MASSART

MASSACHUSETTS COLLEGE OF ART AND DESIGN

Self-Study for Reaccreditation

2017

Prepared for the Commission of Institutions of Higher Education
New England Association of Schools and Colleges

~ and ~

Presented for consideration
to the National Association of Schools of Art and Design
Commission on Accreditation

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National Association of Schools of Art and Design
SELF-STUDY
in Custom Format
Presented for consideration to the
NASAD Commission on Accreditation

by

MASSACHUSETTS COLLEGE OF ART AND DESIGN
621 HUNTINGTON AVENUE
BOSTON, MA 02115
617.879.7365
www.massart.edu

Degrees and/or programs offered.

Degrees and/or programs for which renewal of Final Approval for Listing are sought.

Bachelor of Fine Arts - 4 years: Animation; Architectural Design; Art History; Ceramics; Fashion Design; Fibers; Film/Video; Glass; Graphic Design; Illustration; Industrial Design; Jewelry and Metalsmithing; Painting; Photography; Printmaking; Sculpture; Studio for Interrelated Media (SIM).

Bachelor of Fine Arts – 4.5 years: Art Education (Certification).

Master of Arts - 2 to 5 years: Teaching/Art Education.

Master of Fine Arts - 2 years: 2-D Fine Art; 3-D Fine Arts (Fibers, General, Metals); Design; Film, Photography, Interrelated Media [SIM).

**Certificate - 3 years: Fashion Design; Graphic Design.*

Degrees and/or programs for which Plan Approval is sought.

Master of Education – 1 year + 2 summers: Art Education (M.Ed.-AE Low Residency)

Master of Arts in Education – 1 year + 1 summer: Art Education (MAAE)

**Certificate-3 years: Furniture Design.*

Degrees and/or programs for which Final Approval for Listing is sought.

Bachelor of Fine Arts - 4 years: Art Education (Art Education).

Master of Fine Arts - 2 plus years: Fine Arts (Low Residency Boston).

**Certificate - 3 years: Industrial Design.*

Degrees and/or programs for which renewal of Plan Approval is sought.

Master of Design - 2 years: Design Innovation.

Degrees and/or programs that are not under review by NASAD.

Master of Architecture – 2 years

Post-Baccalaureate: Art Teacher Preparation; Design; Photography

The data submitted herewith are certified correct to the best of my knowledge and belief.

2.8.17
date

Ken Strickland, Provost/Senior Vice President for Academic Affairs

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NEASC – NASAD – NEASC Standards Crosslink

NEASC to NASAD

NEASC	NEASC	NASAD
1	Mission & Purposes	A. Purposes
2	Planning & Evaluation	L. Planning, Evaluation
3	Organization & Governance	D. Governance
4	Academic Programs	J. Community Involvement K. Articulation III. Academic Programs
5	Students	H. Recruitment, Advising K. Articulation
6	Teaching & Learning	E. Faculty & Staff G. Library
7	Resources	B. Size and Scope C. Finances E. Faculty & Staff F. Facilities G. Library I. Publication J. Community Involvement O. Branch Campuses
8	Educational Effectiveness	III. Academic Programs
9	Integrity, Transparency, Disclosure	D. Governance I. Publication

NASAD to NEASC

NASAD	NASAD	NEASC
A.	Purposes	1. Mission & Purposes
B.	Size and Scope	7. Resources
C.	Finances	7. Resources
D.	Governance	3. Organization & Governance 9. Integrity, Transparency, Disclosure
E.	Faculty & Staff	6. Teaching & Learning
F.	Facilities	7. Resources
G.	Library	7. Resources
H.	Recruitment, Advising	5. Students
I.	Publication	7. Resources
J.	Community Involvement	7. Resources
K.	Articulation	4. Academic Programs
L.	Planning, Evaluation	2. Planning & Evaluation
O.	Branch Campuses	7. Resources
III.	Academic Programs	4. Academic Programs 8. Educational Effectiveness

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Institutional Characteristics Form Revised September 2009

This form is to be completed and placed at the beginning of the self-study report:

Date January 18, 2017

1. Corporate name of institution: Massachusetts College of Art and Design
2. Date institution was chartered or authorized: November, 1873
3. Date institution enrolled first students in degree programs: 1920
4. Date institution awarded first degrees: 1924
5. Type of control:

Public

- ☒ State
- ☐ City
- ☐ Other

(Specify) _____

Private

- ☐ Independent, not-for-profit
- ☐ Religious Group

  (Name of Church) _____
- ☐ Proprietary
- ☐ Other: (Specify) _____

6. By what agency is the institution legally authorized to provide a program of education beyond high school, and what degrees is it authorized to grant? Commonwealth of Massachusetts Department of Higher Education: BFA, MFA, M.Ed., MA, MAT, M.Arch., M.Des.

7. Level of postsecondary offering (check all that apply)

- ☐ Less than one year of work
- ☒ At least one but less than two years
- ☒ Diploma or certificate programs of at least two but less than four years
- ☐ Associate degree granting program of at least two years
- ☒ Four- or five-year baccalaureate degree granting program
- ☒ First professional degree
- ☒ Master's and/or work beyond the first professional degree
- ☐ Work beyond the master's level but not at the doctoral level (e.g., Specialist in Education)
- ☐ A doctor of philosophy or equivalent degree
- ☐ Other doctoral programs _____
- ☐ Other (Specify)

8. Type of undergraduate programs (check all that apply)

- ☐ Occupational training at the crafts/clerical level (certificate or diploma)
- ☐ Occupational training at the technical or semi-professional level (degree)
- ☐ Two-year programs designed for full transfer to a baccalaureate degree
- ☐ Liberal arts and general
- ☒ Teacher preparatory
- ☒ Professional
- ☐ Other_____

9. The calendar system at the institution is:

☒ Semester ☐ Quarter ☐ Trimester ☐ Other _____

10. What constitutes the credit hour load for a full-time equivalent (FTE) student each semester?

a) Undergraduate 15 credit hours*

b) Graduate 12 credit hours*

c) Professional (NA) credit hours

* BASED ON BOARD OF HIGHER EDUCATION REQUIREMENTS FOR FTE

11. Student population:

a) Degree-seeking students:

	Undergraduate	Graduate	Total
Full-time student headcount	1563	104	1647
Part-time student headcount	84	28	132
FTE	1567	133	1700

b) Number of students (headcount) in non-credit, short-term courses: (NA)

12. List all programs accredited by a nationally recognized specialized accrediting agency.

Program	Agency	Accredited since	Last Reviewed	Next Review
M.Arch.	NAAB	2016	2016	2024
All programs	NASAD	1948	2005	2017

13. Off-campus Locations.

	Full degree	50%-99%	FTE
A. In-state Locations			
N/A			
B. Out-of-state Locations			
N/A			

14. International Locations.

Name of program(s)	Location	Headcount
N/A		

15. Degrees and certificates offered 50% or more electronically.

Name of program	Degree level	% on-line	FTE
N/A			

16. Instruction offered through contractual relationships.

Name of contractor	Location	Name of program	Degree or certificate	# of credits
N/A				

17. List by name and title the chief administrative officers of the institution. (Use the table on the following page.)

18. Supply a table of organization for the institution.

*** SEE ORG CHARTS AT THE END OF THIS FORM ***

19. Record briefly the central elements in the history of the institution:

- Online historical timeline to 2015: http://history.massart.edu/timeline/
- Founded in 1873 as the Massachusetts Normal Art School, MassArt began in response to the Massachusetts Drawing Act of 1870, which mandated that drawing instruction be provided to men, women, and children across the Commonwealth. By 1873 Walter Smith was employed to lead the new school, which included instruction in the fine arts as well as technical drawing.

- Led by Principal Royal Bailey Farnum from 1921-1929, MassArt built its first darkroom, instituted regular faculty meetings, and became the first art school in America to award a degree, the Bachelor of Science in Education, in 1924, and changed its name to the Massachusetts School of Art.
- Name changes continued: Massachusetts College of Art (1960) and Massachusetts College of Art and Design (2010).
- Commonwealth legislates in 2010 that the nine state colleges be changed to state universities. MassArt becomes a university but retains 'college' in its title for branding purposes.
- Early notable luminary alumni:
    - Leslie Miller (1880), founding principal of Philadelphia College of Art
    - Charles Barry (1887), first headmaster of RISD
    - Eleanor Norcross (1878), founder of Fitchburg Art Museum
    - Albert Munsell (1881), created the Munsell Color Order System
    - Georgie Leighton Norton (1890), founding principal of the Cleveland Institute of Art
    - Frances Euphemia Thompson (1923), 47-year career of teaching art and art education at Tennessee University to young black women and men who brought art instruction into the segregated schools of rural Tennessee.

