from the project helped to inform the development and implementation of diversity-related initiatives.

Some of ArtCenter's diversity-related accomplishments of the past five years include:

- Board-designated quasi-endowment funded Diversity scholarships
- An FY18 commitment of an additional $500K in the annual budget for diversity scholarships
- Increased number of courses or program tracks offered that directly or indirectly address diversity of individuals and cultures
- Increased opportunities for students to engage in study abroad experiences
- Expanded Designmatters courses and support for student interships and fellowships
- Increased outreach through the expansion of Safe Zones and other student outreach/support programs
- Full-time faculty and staff hires with diversity criteria integrated into the job description and search process
- Classroom Code of Conduct developed and included in the [Syllabus Template](#)
- Revised Student and Faculty Codes of Conduct
- The hire of a Director of Diversity, Equity, Inclusion, and Title IX Coordinator

As articulated by the college's Council for Diversity and Inclusion, some of ArtCenter's current diversity goals include:

- Create a mentoring program for student-to-student engagement
- Articulate a definition of diversity at ArtCenter and statement of basic purpose
- PLO / CLO review with Assessment Liaison Cohort
- Initiate PLO/CLO Review and Diversity Stipend for Course/Curriculum Development
- Engage with AICAD and develop relationships and lead conversation with peer schools
- Further revisions to the Faculty Code of Conduct
- Diversity in the Classroom guidebook
- Safe Zones Training
- Continued piloting of our Language and Design Intensive program
- Graduate Writing Center (pilot)

Additionally, the Admissions Office continues its focus on recruitment of diverse applicants and is working with the newly-formed Recruitment Task Force to develop strategic initiatives that target all manner of student diversity, including gender, geographic, racial and ethnic, attitudinal, religious, political, sexual orientation, socioeconomic, life experience and diversity of art and design work approach.

Student Recruitment

The Chairs Council, in consultation with the Faculty Council, engaged in a dialog regarding diversity in the classroom and new student recruitment. The topics discussed were concerns about diversity, especially within certain departments and the issue of preparedness related to access to such preparation. Access

to preparatory programs prior to admission, and the need to provide additional scholarship support towards recruiting and retaining a more diverse student body are key issues. The College subsequently convened a Recruitment Task Force comprised of representatives from the Admissions staff and Chairs Council to strategize ways to address some of the recruitment challenges and opportunities. Areas of focus include:

1. **Access and inclusion**. Due to the College's unique structure and subsequent requirement that all applicants demonstrate developed foundation skills in their portfolios, the pool of viable ArtCenter applicants immediately narrows down from all those passionate about art and design to those who already have a developed practice in their discipline of interest. The ability to acquire the requisite exposure and training to move one's passion into a practice creates a *de facto* barrier that has a tangible impact upon the types of prospective students we see applying and being admitted. In addition, geography, which is an important aspect of diversity, limits access to specialized classes.

2. **Limited brand awareness.** As an institution, we are well known amongst those already immersed in certain circles of the art and design world. Outside of these circles, we find that our brand awareness diminishes. This has a direct impact upon what types of prospective students are considering ArtCenter, or even art and design, as the next step in their educational trajectory.

3. **Affordability**. Yielding enrollment from those applicants who are most valuable to the College's future success is critical, but can often be compromised due to both the real and perceived costs of an ArtCenter education. This includes our lack of dormitories.

4. **Support programs for student success.** The demonstrable presence of student support and success plays a critical role in an applicant's decision-making process. It is important to communicate to prospective students the programmatic work being done to facilitate the success, growth, and development of the myriad types of thinkers, makers, and learners at ArtCenter. Additionally, ongoing dialogue should be established regarding recruitment trends that might prove predictive of future programmatic opportunities.

5. **Defining our objectives**. Interwoven throughout all of these challenges is also a lingering need for a clearer institutional definition of what the future success of the College looks like in terms of diversity, such that tactics can be aligned with this vision and the outcomes of these efforts can be assessed.

The task force is in the process of evaluating specific changes to recruitment to consider the various aspects of potential, namely the profile of a successful applicant and increased focus on diversity of background and experience when reviewing portfolios.

Student Affairs and Diversity

The CSE implemented over 20 campus events in 2015 that focused on diversity and inclusion, including its annual Celebration of Cultures Week, and International Education Week (a collaboration with the Exchange and Study Away office). New and rejuvenated student clubs and organizations reflect diverse

artistic and creative interests as well as diverse identities and communities of affiliation. The Council for Diversity and Inclusion and Out Network, the student club for LGBTQ individuals, to re-start Safe Zone training for community members to be trained as allies to the LGBTQ community (and all members of the Council for Diversity and Inclusion completed this training). A campus-wide celebration of the 25th Anniversary of Americans with Disabilities Act took place from July to December of 2015. Posters and literature were distributed on campus by the CSE office and through the library as well as a student lead poster project "You Are Not Alone." Education about sexual misconduct has been expanded and improved and will continue to grow in future semesters. International student orientation has been revised to focus on cross-departmental peer interactions, and academic/cultural transitions. The Council for Diversity and Inclusion and the Associate Provost for Faculty Affairs developed new policies for Diversity in Faculty Hiring (Part-Time and Full-Time instructors). The Council for Diversity and Inclusion is also developing an educational brochure about microaggressions in educational environments.

Based on student demographics, research into best practices, and participant feedback, the international student orientation component of the New Student Orientation program was significantly expanded. More students report greater opportunities to engage in intercultural contact through that program and through greater involvement with various clubs and organizations. Additional workshops for international students to address cultural differences, nuances in American language, and opportunities such as curricular practical training or optional practical training have also been met with strong interest.