CHIEF INSTITUTIONAL OFFICERS

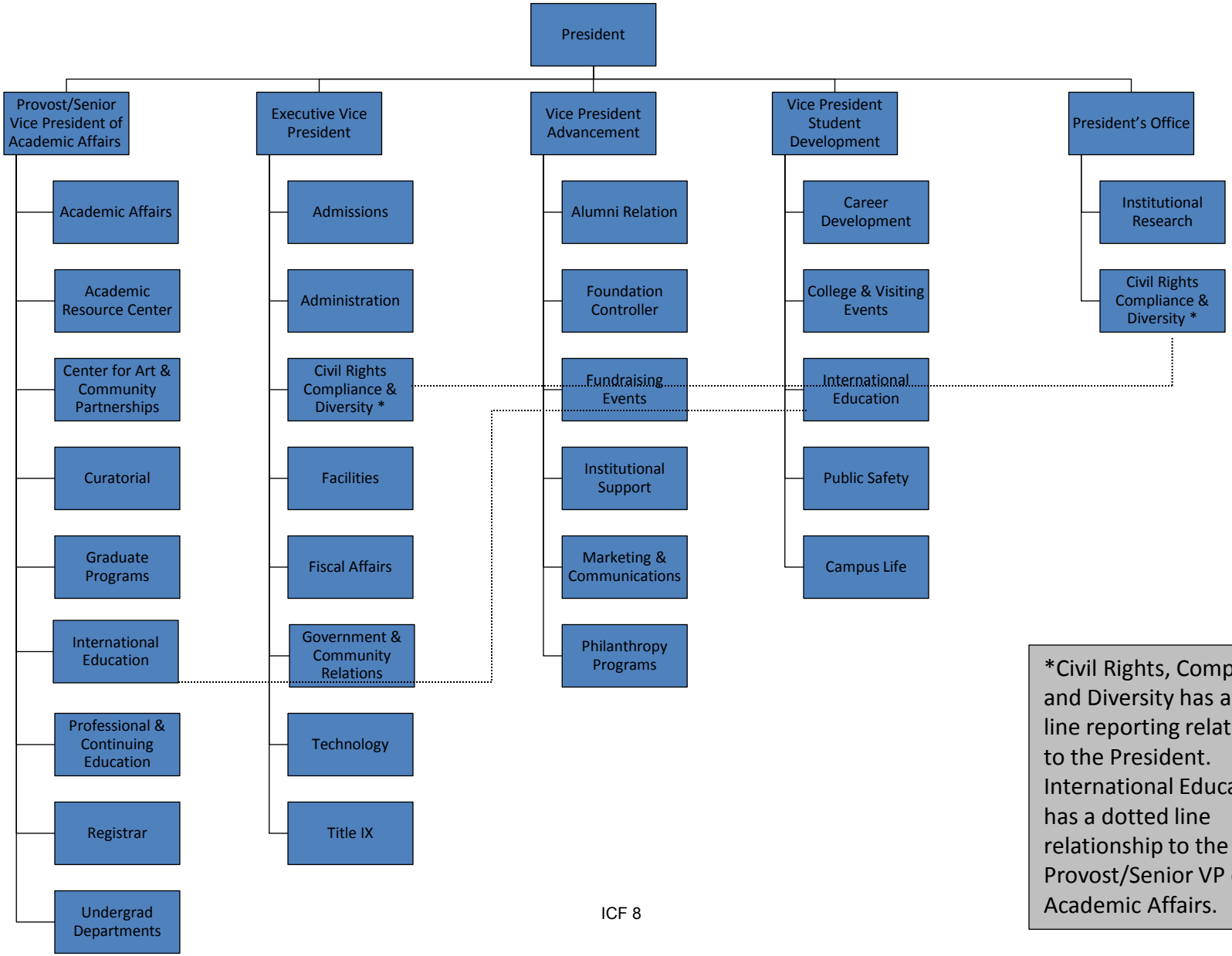
Function or Office	Name	Exact Title	Year of Appointment
Chair Board of Trustees	David Lee	Chair, Board of Trustees	2015
President/CEO	David Nelson	President	2016
Executive Vice President	Kurt Steinberg	Executive Vice President and Chief Financial Officer	2006
Chief Academic Officer	Ken Strickland	Provost and Senior Vice President of Academic Affairs	2013
Deans of Schools and Colleges	Paul Paturzo	Interim Dean of Graduate Studies	2014
Chief Financial Officer	(See Executive VP above)		
Chief Student Services Officer	Maureen Keefe	Vice President of Student Development	1998
Planning	Kathleen Keenan	Associate Vice President for Planning and Research	1995
Institutional Research	(See Planning above)		
Assessment	Dan Serig	Associate Vice President for Academic Affairs	2013
Development	Marjorie O'Mally	Vice President of Development	2014
Library	Rachel Resnik	Librarian, Chair	2015
Chief Information Officer	Patrick O'Connor	Assistant Vice President, Technology	2015
Continuing Education	Anne Marie Stein	Dean of Professional and Continuing Education	2005
Grants/Research	Kristen Heintz-Perkins	Director of Institutional Grants	2016
Admissions	Chris Wright	Dean of Admissions and Enrollment Management	2015
Registrar	Jonathan Rand	Registrar	2013
Financial Aid	Aurelio Ramirez	Director, Financial Aid	2007

Public Relations	Ellen Carr	Executive Director of Marketing and Communications	2014
Alumni Association	Darlene Gillan	Director of Alumni Communications	2012
Other	Jamie Costello	Associate Vice President of Student Development, Dean of Students	2008
	Robert Perry	Associate Vice President of Administration	2014
	Velda McRae-Yates	Executive Director of Human Resources	2016
	Mercedes Sherrod-Evans	Chief Diversity Officer	1995

Massachusetts College of Art and Design Organizational Chart

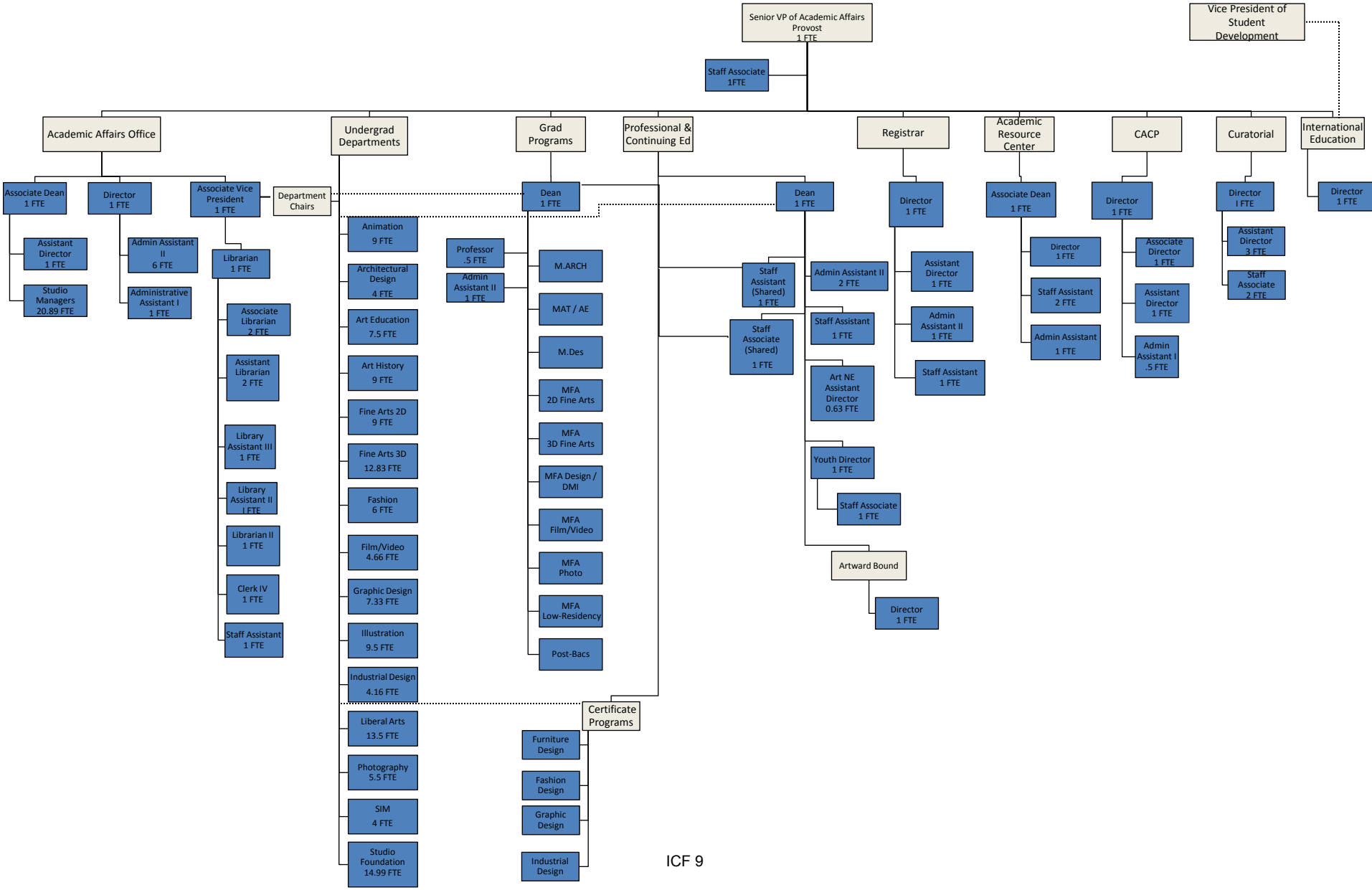
Updated March 9, 2016

Organizational Chart

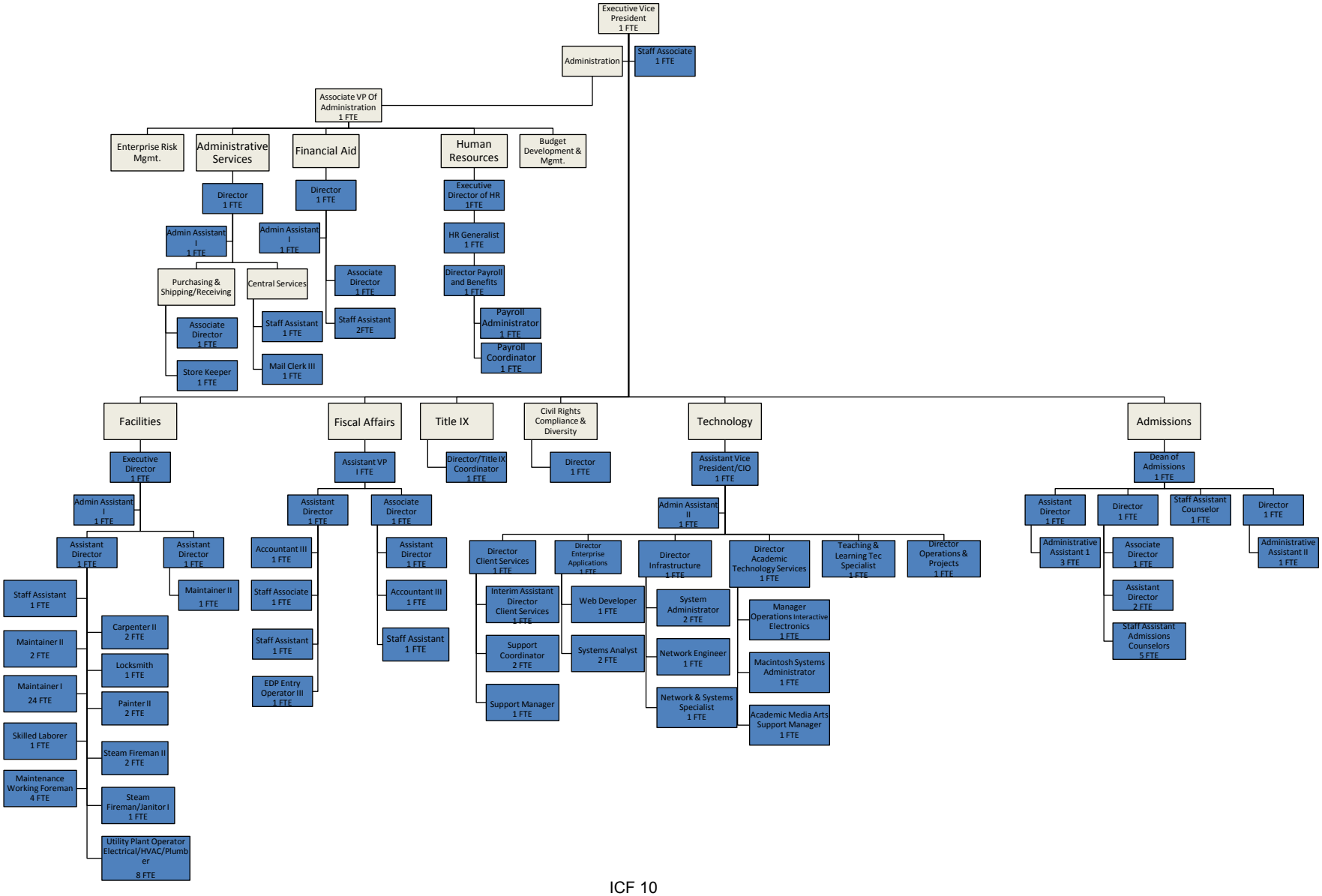


*Civil Rights, Compliance and Diversity has a dotted line reporting relationship to the President. International Education has a dotted line relationship to the Provost/Senior VP of Academic Affairs.