In response to student and faculty feedback, new workshops for faculty to address how to work with students with disabilities, especially with approved accommodation requests, have been launched (a collaboration between the CSE and Faculty Development). Faculty Development has conducted workshops for faculty to enhance support for English Language Learners. These workshops have been met with high satisfaction and have led to conversations about teaching strategies that might make all content more accessible to different learners.

Graduates' Success
Like many other colleges and schools across the country, one metric that is important and closely tracked at ArtCenter is the Graduate Employment Rates of the alumni (see ArtCenter Graduate Employment Survey for the Classes of 2014 Report). The college has a history of surveying alumni to understand the employment rates one year after graduation. The college understands the importance of tracking these numbers and benchmarking against comparable institutions, which has not been a straightforward task. For that reason, the college has changed its survey vendor for this survey and is part of an AICAD consortium that will share outcomes with each other that will serve as a benchmark for ArtCenter. The most recent One-Year-Out Employment Rate (full-time and/or part-time employment) for bachelor's degree recipients graduating in 2014 was 86.6% (with a 37.1% response rate). One-Year-Out

Employment Rate (full-time and/or part-time employment) for Masters recipients graduating in 2014 was 77.8% (with a 29.7% response rate).

Concluding Thoughts / Areas for Continued Growth

- As noted in IPEDS data, first year retention has trending down slightly for the past few years. While the college has many solid practices and initiatives to support student success, they need to be managed more cohesively via clear, collaboratively derived directives from the Provost. For instance, department and/or college-wide retention and graduation goals should be declared, and the specific strategies and associated existing or needed resources in support of the goals should be outlined.
- In the interest of being able to intervene with students at risk of academic difficulty, the college needs to continue to align its academic advising and communication practices across the college.
- Student housing with approximately 350 beds will be available in 2020. The college plans to hire a Residence Life director in FY19, a year in advance of opening the student residence halls.

Chapter Six

Sustainability: Financial Viability, Preparing for a Changing Higher Education Environment

A Product Design student interviewing with industry recruiters during our Grad Show Preview.

Strategic Planning

As mentioned elsewhere in this self-study, one of the first things that President Buchman initiated upon his arrival was a strategic planning process. Together with the drafting and approval of a new mission statement — *Learn to Create. Influence Change,* the process brought members of all constituents of the college, including students, alumni and board members, together for an intense and inclusive conversation of our values and goals for ArtCenter's future. The resulting document, *Create Change 1.0, 2011 – 2016* (see *Create Change 1.0),* included strategic plans for pedagogical, curricular and institutional development and growth. This document quickly became the roadmap of all subsequent decision making. Indeed, the one repeated question in any planning meeting became "How does this fit into the strategic plan?" The plan as posted on our website also allowed those outside of the institution a means of understanding ArtCenter in a richer and deeper way; many applicants for new or replacement positions have stated they were attracted to ArtCenter because they had read the strategic plan and wanted to become involved.

The successful alignment of the strategic plan with the five-year business plan made it possible to achieve many of our institutional goals (see *Create Change 1.0*). Some goals, however, have not been as easily implemented. Our goals for additional technology and integrated online infrastructure have been difficult to achieve, given the complexity of the task at hand and the investment necessary in staff and budget. These goals and others are being brought forward into second strategic planning process —

Create Change 2.0. As we reach the end of our first strategic plan, we have realized that our focus has shifted from the "what" to the "how"; from an articulation of what we want to accomplish to an analysis of the best ways to achieve those goals. This subtle but important shift, together with new and more mature goals, is being articulated in the current strategic planning process. This plan (scheduled to be completed in September 2016, and ratified by the board in October 2016) will be available to the WSCUC Visiting Team at that time. A website with all planning documents, white papers and a current draft of sections of the plan has been established for community review and contribution: (see *Create Change 2.0 website*). (The WSCUC Visiting Team will be provided a copy of the Board-approved *Create Change 2.0* Strategic Plan prior to the Offsite Review).

Board of Trustees and Board Committees (CFR 3.9)

Since the last WSCUC Comprehensive Visit (Educational Effectiveness) in 2009, the following board-related initiatives have been established:

1. Amended Bylaws to update practices and procedures, with the notable update of the Board's Conflict of Interest policy, increasing the total number of Trustees allowed to serve on the Board, allowing for the election of non-voting Constituent Representatives to the Board, and allowance for the Board to waive the limit on successive board chair terms.

2. A new trustee online portal has been established to allow for the archiving of all documents, including committee and board agendas and minutes. All trustees and executive staff have direct access through inside.artcenter.edu. The Bylaws, Annual Board Goals and Presidential Goals are also available on the portal.

3. New trustee recruitment practices that require continual assessment of strategic leadership needs, formal statement of trustee roles and responsibilities, formal nomination and candidate evaluation procedures, and a formal new trustee orientation.

4. At their election and annually, Trustees review the Conflict of Interest Policy and complete the disclosure statement.

5. Annual assessment of trustee engagement, evaluating both quantitative and qualitative measures of contribution to the mission, vision and objectives of the college is conducted through an online Board self-assessment survey.

6. A formal process of assessment of a Trustee for re-election is conducted, including a review of their contributions and participation, and discussion regarding their trustee experience and interest in serving a successive term.

7. Election of officers of the board, committee leadership and officers of the corporation is conducted annually at the Annual Meeting of the Board.

The formalization of expectations, assessment and procedures in Board governance has led to constructive change in the composition of the Board of Trustees. The number of board members is

currently 27, up from 20 in 2006, invigorating the Board with new energy and significantly greater financial and management expertise.

In service of the college's mission and vision, a spirit of embracing volunteer leadership at many levels is actively pursued by the Board, particularly the Governance and Advancement Committees. Board committees, expanded beyond the core required by the Bylaws, provide opportunities for increased engagement for both trustees and non-trustees. Today there are eight committees, excluding the Executive Committee, all of which have non-trustee participants, usually college executive staff: Academic Affairs; Advancement, Audit, Compensation, Facilities, Finance, Governance, and Investment.