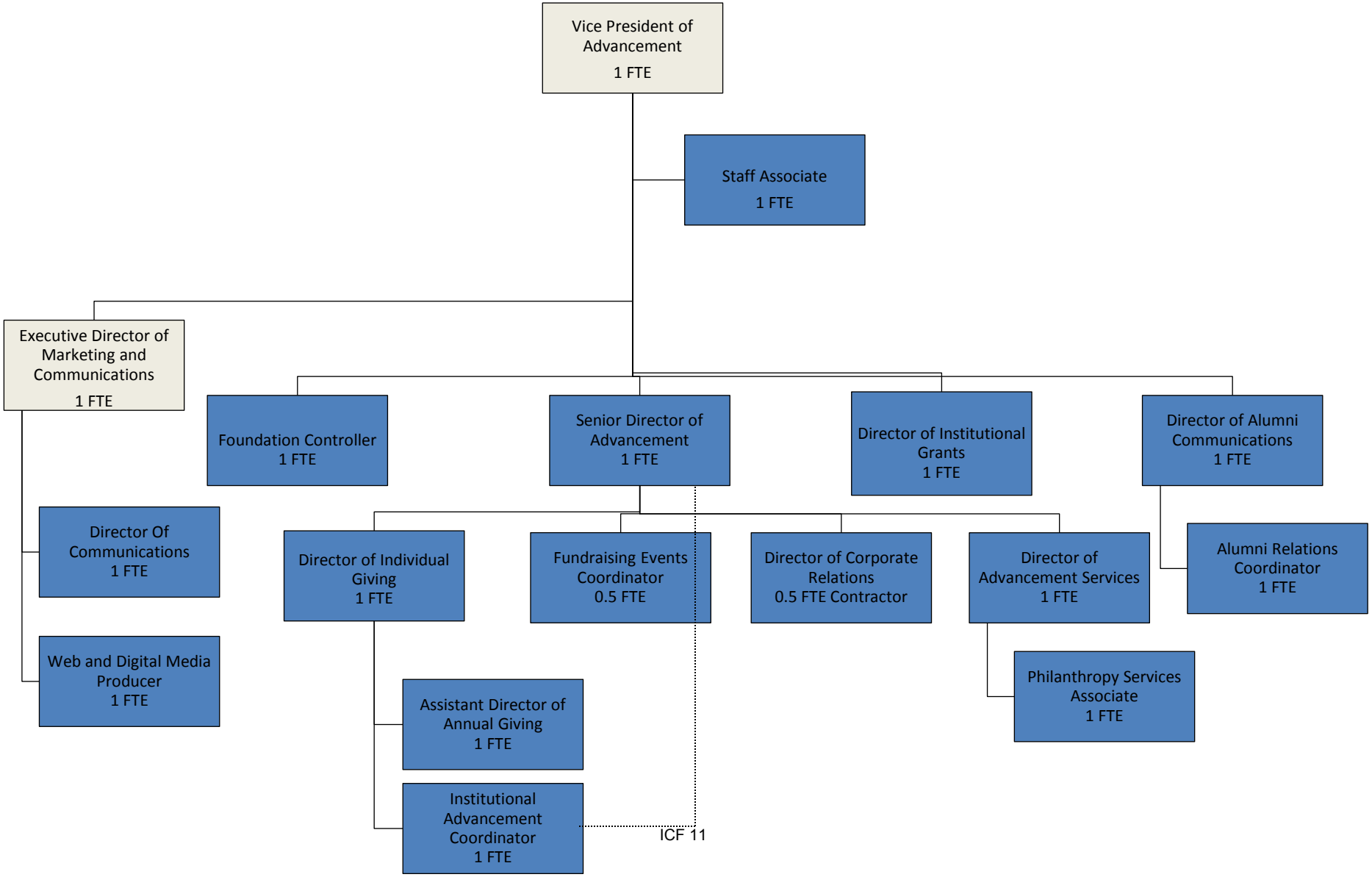
Academic Affairs



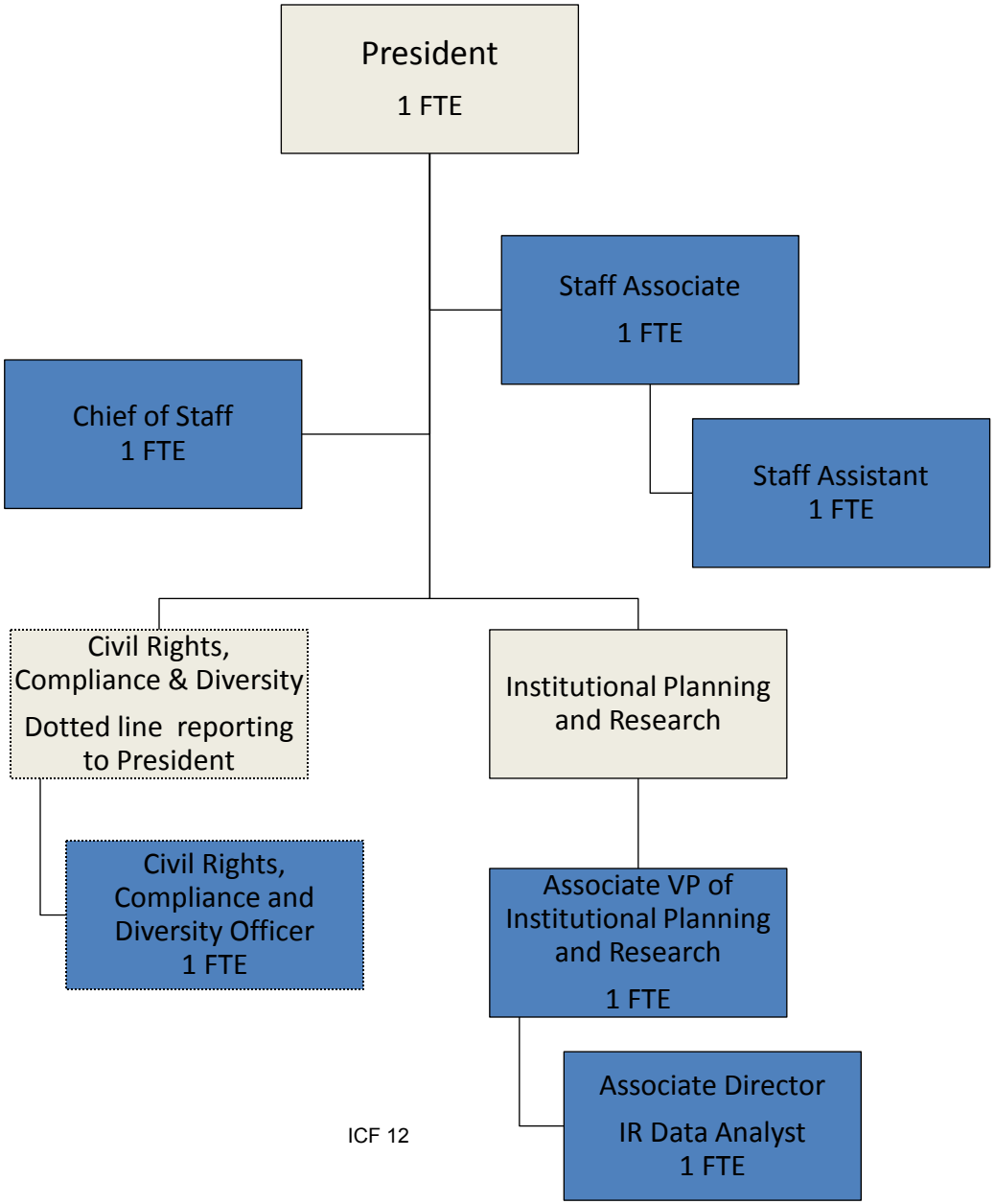
Administration and Finance



Institutional Advancement



President's Office



Student Development

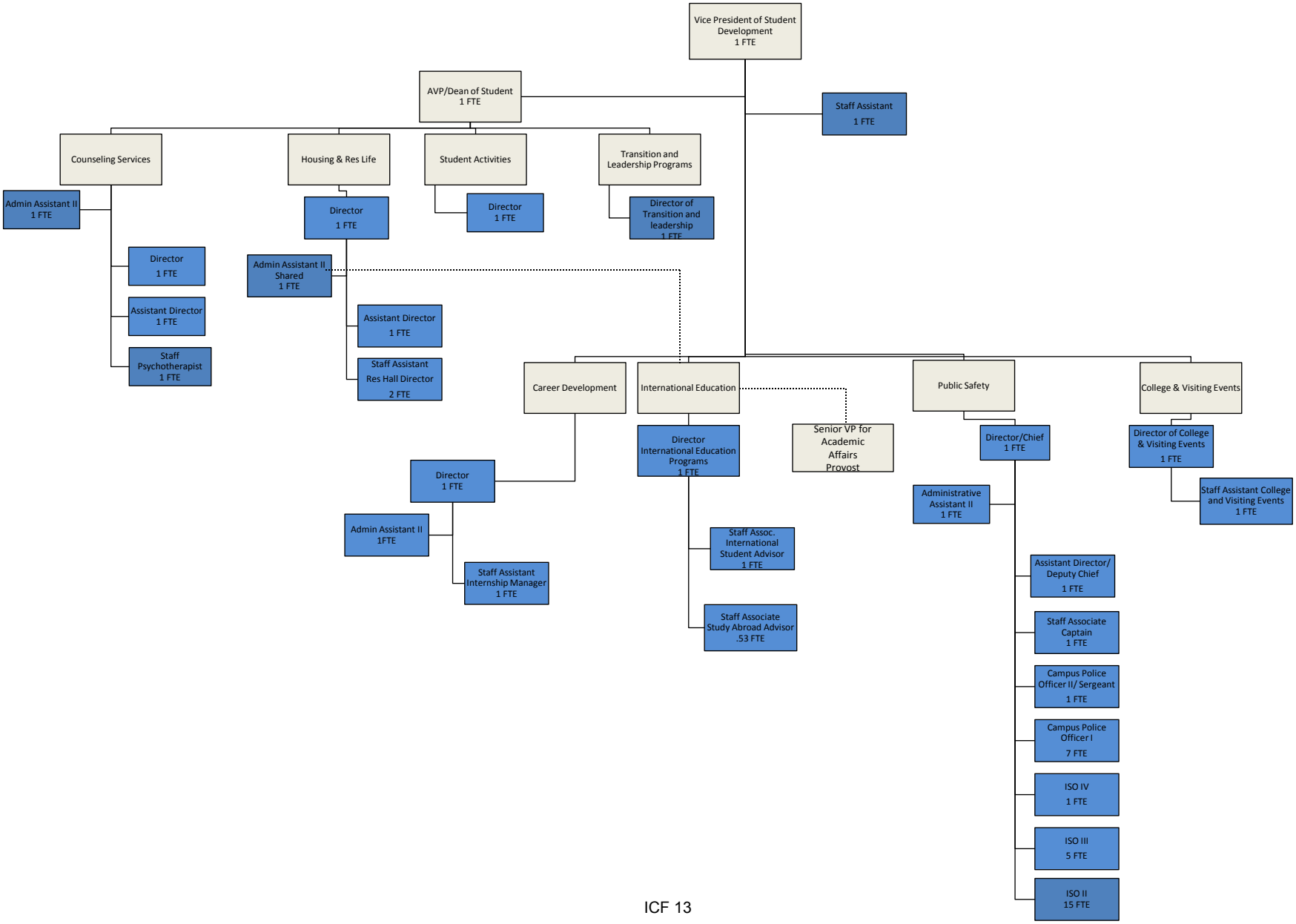


Table of CIHE Actions, Items of Special Attention, or Concerns

Date of CIHE letter: April 20, 2010

Items of Special Attention	CIHE Standards Cited	Self-Study Page # Reference
1. Implementing the Renewal Plan of the partnership with the Commonwealth of Massachusetts including a commitment to increase the percentage of out-of-state students to 35% of the student body	The institution has a demonstrable record of success in implementing the results of its planning (2.3); Consistent with its mission, the institution enrolls a student body that is broadly representative of the population the institution wishes to serve (6.1); The institution is financially stable. Ostensible financial stability is not achieved at the expense of educational quality. Its stability and viability are not unduly dependent upon vulnerable financial resources or an historically narrow base of support. The institution's governing board retains appropriate autonomy in all budget and finance matters; this includes institutions that depend on financial support from an external agency [state, church, or other private or public entity] (9 .2).	2.1 (pp. 4-8), 3.3 (p. 22), 3.4 (p. 22), 3.5 (pp. 22-3), 5.2 (pp. 54-6), 7.4 (pp. 82-3), 7.7 (pp. 83-4), 7.8 (p. 84), and 7.12 (pp. 85-6)
2. Achieve the goals of the extended strategic plan for 2010-2013 and the further development of the liberal arts curriculum	The institution undertakes short- and long-term planning, including realistic analyses of internal and external opportunities and constraints. The institution systematically collects and uses data necessary to support its planning efforts and to enhance institutional effectiveness. It plans for and responds to financial and other contingencies, establishes feasible priorities, and develops a realistic course of action to achieve identified objectives. Institutional decision-making, particularly the allocation of resources, is consistent with planning priorities (2.2); The general education requirement in each undergraduate program en urges adequate breadth for all degree-seeking students by bowing a balanced regard for what are traditionally referred to as the arts and humanities , the sciences including mathematics, and the social sciences (4.16); The major or area of concentration affords the student the opportunity to develop knowledge and	2.1 (pp. 4-8), 4.16 (p. 33), 4.17 (pp. 33-4), 4.18 (p. 34), 4.19, (pp. 34-5) and Standard Four Appraisal: General Education: Liberal Arts (p. 49-50)

	skills in a specific disciplinary or clearly articulated interdisciplinary area above the introductory level through properly sequenced course work. Requirements for the major or area of concentration are based upon clear and articulated learning objectives, including a mastery of the knowledge, information resources, methods, and theories pertinent to a particular area of inquiry (4.19); The institution implements and supports a systematic and broad-based approach to the assessment of student learning focused on educational improvement through understanding what and how students are learning through their academic program and, as appropriate, through experiences outside the classroom. This approach is based on a clear statement or statements of what students are expected to gain, achieve, demonstrate, or know by the time they complete their academic program (4.44); The institution ensures that students have systematic, substantial, and sequential opportunities to learn important skills and understandings and actively engage in important problems of their discipline or profession and that they are provided with regular and constructive feedback designed to help them improve their achievement (4.49).	
3. Addressing deferred maintenance of the physical plant	The institution . . . determines the adequacy of existing physical and technological resources and identifies and plans the specified resolution of deferred maintenance needs. Space planning occurs on a regular basis as part of physical resource evaluation and planning, and is consistent with the mission and purposes of the institution (8.4); The institution's multi-year financial planning is realistic and reflects the capacity of the institution to depend on identified sources of revenue and ensure the advancement of educational quality and services for students. The governing board reviews and approves the institution's financial plans (9.3).	7.4 (pp. 82-3), 7.5 (p. 83), 7.6 (p. 83), 7.9 (p. 84), 7.12 (p. 85), and 7.21 (pp. 88-9)

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Introduction

Our dual-accreditation in 2017 by the NEASC and NASAD has happened at an auspicious moment in our 144-year history. MassArt finds itself just on the other side of a new millennium, under new leadership, ready to embark on a new strategic planning process beginning in the fall of 2017. This self-study and the invaluable feedback from our accreditation team and accrediting bodies will provide the compass setting for our continued journey of art and design education excellence.

The self-study process at MassArt occurred during and through a demanding time of presidential turnover. Under the leadership of Acting President (AY2014-15) and Executive Vice President Kurt Steinberg and Interim President (AY2015-16) and Provost Ken Strickland, a team of dedicated administrators and faculty worked with the faculty, staff, and students to produce this self-study. All hands were on deck, so to speak, while simultaneously searching for and securing our new, 12th President of MassArt, David Nelson.

The dual governance structure and organization of MassArt lent itself to an integration of the self-study process rather than creating separate, additional committees. Instead, a self-study steering group started working in 2014 within their areas of expertise and through the existing structure to ensure proper, thorough reflection on the standards and compilation of materials. The charges to the committees already build in assessment and responsibility to recommend changes to their particular areas of concern. However, the self-study process certainly brought a depth and breadth to the process of reflection, evidence gathering, and honest accounting.

Due to this interweaving of purposes, the exact number of participating community members in the self-study process is difficult to pin down. All full-time faculty and administrators certainly took part. Many students serving on committees provided insights and recommendations, as did adjunct faculty members. And while the community understands well that we are in a self-study process, many may not pinpoint their exact involvement if it happened through the regular occurrence and work of their committee.

Steering Group Members:

Dan Serig, Associate Vice President for Academic Affairs and Chair
Jamie Costello: Associate Vice President of Student Development, Dean of Students
Gail Chartoff, Associate Director of Institutional Research
James Mason, Professor of Fashion Design and MSCA Chapter President
Robert Perry, Associate Vice President of Administration
Susana Segat, Chief of Staff, Office of the President

The Steering Group worked under advisement from their appropriate senior leaders:

Kurt Steinberg, Acting President and Executive Vice President
Ken Strickland, Interim President and Provost
Maureen Keefe, Vice President of Student Development
Kathleen Keenan, Associate Vice President of Institutional Research and Planning

The following dual governance committees set forth in the MSCA Collective Bargaining Agreement contributed to the process (all committees have representation from faculty, staff, and students):

All University Committee
Curriculum Committee
Academic Policy Committee
Student Affairs Committee
Graduate Council
Departmental Curriculum Committees

Additional groups that took part included:

Board of Trustees
Civic Engagement Committee
Diversity Taskforce
Student Government Association
Student Success Committee

Steering Group members worked through their respective committees and with specific departments to complete tasks leading to the development of the self-study. Dan Serig assigned tasks based on areas of expertise and aggregated the information to the standards through an online module created through a contract with CampusLabs. A draft self-study coalesced in fall of 2016. This was sent to NEASC and NASAD for feedback in December 2016, which was then folded into the report.

Team Co-Chair, Kathryn A. Foster, President, University of Maine at Farmington, visited MassArt on January 13th to become familiar with our community. She spent the day in a series of meetings with senior leadership, the Administrative Council, and a few students. We also used the opportunity to determine a draft schedule for the team visit in April.

The self-study was finalized in January and early February 2017 for online and print.

MassArt Overview

The Massachusetts College of Art and Design (MassArt) is a historic cultural institution located in the leading American cultural center of Boston, Massachusetts. Founded in 1873 as the Massachusetts Normal Art School, MassArt began in response to the Massachusetts Drawing Act of 1870, which mandated that drawing instruction be provided to men, women, and children across the Commonwealth. By 1873 Walter Smith was employed to lead the new school, which included instruction in the fine arts as well as technical drawing. In 21st-century terms, MassArt was founded to promote the creative economy. The school has grown in size and curricula over the 143 years. In 1925 the school became the Massachusetts School of Art, in 1960 the name was changed to the Massachusetts College of Art, and in 2010 was renamed the Massachusetts College of Art and Design to more accurately reflect the programs of the college.

Importantly, MassArt was founded as and remains a public institution. MassArt is one of nine institutions that comprise the State Universities of Massachusetts, which—along with fifteen community colleges and the University of Massachusetts system—is overseen by the Massachusetts Department of Higher Education. As a public institution, MassArt is focused on preparing students of diverse backgrounds, from Massachusetts and beyond, to participate in the creative economy and to contribute to the well-being of society. The mission to prepare students and to work for the public good is reflected in various ways: in MassArt curricula in art, design, and education, and in community engagement led by our Center for Art and Community Partnerships, Artward Bound (a college readiness program for 9-12 graders), and Looking to Learn (an art education program for grades 3-12 housed in our Bakalar and Paine Galleries). The MassArt campus is located at the junction of the Fenway and Longwood Medical Area on Huntington Avenue, also known as the Avenue of the Arts. The school is near Boston cultural institutions like the Museum of Fine Arts, the Isabella Stewart Gardner Museum, Harvard Schools of Medicine, Dentistry, and Public Health, the New England Conservatory, Berklee College of Music, and Boston Conservatory at Berklee. The campus is comprised of a complex of buildings with one million square feet of space, including the iconic Tree House residence hall, opened in 2012, and the newly opened Design and Media Center (2016). MassArt offers nineteen different programs that lead to the Bachelor of Fine Arts degree, and graduate programs that lead to the Master of Fine Arts, Master of Arts, Master of Design Innovation, and Master of Architecture. We have post-baccalaureate programs in design, media arts, and teacher preparation, in addition to certificate and continuing education programs for all ages.