Current and future plans for ArtCenter Board Governance

In preparation for the end of ArtCenter's $100 million campaign ($63,982,582 has been committed to date), the Board of Trustees recently approved plans to extend the campaign. The goal and timeframe have yet to be finalized. The Campaign has generated new donors and friends of the college, who could be tapped to extend the reach of volunteer leadership in service to additional and continued aggressive fundraising.

Another important component of the board is the Committee on Academic Affairs, chaired by alumnus Bruce Heavin and vice-chaired by Linda Hill (previously chaired by alumnus Tim Kobe), with participation of additional board members. The chair meets three times a year with the Provost to review educational initiatives, budgets, and other strategic goals. The Provost prepares a report highlighting the current accomplishments and issues from all educational departments. At each board meeting, representatives of academic leadership, Chairs Council, Faculty Council and Student Government meets with the full Committee on Academic Affairs to review current initiatives and future plans.

Board Finance Committee

The Board Finance committee receives at each of its meetings a comprehensive Quarterly Financial Report (see Quarterly Financial Report with Five Year Budget March 2016). Some information in the report is updated each quarter and some is presented on a less frequent, usually annual basis. The Report includes the following items:

- An Executive Summary that addresses trends and the overall financial picture of the college;
- Quarterly financial statements with explanatory notes, budget to actual reports, listing of cash disbursements over $25,000;
- Annual report of Strategic Financial Ratios and Benchmarks helping the Board see a broad picture of the college's financial viability and sustainability;
- Annual resolution to approve tuition rates for the upcoming academic year;
- Annual resolution to approve operating and capital budgets for the upcoming fiscal year;

- Annual resolutions to transfer cash generated from operations, if available, to invested reserves and/or the quasi endowment for scholarships.

The Board's Audit Committee receives an annual risk management report based on recommended Risk Registers as developed by the Association of Governing Boards (AGB). Each committee of the Board receives a report addressing areas of risk under its purview that are in turn are rolled-up into the larger comprehensive document for the Audit Committee.

Administrative Structure (CFRs 3.1, 3.6, 3.7, 3.8)

The executive level of ArtCenter's organizational structure utilizes a traditional academic model. Our leadership is comprised of a CEO/President, CAO/Provost, a Senior Vice President/CFO, Senior Vice Presidents for Development and Admissions, and a Vice President of Marketing and Communications.

The Provost also chairs a secondary planning group, the Academic Affairs Committee. Sitting members include the Associate Provost for Faculty Affairs, Associate Provost for Student Affairs/Dean of Students, Director of Academic Affairs, Director of Faculty Development, Director of Academic Advising, Director of Exchange and Study Away, Director of Educational Partnerships, Director of Institutional Research, Director of Educational Technology (not a direct report), Registrar, and the College Librarian. The Provost meets independently with the Chairs and the Vice President, Alumni and Industry Engagement. The Academic Affairs Committee's role is to connect and serve as a flexible implementation interface between the executive and educational levels and is designed to be a bi-weekly interaction process between its members for the purpose of communication, issue resolution and future planning and support.

The Chairs report directly to the Provost and meet weekly. Topics of discussion include transdisciplinary curricular development, policy review and implementation, recruitment and retention issues, faculty and staff salary and contract issues, student learning outcome and assessment strategies and implementation plans, student advisement and extra-curricular events. The chairs also coordinate scholarship and institutional support with the Admissions and Advancement offices.

Each department chair has curricular meetings with faculty, either the full department or in smaller, more course-focused planning teams. These groups are charged with curricular development and planning, learning outcomes development and assessment, student advisement, formative and summative portfolio review (which generally take place in students' early and late terms), scholarship review and final portfolio review and exhibition. Full-time faculty members are accountable for three hours per week of service, much of which is accounted for in the above. Part-time faculty members also participate, although on a limited basis. Part-time faculty members are paid for specific committee and/or other service work.

Shared Governance

Shared Governance at ArtCenter is a relatively recent development. The first shared governance committee was the Faculty Advisory Group, formed in the 1990s. Committees focused on specific decision-making (budget, facilities, technology) were formed in the early 2000s. Since President Buchman's arrival and the first Strategic Plan, the number and scope of shared governance has grown. At a certain point it became necessary to define the processes and expectations of these various committees and an oversight group was formed. The Shared Governance Leadership Group consists of chairs and co-chairs of the following governance committees: Faculty Council, Student Government, Chairs Council, Staff Council, Council on Diversity and Inclusion. Technology Committee, Campus Facilities Committee, Budget Committee, Research Committee, Student Academic Policy Committee, and the Faculty Policy Committee. Details of these various committees are below.

One of the first tasks of the SG Leadership Group was to draft what has become known as the "[Velcro](#)" document, or "Loops and Teeth." This was because of the observation that one difficulty with shared governance at the time was the lack of follow through on committee recommendations (looping back), and the weakness of the recommendation process (its teeth). The Velcro document outlines the process of recommendation and responsibilities for implementation.

Shared Governance Constituent Committees (CFRs 1.3, 1.7, 3.5, 3.10, 4.6)

There are four committees charged with representing specific constituent groups: Faculty Council, Chairs Council, Staff Council and ArtCenter Student Government. Each group participates in shared governance through their own planning meetings and by sitting on institutional committees (listed in the following section). Each Council has a charter and council members have responsibilities to sit on and report to the full council issues addressed and recommended by institutional committees and to take back to those committees the council's joint responses. The councils have weekly or bi-weekly scheduled meetings, function through self-determined and institutionally endorsed bylaws, maintain their own budgets and record published minutes.