MassArt's faculty is comprised of excellent classroom teachers who have distinguished themselves in their respective fields and includes many working artists, designers, architects, and teachers. Among our faculty are [list representative awards] . Our students come from across Massachusetts, from over 40 states, and over 30 countries. All applicants, undergraduate included, gain admission based on a portfolio review, in addition to typical admissions requirements. Our retention and graduation rates are consistently among the best among public institutions in Massachusetts.

Summary of Self-Study Findings

The self-study process affirmed MassArt's commitment to attracting and educating a diverse student body in art and design education, as well as the well-being of society. The process of describing, appraising, and projecting the state of MassArt provided key findings in the following areas:

- MassArt does and fosters assessment and evaluation throughout the institution. We grapple with the issues of academic assessment in the arts and design, always with the goal of doing the best kinds of assessment for student development and institutional understanding. We must now focus on communicating and cross-purposing assessments and evaluations across departments and programs.
- Planning within areas is strong and several initiatives point to more collaborative processes such as the Budget Advisory Committee, the Diversity and Social Justice Task Force, and the Civic Learning and Engagement Committee. Our strategic planning process that starts in fall 2017 will focus on the level of planning that brings various areas together for a more unified, mission-driven focus that increases communication and collaboration across areas. This self-study is a catalyst for the strategic planning process, and we will use the feedback to inform us. We could not have asked for better timing.
- Academic departments have undertaken a multi-year process of identifying student learning goals and connecting those goals to courses and to the shared, university-wide learning goals. The self-study processes enabled departments to determine the next steps in this process including documentation of assessments and methods of analyzing the documentation. This will be invaluable as we begin to implement cyclical program reviews in AY17-18.
- Since 2007, MassArt has undertaken a very bold and aggressive capital plan and investment in the campus. We will have invested over $163M in refurbishing academic, housing and common space on the campus when we complete the last project on the list, the Bakalar and Paine Galleries. In addition, MassArt continues to invest in smaller capital projects each fiscal year. The college will prepare to have conversations over the coming year regarding a new strategic plan, followed by a new capital plan vision.

General Information

Institution Name: Massachusettes College of Art and Design

OPE ID: 00218000

		Annual Audit	
		Certified:	Qualified
Financial Results for Year Ending:		Yes/No	Unqualified
Most Recent Year	2016	Yes	Unqualified
1 Year Prior		Yes	Unqualified
2 Years Prior		Yes	Unqualified

Fiscal Year Ends on:	06/30	(month/day)

Budget / Plans
Current Year https://massart.compliance-assist.com/accreditation/source2.aspx?id=0e3b943d-064d-e611-ab75-86539cf2d30e
Next Year Same link as above

Contact Person: Kurt Steinberg
Title: Executive Vice President
Telephone No: 617-879-7075
(E-mail address) kurt.steinberg@massart.edu

1.a Mission and Purposes Data First Form

*Website location links footnoted.

Mission Statement

Document	Website Location	Date Approved by the Governing Board
Institutional Mission Statement	MassArt Mission (1)	See note below
Mission Statement published	Website Location	Print Publication
1. Same as above		
Related Statements	Website Location	Print Publication
1.Values	MassArt Values (2)	
2.Priorities	MassArt Priorities (3)	

Please enter any explanatory notes in the box below.

The published mission statement was created during the 2015-2020 Strategic Plan, which was approved by the MassArt Board of Trustees on 9/8/14. It was sent to the BHE, where it was held.

Links

1. http://www.massart.edu/about_massart/mission_and_values.html
2. http://www.massart.edu/about_massart/mission_and_values.html
3. http://www.massart.edu/about_massart/mission_and_values.html

STANDARD ONE

Mission and Purposes Description

Our mission:

> Massachusetts College of Art and Design is a public, independent college of art and design. Academic and co-curricular programs prepare students from diverse backgrounds to participate in the creative economy as artists, designers, and educators, and to engage in the well-being of their society. As a national leader in visual art and design education, the college influences contemporary culture through the creative accomplishments of its students, alumni, faculty, and staff.

MassArt is the country's first publicly supported, free-standing college of art and design and this is reflected in the mission's opening sentence. It identifies the two main needs of society that are being served, namely: preparing students to participate in creative economy as artists, designers, and educators; and preparing students to engage in the well-being of their society. Our students come from all walks of life and from all parts of the world.

MassArt is a historically significant and venerable organization. Its vision is to be the national leader in visual art and design education and its goal is to influence contemporary culture through the creative accomplishments of its community. This is clear and specifically stated in our mission.

Our mission statement was approved by the MassArt Board of Trustees in 2012. It is in the process of being approved by the Massachusetts Board of Higher Education. The MassArt website includes the mission statement, as do the annual reports.

MassArt's purpose is concretely defined in our Priorities that follow our Mission, as stated on our website: As artists, designers, and educators, we are committed to the following priorities:

- We provide rigorous professional programs in the visual arts, grounded in the broader context of liberal learning and designed to encourage individual creativity.
- We challenge students to develop their talents to their highest potential, questioning the traditional boundaries of disciplines.
- We work to increase diversity and inclusiveness in our faculty, staff, and student body.
- We make institutional decisions informed by current data and best practices.
- We foster community-building both inside and outside the college.
- We educate students to critically examine the form and content of art, both their own and others', to understand it in historical, social, and global contexts.
- We choose faculty who are practicing professionals in their disciplines and whose work reflects the level of excellence we promote in our students.
- We seek and support students with excellent potential, regardless of limitations in their opportunities for preparation or their financial status.
- We nurture the development of students as artists and as individuals, through services which meet their academic, personal, and social needs.

- We embrace new technologies as opportunities to advance the creative potentials of our disciplines, and we promote innovative and responsible uses of technology in the realization of artistic concepts.
- We support life-long learning and are dedicated to serving that need.
- We continue to expand the role of MassArt in diverse national and international arts communities.

The Mission, Priorities, and Values grew out of the lived experiences of the MassArt community and reflect the historical arc of the institution. These statements were reviewed and revised during the Presidential Search of 2010-11 and considered during the Strategic Planning process of 2013-14. They provide the foundational direction for all of our activities—most importantly for student learning. Individual departments throughout MassArt refer to the Mission, Priorities, and Values as guideposts for their own objectives.

In addition, student leaders in the Student Government Association (SGA) and groups such as the Artists of Color Union (ACU) provide a strong, critical voice in calling on our community to continually aspire to its mission and priorities. The recent student collaborations with faculty and administrators surrounding issues of gender identity and diversity and inclusion exemplify the call to better address our Mission, Priorities, and Values.

The college examines and re-evaluates our mission, values, and priorities during every strategic planning session.

Mission and Purposes Appraisal

President David Nelson, MassArt's 12th President since June 1, 2016, makes it a point to highlight the college's mission every time he makes public remarks. He credits the MassArt Mission as a key reason that he applied for this Presidential vacancy. MassArt is unique, with a mission unchanged for almost 150 years. MassArt is in the process of aligning our messaging and establishing standards for commonly used words and terms. (For instance, we have been trying more consistently to use "free-standing" rather than "independent," a word that ended up in our current mission.) MassArt's goal is to admit students from diverse backgrounds. A significant portion of our students have financial aid needs and 27% of our incoming class falls into the ALANA categories. But even as we seek out geographic diversity, state law mandates that at least 60% of students at our public state universities must be residents of Massachusetts. MassArt's vision is to be the national leader in visual art and design education. MassArt cares about students not only while they are enrolled, but also after they graduate. We care about how people learn and develop throughout their lives and careers.

During the last planning session, a committee of MassArt faculty, staff, and students spent a considerable amount of time updating the mission statement.

Consistent with our mission, the college works every day on fulfilling its priorities and embeds them in all planning efforts. Working with and enhancing the communities we serve is an integral part of our efforts, as can be shown by the Carnegie designation.

Mission and Purposes Projection

As our next strategic planning process begins in the summer of 2017, the mission will be re-examined and the question of replacing "independent" with "free-standing" will be addressed. The mission statement will be revisited during this planning process, not to change its core but to update its language. In addition, the college's values and priorities will be re-examined and re-assessed.

2.a Planning and Evaluation Data First Form

*Website location links footnoted.

Planning	Year approved by the governing board	Effective Dates	Website Location
Strategic Plans			
Immediately prior Strategic Plan	2009	2010-2013	2010-2013 Strategic Plan (1)
Current Strategic Plan	2014	2015-2020	2015-2020 Strategic Plan (2)
Next Strategic Plan	In development		
Other institution-wide plans*	**Year completed**	**Effective Dates**	**Website Location**
Master plan	2008	2008-2023	Master Plan pdf (3)
Academic plan	2015	2015-2020	pdf (4)
Financial plan	2016	2016-2020	pdf (5)
Technology plan	In development		
Enrollment plan	2016	2016-2017	pdf (6)
Development plan	2016	2016-2017	pdf (7)
Plans for major units (e.g.,departments, library)			
Library			pdf (8)
Professional Galleries			pdf (9)

EVALUATION	Website Location
Academic program review	
Program review system (colleges and departments). System last updated:	In development
Program review schedule (e.g., every 5 years)	In development
System to review other functions and units	
Program review schedule (every X years or URL of schedule)	In development
Other significant evaluation reports (Name and Website Location)	**Date**
Example: Advising: www.notrealcollege.edu/advising	*2014*
1. Compass Program: pdf (10)	2014
2. Diversity and Inclusion: pdf (11)	2015
3.	

Please enter any explanatory notes in the box below.

MassArt is presently developing a plan for cyclical academic program reviews. Implementation will begin in the AY17-18.

Links

1. https://wiki.massart.edu/display/SP/MassArt+strategic+plans?preview=%2F45023353%2F45154381%2FStrategic+Plan+2010+-+2013.pdf
2. https://wiki.massart.edu/display/SP/Strategic+Planning+Public+Space?preview=%2F44270547%2F66980835%2FStrategicPlan15-20.pdf
3. https://wiki.massart.edu/display/CampusPlanning/Campus+Master+Plan?preview=/66978163/66981034/2008.pdf
4. https://massart.compliance-assist.com/accreditation/source.aspx?id=74719876-754f-e611-ab75-86539cf2d30e
5. https://massart.compliance-assist.com/accreditation/source.aspx?id=0e3b943d-064d-e611-ab75-86539cf2d30e
6. https://massart.compliance-assist.com/accreditation/source.aspx?id=fd021240-9e9f-e611-ab75-86539cf2d30e
7. https://massart.compliance-assist.com/accreditation/source.aspx?id=31bf28c8-02b7-e611-ab75-86539cf2d30e
8. https://massart.compliance-assist.com/accreditation/source.aspx?id=8f516fc2-76e1-e611-ab75-86539cf2d30e
9. https://massart.compliance-assist.com/accreditation/source.aspx?id=100bbbe1-feba-e611-ab75-86539cf2d30e
10. https://massart.compliance-assist.com/accreditation/source.aspx?id=6ede4713-9e9f-e611-ab75-86539cf2d30e
11. https://massart.compliance-assist.com/accreditation/source.aspx?id=f039bf4f-a99f-e611-ab75-86539cf2d30e

STANDARD TWO

Planning and Evaluation Description

MassArt engages in on-going, systematic planning, both strategic and operational, to guide the college's pursuit of its mission. Strategic planning efforts are broad-based and participatory, usually occurring on a five-year cycle. There is a related but distinct planning process for renewals of MassArt's partnership agreement with the Commonwealth of Massachusetts, which also operates on a five-year cycle. These two planning processes are not occurring at present. While there is significant overlap in content across the two plans, they are somewhat different in purpose, scope, and focus.

Strategic Planning

Leadership changes and challenges have disrupted the strategic planning cycle in the past few years. Towards the end of the five-year plan that concluded in fiscal year 2009, then-President Katherine Sloan decided to develop a three-year extension of that plan, rather than engage in a more comprehensive planning effort. A three-year plan would carry the college past her anticipated retirement at the end of FY2011, and leave the development of a new five-year plan to the next President. When Dawn Barrett began her tenure as MassArt's President in August 2011, the expectation was that planning would begin early in 2012. However, the start of this effort was delayed until spring of 2013, as the transition to new leadership was rockier and more prolonged than anticipated.

In May 2013, the MassArt community embarked on the process of creating a new strategic plan for 2015-2020. The work was organized in three distinct phases:

In Phase I an environmental scan was completed over the summer of 2013, with the help of the Center for Applied Research (CFAR), to create a data-driven view of the college's current state and to identify strategic challenges that might impact MassArt's future. The CFAR analysis included a series of stakeholder interviews across the college and with community partners.

Phase II began at Opening Day for the fall semester, on September 3, 2013. Faculty and staff were introduced to the planning process that MassArt would use and CFAR representatives presented a report on their summer work with an analysis of the current state of MassArt's environment and challenges. Faculty, staff, students, and Board members participated in workshop sessions, which generated discussion of the CFAR analysis and provided input on key areas of focus for planning.

A steering committee was appointed to oversee the planning process. Approximately sixty participants were organized into six working groups to shape the ideas and priorities that would guide the college over the next five years. Working groups focused on the following areas: Academic Excellence, Assessment and Accountability; Student Success; Enrollment Management; Systems, Sustainability, and Integrated Resources; Partnerships, Community, and Civic Engagement; and Recognition, Reputation, Identity, and Visibility. Working group reports were organized by key goals and underlying objectives, and also addressed overarching

institutional values regarding social justice and diversity at MassArt.

Phase III began with the compilation of reports from the working groups, which proposed goals and objectives for each area of inquiry. This document was shared with the college community in January 2014 through publication on the MassArt website; community comments were collected and reviewed by the Steering Committee. Meetings were also held with subcommittees of the Board of Trustees to discuss the reports and community feedback.

Working groups continued the process of synthesizing and editing throughout the spring semester; shared themes, potential strategic synergies, and emergent values and priorities were identified. An initial draft of specific goals and objectives of the plan was presented to the Board of Trustees in April, but after discussion and questions the board did not vote to approve, and the plan was returned to the Steering Committee for further work. The plan was revised over the summer in response to Trustees' comments and concerns; the final draft also contains an action plan with specific objectives for Academic Year 2015/16. During this period Dawn Barrett stepped down as MassArt's President, and Kurt Steinberg was appointed Interim President.

At their September 2014 meeting, the Board of Trustees approved the final draft of the strategic plan. The plan still requires formal approval by the DHE, which has been delayed. They have agreed to accept this plan as an interim operational framework, until our new President can lead the process to create a more comprehensive and forward-looking strategic plan during academic year 2017/18.

More details about the planning process are included in an appendix to the strategic plan.

Evaluation Strategy

The strategic plan states that the MassArt Board of Trustees will receive regular updates on progress made towards goals. Progress reports for annual plans will be required of all divisions twice each year, to monitor which planned actions have been successfully completed and whether the desired outcomes have been achieved. While a report was requested from divisions after the first six months of the plan, responses were incomplete and in practice a decision was made to abandon this strategy. Informal reports on relevant strategic objectives are made at board and committee meetings. Some of the measures included in the annual performance report for the partnership plan (described below) are also relevant to some strategic goals and objectives.

New Partnership Plan

MassArt's first plan for a new relationship with the Mass. higher education system was approved in April 2004; the approval accomplished a key goal of the college's prior strategic plan. The partnership agreement included significant new autonomy for the college, along with a set of commitments to the Commonwealth and specific performance measures. Two renewals of the partnership agreement have been approved since, in 2010 and 2016. While this planning process was also designed to operate on a five-year cycle, delays due to requested revisions to proposals and leadership changes at the Board of Higher Education (BHE) and state level have prolonged

intervals between approvals. The most recent approval to renew the partnership plan was received in spring of 2016.

The partnership agreement requires that a performance report be submitted by April 1st each year to the Board of Higher Education and the legislature, and defines outcome measures and benchmarks for specific objectives. Key indicators are primarily quantitative, and use either historic trends for a specific measure or the performance of MassArt's AICAD peer group to benchmark performance.

The most recent partnership renewal document is included in the links listed for this standard, along with an example of an annual performance report.

- Partnership Renewal Plan
- Annual Report example from 2014-15

Notable data analysis presented in the Annual Report demonstrates the effectiveness of the Partnership Plan with the Commonwealth:

1. Enrollment has remained steady throughout and since The Great Recession, averaging between 1700 and 1800 undergraduate students. During this time the average weighted GPA for incoming freshman has increased to 3.44 (2014-15)—an all-time high for MassArt.

2. Enrollment of ALANA students in the BFA program has continued to grow over the past several years, even in years such as 2014 and 2015 when total BFA enrollment declined. MassArt has experienced the largest increase in Hispanic/Latinx enrollments, with enrollment of Asian students increasing at a somewhat less dramatic rate, and Black/African-American enrollment remaining largely stable. The lower number of students reporting themselves as 'Multiracial' results in part from a change in the way that this data is collected, with a two-question format that conforms to new federal guidelines. In Fall 2015, ALANA students constituted 26% of the US citizens and legal permanent residents enrolled in the BFA program who reported their race and ethnicity.