Faculty Council

The ArtCenter Faculty Council (ACFC) is the official advocate body of the faculty of ArtCenter College of Design. ACFC represents the concerns of faculty within the shared governance structure of the college. The council makes policy recommendations relevant to educational and faculty issues, and representatives serve on all of the college's shared governance committees. The Council's current goals and recent accomplishments are as follows:

Goals

- Revise the college's Grievance Policy to meet emerging needs, including a framework for addressing issues before they rise to the level of grievance in collaboration with the Associate Provost for Faculty Affairs through the Faculty Affairs Committee.

- Design a new and lasting Performance Review policy for adjunct and full-time faculty, and to create meaningful links between reviews, faculty development, status, contracts, and compensation.

- Launch a new series of grant writing workshops for faculty through the office of Faculty Development, and supported by the Development Office. This initiative is an extension of the Faculty Enrichment Grant process, administered by Faculty Council.

- Plan an Educational Technology research project with the Director of Educational Technology designed to assess faculty's technology needs in the classroom, and create a foundation for the creation of a classroom technology strategy.

- Develop a new faculty outreach strategy so that we may better serve our constituencies, particularly adjunct faculty, and create a more robust and active community of faculty service and advocacy.

- Current focus with Chairs Council: a) re-examine service requirement protocol for FT faculty; b) support and endorse faculty research at a new and competitive level; c) support and endorse student-taught courses within set parameters; d) address continuing concerns regarding younger student population and lower levels of preparedness.

- Current focus with ACSG: a) examine TA recruitment, management, and pay level protocols; b) support and endorse student-taught courses within set parameters: c) examine Enrollment Service protocols, advocate for improved processes.

- Current focus with Staff Council: a) revise/implement new air quality policy as related to spray booth exhaust at Hillside; b) address concerns regarding staffing levels needed to support increased student enrollment and operating three campuses 24/7; c) work in tandem with Fogg Library staff to advocate for increased staff and increased catalogue and database resources; d) partner with ArtCenter's Marketing and Communications team to effectively platform an internal campus newsfeed devoted to FC and to promoting instances of faculty professionalism; e) assess campus security safeguards.

- Current focus with the Research Committee: a) define faculty research at ArtCenter (written to encompass all disciplines); b) examine advantages for ArtCenter (how supporting/endorsing faculty research benefits students, faculty and college); c) process and protocols (how faculty research proposals would be selected, how outcomes tracked, how to build an equitable and transparent process that FT and PT faculty can access); d) budgetary projection for an initial period.

- Discuss ideas for finding new uses for existing unused college infrastructure to generate revenue and meet President's financial targets

Recent Accomplishments

- Grievance Policy revision proposed by Faculty Council to Faculty Policy Committee, revisions made by Faculty Policy Committee and held in draft pending the outcomes of the Faculty Compensation Study;
- Full- and part-time grids adjusted to ensure equitable COLA adjustments; Faculty Titles aligned with full- and part-time Salary/Rate Grids; descriptions of full- and part-time grid qualifications adjusted and aligned;
- Faculty Council website launched including blog, meeting minutes, faculty resources, and grant initiatives (http://www.artcenter.edu/ACFC/);
- Faculty Council open meeting policy instituted, bringing faculty members into deeper discussion of policy and critical faculty issues.

The Chairs Council

The Chairs Council (CC) is ArtCenter College of Design's official standing body of the appointed leadership of all the college's educational departments. The CC functions at two distinct governance levels at the college. The first function of the CC and its primary responsibility is to provide leadership and be accountable for decision-making pertaining to collective educational goals and academic priorities, in close consultation with the Provost. In this capacity the CC meets and coordinates, as appropriate, with all college departments, such as Admissions, Career and Professional Development, Center for Student Experience, Marketing and Communications, Development or special project groups. The CC can request, as appropriate, special presentations and reports from committees, directors, IT or new-initiative groups. In conjunction with the Provost, the CC will provide representation for search committees for new educational department hires, and as a body will interview candidates. The second function of the CC is to act as a shared governance committee that coordinates and communicates with the other shared governance councils of the college on an ongoing basis. In this capacity, members of CC are elected and/or volunteer to participate on a variety of institutional committees and related task forces, informing a broad set of institutional recommendations, policies and initiatives with CC's members' perspectives and expertise.

Goals

- Identify educational and academic priorities to strengthen the cohesiveness and innovation of the college's educational mission and areas of competitive advantage
- Strengthen collective decision-making processes and coordination with the Provost, members of the office of the Provost and the Executive Cabinet of the President.
- Full implementation of tracks and ongoing development of areas of concentration (Fine Art, Illustration/Surface Design and Product, Designmatters Track in Illustration)
- Investigate new relationships between the majors

- Explore discuss and where appropriate, implement additional curricular content across majors such as professional practice and entrepreneurship, that aligns with extra-curricular college initiatives

Recent Accomplishments (*Initiated by Chairs' Council or with close collaboration with other college departments such as Alumni Affairs, Career and Professional Development, Educational Partnerships or Admissions*):

- Articulation of an integrated vision for the educational innovation pillar of the college's *Create Change 2.0* Strategic Plan
- Development of a new coordinated approach to work with the office of Admissions to develop new initiatives for access and diversity in student recruitment
- New ArtCenter Degree Courses — Business and Entrepreneurship Concentration in planning
- New / Redesigned ArtCenter at Night Courses
- DOT Launch Website re-launch (Fall 2015)
- Redesign and re-launch of the Designmatters Website with Alumni portal.
- INSEAD 10-year reunion.
- BOLD Symposium, Workshops and Lectures
- RE/BOOTCAMP launched for alumni and corporate partners.
- Executive Education program with Gestalten in Berlin
- Career and Professional Development Guest Speakers and Advising

Staff Council

Staff Council (SC) acts as an advocacy body for the entire ArtCenter staff, providing recommendations directly to the President on issues and policies affecting staff in general. SC serves as a vehicle to empower staff, raise awareness and help facilitate resolution for policy and culture issues that affect staff as a whole. Efforts are made to ensure representation from all administrative departments but membership is strictly voluntary.

Recent Accomplishments

- Obtained approval on Staff Yoga resolution, extended yoga program into end-of-term and term breaks.
- Drafted Indoor Air Quality recommendation, currently in review with other Shared Governance groups
- Collaborate with Human Resources to offer group discounts at local gyms and fitness facilities
- Advocate for staff pay grids to be made public. HR
- Raise issues related to new minimum wage laws (impact on student workers, budgets, etc.)
- Address plumbing and hot water issues with Facilities

ArtCenter Student Government (ACSG)

ArtCenter Student Government is the representative group dedicated to improving all aspects of the student experience at ArtCenter, focusing on supporting healthy and successful students, exercising leadership in the college's shared governance, fostering a thriving campus community. ACSG accomplishes these objectives by representing student needs, interests, and concerns to the administration and faculty; organizing events that build community at ArtCenter; and pursuing projects and initiatives that encourage student involvement, open dialogue, and student success.

ACSG consists of a President, a Vice-President, and Directors for Events, Student Solutions, and Communications, a Secretary, up to 11 undergraduate student representatives and one graduate student representative. Specific responsibilities are listed in the ACSG Constitution and Bylaws, which is periodically reviewed and updated, and then endorsed by the President. The Associate Director of the Center for the Student Experience, and the Dean of Student serve as advisors.

ACSG student leaders serve as liaisons to shared governance committees of the college and ad hoc working groups, offering valuable student perspective in decision-making processes, regularly reporting college news back to their constituents and participating in the college's strategic planning process.

Recent accomplishments

- Revising the ACSG constitution (Summer 2014)
- Collaborating with the leadership of the largest number of student clubs in ArtCenter history (35 registered student organizations in Summer 2016)
- Working with the Provost to propose a process for students to initiate or teach new classes
- Drafting a research brief on the Teaching Assistant experience at ArtCenter
- Supporting policy proposals from other shared governance groups (such as new or revised Exchange and Study Away program policies, revised Internship policies, Faculty Code of Conduct, campus safety and security recommendations, course syllabus template, and a revised attendance policy); promoting alumni association events
- Advocating for the continued development of indoor and outdoor work and recreation spaces.
- Working with the President and Provost to hold community forums that addressed tuition pricing and the college budget
- Implementing several large-scale campus events (such as an annual fall dance, an annual summer social, participating in the networking social at New Student Orientation, tabling at Club Fair, a campus-wide T-shirt design contest, a collaborative drawing project that produced a printed booklet of student work, coffee coves and movie nights, and mixers within various academic departments); and drafting a longer-term ACSG strategic plan.

Institutional Committees

There are a number of institutional committees comprised of staff, faculty and students devoted to planning and policy:

- **Educational Project Oversight Committee** (EPOC), charged with overseeing Sponsored Projects and Design Storms;
- **Student Academic Policy Committee**, charged with reviewing and proposing changes to academic policy as pertains to students;
- **Faculty Policy Committee**, charged with faculty policy, compensation, title/rank, full- and part-time criteria, searches and other hiring and retention practices;
- **Educational Administrative Team Committee** (A-Team), comprised of directors and coordinators from all educational offices;
- **Budget Committee**, charged with budget oversight, recommending tuition rates and other fiscal recommendations;
- **Campus Facilities Committee**, charged with facilities and master planning review;
- **Technology Committee**, charged with overseeing our core database, systems and technology needs and best practices;
- **Enrollment Management Committee**, handling admissions, financial aid, scholarship support and retention issues;
- **The Council for Diversity and Inclusion**, charged with guiding community engagement with and best practices for diversity, access and conduct;
- **The Research Committee**, charged with supporting and initiating best practices and resources for faculty and student research procedures and protocols.

Additionally, there are occasional committees comprised of faculty and chairs devoted to such activities as president, chair, and core faculty searches; budget planning; and various departmental and institutional retreats. Faculty, chairs and administrators represent the college at such events as the Western Association of Schools and Colleges (WSCUC), National Association of Schools of Art and Design (NASAD), Association of Independent Colleges of Art and Design (AICAD), College Art Association (CAA), American Institute of Graphic Artists (AIGA) and the Industrial Design Society of America (IDSA) annual meetings, as well as numerous professional symposia and events.

Budget and Planning

ArtCenter makes strong and clear commitments to capacity. As a private, not-for-profit school, all of its resources and revenues are directed towards educational excellence, student support and facilities. Roughly half of the entire operating budget is dedicated to direct academic costs (faculty, programming, special projects): the entire graduate and undergraduate departments' budgets are included in this. Administration costs outside of Education are appropriate. Facilities maintenance costs account for a

large percentage of the remaining balance. Scholarship reserves have increased significantly in the last few years, and we have increased our budgeted tuition discount from approximately 14% in FY15 to 16% in FY17.

Financial Sustainability, Viability and Use of Data in Business Planning
ArtCenter's financial planning and budgeting process continues to evolve and has become even more robust since the time of the 2012 Special Visit.

Of particular note is the recently created position of Director, Budgeting and Financial Planning. The position is focused on long-range financial planning and modeling for scenarios across a broad spectrum including proposed new programs and bond financing. The staff member holding the position was promoted to it after several years in the college's accounting department, is a CPA and brings a strong foundation in the tools and methods of financial planning as well as deep institutional knowledge to it. The Director meets regularly with the Provost, President and CFO, collectively and individually, to discuss and model strategic and operational financial options. The Director also meets with department managers, including academic department chairs, to discuss their departmental needs. She prepares all materials for and makes presentations to the college's budget committee meetings. (CFR's 3.1, 3.4, 3.6, 3.7, 4.1, 4.3, 4.6)

Annual Budgets
Budgeting and financial planning is a formal year round effort at ArtCenter with each annual cycle beginning immediately at the start of the fiscal year and culminating with the Board of Trustees (the Board) meeting at the end. The cycle begins again within a few weeks — the start of the next fiscal year.

As noted above, the Provost, President, CFO and Director, Budgeting and Financial Analysis meet regularly throughout the year in order to develop and roll-forward the college's five-year financial plan and annual operating budget. Overall direction is guided by the strategic plan itself.

Enrollment Data
Historical enrollment data as well as projections are brought together in these meetings with up to the minute spending data, current and open staff and faculty position data, and inflation assumptions. The result is a comprehensive and well-crafted financial plan that is guided by and supports the strategic plan. The college intends to hold the rate of tuition increases to 3.4%, the generally agreed upon long-term rate of inflation.

Institutional Budget Committee
As part of its system of shared governance the college's budget committee meets regularly (typically every two weeks during semesters but occasionally more or less frequently as needed) to review, discuss and make recommendations to the President on the college's annual operating and capital budgets. The

committee is comprised of representatives of the student, faculty and staff councils, the academic department chairs and the executive cabinet. The committee reviews monthly budget to actual and semester enrollment reports to help inform its recommendations and deliberations. The committee makes annual recommendations to the President for tuition rates and the operating and capital budgets. In years where there is a budget surplus, it also makes ad-hoc recommendations, to the President for purchases of items or services that benefit a broad swathe of students in multiple majors.

Compensation

In 2009/2010 and again in 2014 the college engaged outside consultants to conduct a survey and report on salary guidelines for all staff positions. The resulting report was shared with the Board Finance committee in 2010 and its Compensation committee in 2014. Salary levels for all positions are determined by the report based on the job description and education and experience of the incumbent.

As of the time of writing of this report the college has convened an ad-hoc committee to guide a similar survey for faculty compensation. An outside consultant was also hired for this project.

Five-Year Budget Planning

As part of the Strategic Planning process for Create Change 2011 – 2016 new educational programs in Undergraduate Interaction Design, Graduate Transportation Systems and Design, and Graduate Environmental Design were initiated; other new program areas were also proposed. Additional areas of strategic growth/change were identified, including Diversity, additional Student Services in Health and Wellness, and Faculty Development. In order to accomplish these initiatives, the CFO and the Provost created a five-year budgeting process ([see Quarterly Financial Report with Five Year Budget March 2016](#)) that placed projected monies for these new programs and initiatives into upcoming fiscal years as they develop. Other initiatives, such as facility and other infrastructural support, were also included in the five-year plan. Concurrent with those projected new expenses was a desire on the part of the President and other board members to focus on tuition increases in order to establish a predictable and stabilized rate. The new educational programs listed above, as well as strategic growth in existing programs, added FTE growth as a third budgeting component to the five-year plan.

These three factors — new educational programs and support initiatives, the rate of ongoing tuition increases, and FTE growth in new and existing programs — became the focus of the budgeting process for the Budget Committee (see above), the Board Finance Committee and the Executive Cabinet. Rather than work in a reactive year-by-year mode, these planning groups now had more integrated long-term goals. Tuition increases were reduced over a three year period and are now projected to remain at 3.4% annually, in accordance with the long-term rate of inflation. Institutional Discount has been budgeted to reflect actual spending in that area at 16% (previously it had been budgeted below actual spending;

enrollment growth allowed for the difference). Enrollment growth in new and existing educational programs proved to be more successful than first anticipated. A long-term goal of 2000 FTE by 2020 was proposed; this number was reached by Fall 2016.

Facilities — The Hillside Campus

The Hillside Campus is situated on 159 acres. The main building, designed by architect Craig Ellwood, is a 220,261 square foot Modernist structure of stark steel and glass with a prominent bridge in the center. Across the sculpture garden is the Sinclaire Pavilion, an open-air student activities building and theater. This campus houses classrooms, grad studios, the library, an equipment room, fabrication shops, photo stages, computer labs, recording studios, the rapid prototyping and model shops, exhibition galleries, auditoriums, the student store, dining rooms and administrative offices.

Facilities — The South Campus

950 Raymond is a 100,000 square foot building that was once an aircraft testing facility — the Wind Tunnel. In the early 2000s, the architectural studio Daly/Genik redesigned the building to house exhibition spaces, classrooms, enclosed meeting spaces, and administrative offices for Public Programs. The campus is also designated a Silver LEED certified building (Leadership in Energy and Environmental Design) by the U.S. Green Building Council.

Since South Campus is located in the heart of Pasadena, it provides opportunities for the college to reach out to the community through its Public Programs. More than 5,000 students are enrolled in community programs such as ArtCenter at Night, ArtCenter for Teens, and ArtCenter for Kids, plus Design-Based Learning and a Summer Institute for teachers. The campus also houses Archetype Press and our printmaking studios, the Hoffmitz Milken Center for Typography, graduate programs in Art and Media Design, additional galleries, exhibition spaces and a rooftop patio and gardens.

South Campus Expansion

The college's commitment to growth and increased classroom resources is shown in the recent expansion of the South Campus. Since the time of the 2012 Special Visit, two additional buildings have been acquired: a retired post office facility immediately to the north of our original 950 Raymond Avenue building; and a six-floor office building to the east on Arroyo Parkway. The post office purchase was financed significantly by donations from alumni and foundation support, including a $1M gift from the Ralph M. Parsons Foundation. It has been remodeled to house our undergraduate Fine Art and upper-term Illustration departments, including new spaces for student and outside-curated exhibitions. The office building, formerly the home of Jacobs Engineering, was purchased with a combination of reserves and bond financing. We have remodeled the sixth floor to accommodate lower-term Illustration drawing and painting studios, moved administrative departments into existing office spaces on the fourth floor, and

have plans within the year to remodel the fifth and parts of the second floor for undergraduate and graduate Graphic Design and Interaction Design, along with classrooms for our Humanities and Sciences and Integrated Studies programs; other sections of the building are still leased by tenants with standing commitments prior to purchase.

Student Services at the South Campus

Because of the increased activity at the South Campus, additional student services have been added, such as: a shuttle system between the two campuses; a South Campus woodshop and technical facility; satellite offices for Admissions, Financial Aid, Enrollment Services, Academic Advising, Student Affairs and Psychological Counseling for students. An interim library is planned for Fall 2016, and a full satellite library will be installed by Spring 2018. Expanded food service and other student services are currently being implemented.

Master Plan
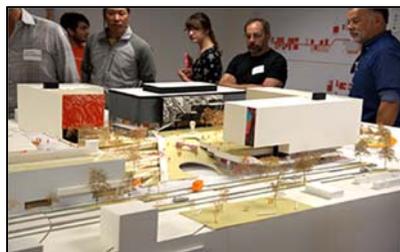
Working with the Architectural offices of Michael Maltzen, ArtCenter has submitted a Master Plan to the City of Pasadena. Included in the Master Plan is a housing complex with approximately 350 beds and additional student support services. ArtCenter is the only school within our peer AICAD group that does not offer on-campus student housing; first-time freshmen and international students must find their own accommodations. Also included in the Master Plan are expanded gallery and lecture facilities, additional shops and technical labs, a second phase of housing, and a semi-public quad linking all of the adjacent buildings with walkways and outdoor social spaces.

The Changing Higher Education Environment

ArtCenter is constantly adapting plans to accommodate new and pedagogically exciting learning models through transdisciplinary and Sponsored Project studios. These plans, in turn, inevitably demand additional and more flexible classrooms and workshops. In spite of the additional square footage the South Campus provided, needs seem always to outpace resources. Recently, both policy and planning have been used to alleviate this shortfall: longer hours in technical skills and computer lab areas; open classrooms for use by students as after-hours workspaces or dedicated studios; and increased ubiquitous technologies in the form of mobile computer classrooms, wireless networking and pod casting.

Higher Education is changing nationally, moving towards a more professionally focused set of experiences and outcomes than in the past. While ArtCenter has been ahead of many colleges in this regard, it is nonetheless necessary for us to constantly weigh the costs of our education against the value our students receive from it. Although more than just a financial transaction, an education at ArtCenter is

expected to result in a student's ability to perform and succeed professionally. This tension between students' education and their currency in their professions is one we are constantly negotiating, always towards a balance between the two.

Chapter Seven

Conclusion, Reflection and Plans for Improvement

Faculty and Staff review the Master Plan during our Create Change 2.0 Summit kick-off.

In a recent discussion on the Assessment in Higher Education (ASSESS) electronic mailing list, noted assessment figure Robert Pacheco observed the postsecondary sector's growing interest in a culture of innovation, and how this culture of innovation may contribute to higher education's present and future:

> *As colleges develop cultures of inquiry, a new culture is emerging: a culture of innovation. This model comes from the design schools at places like Stanford and pivots directly and unapologetically away from a best practices approach (looking in the rear view mirror) to innovation [...] (forward-looking), valuing experimentation and risk as the true way learning occurs. This culture takes design thinking for prototyping products such as the iPhone and applies it to human behavior with the goal of creativity. The tag line at Stanford..."Fail early, fail often."* [3]

Throughout this report we have attempted to articulate — with our curriculum, with our year-round admissions schedule, and with the experimental courses we offer — that we approach education with a view to the future of creative practice by conducting term-by-term assessment and improvement. Long-term planning, review and quality assurance are important, but as Pacheco suggests, taking advantage of the opportunity to try new things, and involving students, faculty and outside professionals in the process, is also important. By demonstrating this to our students, we are teaching them the same skills of creativity and innovation, skills ever more necessary in the world we live in and the industries our students strive to

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[3] Pacheco, R. (2016, July 13). Assessment in Higher Education Website. Message posted to ASSESS electronic mailing list, archived at http://lsv.uky.edu/scripts/wa.exe?A2=ind1607&L=assess&T=0&F=&S=&P=4810

enter. We hope we have been able to articulate this balance between rigorous review and thoughtful but nimble improvement.

Strategic Planning
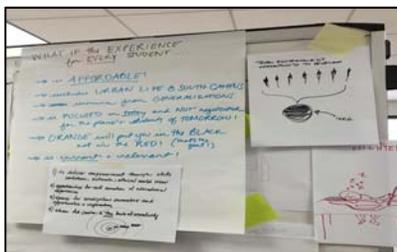
As outlined in Chapter One and throughout this self-study, we have come a long way since our last comprehensive accreditation visit in 2009 and our special visit in 2012. Dr. Lorne Buchman is no longer our "new president." We have completed our first five-year strategic plan — *Create Change 1.0* — and are in the process of writing our second. The work we have done for *Create Change 2.0* demonstrates how issues of student success and assessment practices have become intrinsic to our planning and our organizational structure. Systematic program review has been implemented. In these five years we have become a more fully integrated learning institution, with assessment and data-driven decision making in a more mature state. (The WSCUC Visiting Team will be provided a copy of the Board-approved *Create Change 2.0* Strategic Plan prior to the Offsite Review.)

Annual goals are articulated and assessed. The President presents annual goals to the Board of Trustees at the June board meeting, integrating his personal goals with those from his executive team — Education, Finance, Facilities, Development, Marketing, and Admissions. To support institutional focus and coherence of purpose, these goals are also presented to the full ArtCenter community at the President's "All-Hands Meeting" each term and then distributed through email to all faculty and staff. Each year, the President's previous year's goals are assessed in reports to the Board during the October board meeting. The Provost mirrors this goal/assessment cycle with input from his team — Chairs Council, Faculty Affairs and Faculty Council, Academic Affairs, Student Affairs and Art Center Student Government, Enrollment Services, Educational Partners, Career & Professional Development and the Library. These annual goals and subsequent assessment allows for an ongoing review of our strategic accomplishments, and keeps us on track with projects still to complete in the Strategic Plan.

Shared Governance

Historically mentioned as an area of concern in previous WSCUC Commission Letters and Team Reports, shared governance is also maturing at ArtCenter. This is not to say that we are finished — the very concept of our governance process suggests growth and change, not conclusion and stasis. As with any new set of practices, we are moving from initial issues of communication and expectations of shared decision making towards a more nuanced understanding of shared dialog and recommendation. We have also taken steps to learn from our shared governance processes through a recent research study initiated by the President and Faculty Council. A group of faculty and staff, along with an outside research consultant, engaged in the study with the expressed goal of understanding "how shared governance is

enacted and perceived, and to identify ways in which ArtCenter's shared governance practice might be improved to better serve our community in alignment with the goals of ArtCenter's Strategic Plan."

Faculty Compensation

Of great importance for successful shared governance is a strong faculty voice and appropriate roles for faculty to contribute to the college inside and outside of the classroom. All shared governance committees and task forces have faculty representation, either from the Faculty Council or at-large faculty members with specific areas of expertise (sustainability and technology are two areas in which some of our faculty have deep knowledge). In order to better serve our faculty, and to ensure fairness and equity, we are in the process of completing a study with an outside consultant focused on faculty status and compensation, with benchmarking to peer, national and regional institutions. In addition to compensation, we are also reviewing our load, hiring and retention policies and procedures. This study will be completed by Spring 2017 with recommendations towards short- and long-term implementation.

Diversity and Inclusion

Continued focus on diversity and inclusion remains important to us: diversity and inclusion within the student body, faculty and staff — as well as within our mission, curriculum and practices. As detailed elsewhere in the report, this commitment has been given formalized support with our Council for Diversity and Inclusion. The Council's recent work to begin further developing and expanding our definition of diversity and supporting policies and practices will serve as a foundation for our progress. As we move forward, the college continues to explore ways to increase the demographic diversity within the student body, faculty and staff, and to increase our support for current students, faculty and staff to enhance their success. We will work to develop strategies for greater intercultural awareness that we, a global diverse community, serve as creators for a global marketplace and audience.

Create Change 2.0
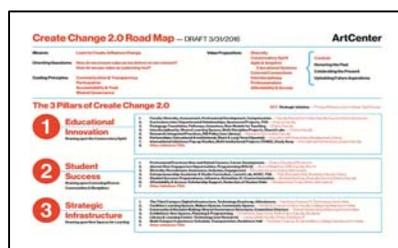
Our current strategic planning process — *Create Change 2.0* — when ratified in October 2016, will guide us for the next five years. While *Create Change 1.0* was more an articulation of *what* we wanted to accomplish, *Create Change 2.0* is more focused on *how* we want to move forward and the best practices to do so. It is a plan that emerges from a college-wide conversation about value and, ultimately, how we deliver on what we promise to our students. As in 2009, the WSCUC Visiting Team is seeing ArtCenter in a period of change and self-reflection. Continued improvement in planning — both academic and financial — is necessary to sustain our institution through the next few years of growth. We are expanding the college with new projects such as housing and additional campus facilities. Guided by the first strategic plan and supporting business plan, Art Center has acquired two new buildings. The

first is fully remodeled and deployed; the second is partially completed with planning and additional construction underway. Student housing is slated to open in 2020, which will usher in a new commitment to student resources with the expressed goal of affordability (Art Center intends to beat market rates for housing in the general Pasadena area).

Board of Trustees

Our Board of Trustees is greater in number and more experienced in higher education than in the past. Recruitment efforts by the Governance Committee of the Board have focused on Board diversity in ethnicity, age, gender and capacity. Like the President, the Board also prepares annual goals and assesses their success. Board committees are focused and responsible to report to the full board. They have also made a strategic commitment to fundraising for the Capital Campaign.

Conclusion

What we have learned in the years since our last comprehensive visit has been the result of many things — our Special Visit, our two strategic plans, our enhanced assessment and review procedures, our growing use of data in decision-making, and our commitment to diversity and shared governance — articulated in the content of this self-study. We are a stronger and more integrated institution, with plans for the future and much to do to support the community in that process. Student success is always central to these plans; all initiatives are challenged to articulate an answer to the question: "How does this positively impact our students?" We center our work on responses to this challenge, with our efforts focused on preparing our students for success in their chosen fields. We also encourage our students, in turn, to challenge and change the world of professional practice and to continue bringing positive change to our college, our creative community and the world at large in accordance with our mission: *Learn to Create. Influence Change.*

Appendices

Relevant Documents and Source Material

ArtCenter Current Degree Offerings

ArtCenter College of Design main website

Chapter 1 - Evidence Table

Chapter 2 - Evidence Table

Chapter 3 - Evidence Table

Chapter 4 - Evidence Table

Chapter 5 - Evidence Table

Chapter 6 - Evidence Table