3. Providing access to students attending Massachusetts community colleges and urban high schools is an important value for MassArt and can present particular challenges. Many urban schools do not offer substantial curricula in the visual arts; urban students are frequently underprepared academically as well. A variety of recruitment strategies for urban students are in use at MassArt, including partnerships with high schools and community organizations. These have shown some impact on the number of admitted applicants, which showed significant gains for fall 2015.

4. The Partnership Plan has enabled MassArt to offer substantial grant aid to undergraduate students. Institutional aid to Massachusetts students peaked in AY10/11, during the economic downturn. Since then family incomes have risen and need has gone down; as a consequence, grants awarded have decreased. This trend accelerated in AY2013/14, due in part to both a new model for financial aid and lower enrollment. For AY 2016/17, the award model has been revised to shift funds toward more need-based aid to Massachusetts residents.

Academic Year	Outside Sources	College Funds	All Sources
2008-2009	$2,366,802	$817,599	$3,184,401
2009-2010	$2,334,308	$1,090,228	$3,424,536
2010-1011	$2,685,475	$1,417,763	$4,103,238
2011-2012	$2,591,475	$1,279,992	$3,871,467
2012-2013	$2,562,517	$1,267,372	$3,829,889
2013-2014	$2,482,148	$1,011,345	$3,493,493
2014-2015	$2,534,487	$ 958,089	$3,492,576
$ Increase since 2008	$167,685	$140,490	$308,175
% increase since 2008	**7.1%**	**17.2%**	**9.7%**

5. MassArt's freshman-to-sophomore retention rate for the 2014 entering cohort was 92%—the highest we have ever seen, and the second highest of our AICAD peers. This rate also places MassArt first among the Massachusetts state universities, ahead of both the University of Massachusetts Amherst (90%) and Massachusetts Maritime Academy (89%). Maintaining a high freshman retention rate is a critical element in our commitment to increase both the six-year and four-year graduation rates.

6. MassArt's six-year graduation rate for the 2009 entering freshman cohort was 72%—the third highest of our AICAD peers. With the exception of the 2004 cohort, our six-year graduation rate has remained over 60% for freshmen entering MassArt since 1997. The rate consistently ranks above the median for our AICAD peer group and in the top three of the Massachusetts state universities. The college affirms our commitment to maintaining an average rate above 70%, and to increasing the number of students who complete their degrees in four years. The four-year graduation rate has increased in recent years, and was 52% for the 2009 cohort.

7. MassArt's ALANA student graduation rate (59%) ranked as second highest among Massachusetts public universities for 2008 entering freshman cohorts, trailing only the University Of Massachusetts Amherst; it tied with the rates at Massachusetts College of Liberal Arts and Framingham State University. MassArt's 2008 ALANA graduation rate exceeds the rate for white students at all but three of the other Massachusetts public universities.

One of MassArt's performance goals is to maintain graduation rates which eliminate or minimize observed differences based on students' race and ethnicity. For the entering freshman cohort of Fall 2008, the graduation rate for ALANA students (59%) was 16% lower than that of white non-Hispanic students (75%).

The ALANA graduation rate includes Native American, African American, Latino, Asian, and multi-racial students; international students and those who did not report ethnicity are excluded from graduation rate comparisons. Because ALANA entering cohort sizes at MassArt have been relatively small and fluctuate from year to year in both size and composition, single cohort rates can vary significantly and be unrepresentative. A three-year aggregated cohort rate is a more reliable measure of success for this group of students. Thus, there is a 10% gap between the aggregated six-year graduation rate of ALANA students (61%) and that of white students (71%) for the MassArt entering cohorts of 2006 to 2008. This gap is 1% lower than the previous three-

year aggregate rate difference, and rates for both ALANA and White students have increased.

A MassArt Institutional Research office (IR) reporting to the President was established in 1995. Responsibilities include coordinating compliance with reporting requirements (IPEDS, MA HEIRS system); responding to external surveys (college guides, etc.); producing annual performance measurement reports; regularly providing statistical data to the college community (key indicator reports, demographic and enrollment data); conducting analytic and longitudinal studies of retention and attrition; responding to ad hoc data requests from college departments; supporting strategic planning efforts; conducting and coordinating surveys of students and recent graduates; researching student learning outcomes; and assisting departments in interpreting results. The Current IR staff of 2 FTE includes an AVP for IR and Planning, and an Assoc. Director of IR.

Planning

MassArt operates within strategic plans in five-year increments. These plans involve analyses of the entire institution, including internal and external opportunities and challenges. The 2015-2020 strategic plan was approved by the Board of Trustees. Due to Presidential turnover, however, the 2015-2020 strategic plan was put on hold by the Department of Higher Education. The college is still working under this plan but, unfortunately, it is not fully engrained in the life of the college.

The last three years have been a bit awkward from a planning perspective. We began a strategic planning process in the fall of 2013 to guide the college until 2020. A plan was developed by summer 2014 that contained several critical visionary components, though there was significant concern among the Board of Trustees as to the viability of the plan as a whole. The departure of President Barrett in August 2014 and subsequent two-year interim period before a permanent President was selected has had a noticeable impact on long-term planning. This has not, however, kept the institution from using elements of the 2020 planning process results and this will be a major source of work and vision for our next strategic planning process.

On June 1, 2016, MassArt's 12th President, David P. Nelson, commenced his tenure. Working with the Board of Trustees, the Department of Higher Education, and the Secretary of Education, he plans to initiate a strategic planning process that will be implemented from 2018 to 2023. The year 2023 will celebrate the college's 150th anniversary.

The MassArt Community works collaboratively to ensure that all academic priorities and goals are primary in all resource allocations. In responding to any changing financial anomalies, the campus faces several challenges: remaining current with developments and defining good policies and procedures on one hand, and involving the campus community in understanding the challenges and choices on the other. In the past, financial downturns have often happened without much warning. MassArt has established a Budget Planning Committee, established with a mission "... to represent the college community and to ensure that the financial resources of the college are allocated in response to priorities established in the planning processes of the institution—including strategic planning, outcomes and assessments, and program review." This Committee meets monthly during the the fall and throughout the spring semester and discusses

all major components of the budget strategy as that strategy develops during the year.

In addition, we convene a Strategic Facilities Committee that 1)Advises the college's planning efforts for major construction and renovation projects requiring funding through Division of Capital Asset Management and Maintenance (DCAMM) and other external sources; 2) Advises in the planning process associated with the Design and New Media Center and repurposing of the Kennedy Building; 3) Better defines public spaces and associated amenities across campus; 4) Further defines the 10-year Campus Facilities Development Plan.

As you will note from the Budget Committee's sample agenda and minutes, all aspects of budget planning and financial issues are discussed with a representative group of college administrators and faculty on both committees. A student representative has been added at request of the SGA.

One of the most significant examples of the effectiveness of MassArt's planning process is the financial plan set in place in 2008 to move the school to a balanced budget by the end of FY 2013. With Board of Trustees authorization and strategic implementation, we were able to implement specific growth and spending controls in a relatively short time to regain financial stability and demonstrated sustainability.

The Campus Master Plan of 2008 has also yielded great results for a sustainable delivery of academic programming and student life. The construction of a new residence hall—The Tree House (in partnership with the Massachusetts College of Pharmacy and Health Sciences)—and the recent completion of the Design Media Center (our first purpose-built facility for academic programming) is evidence of the success of this long-term planning.

The Partnership Plan between MassArt, the Board of Higher Education, and the Commonwealth (implemented in 2010 and renewed in 2016) is a unique arrangement within the State University system and a perfect example of long-range planning that specifies the responsibilities of both parties, including enrollment goals and financial details, while giving the institution significant freedom to chart its own path to its future.

Evaluation

MassArt has historically recognized the primacy of the academic enterprise as the basis for its mission and has used this to guide all planning initiatives. We have effectively used the reaccreditation process—both the ten-year formal review and the five-year interim update—to engage in self-study/analysis and external review, both of which provide vital perspectives on planning success. Our last NEASC and NASAD review (2005) offered critical direction for implementing immediate improvements, and for guiding short- and long-term planning in the following years. Of particular note would be the recommendation for a more robust General Education program. MassArt has long valued the role of our GenEd coursework to support our professional programs in creation of an undergraduate curriculum that serves the development of engaged, professional citizens. Nonetheless, the observations of that earlier visiting team led to a recently created capstone experience within our GenEd program, so that undergraduates move through an integrated set of courses toward a culminating research study.

Regular, systematic evaluation at MassArt occurs at various levels to ensure the ongoing betterment of academic programming in relation to the mission and purposes. Semesterly final reviews are a major, ongoing evaluative process for studio departments. These rigorous, multi-participant, outcomes-informed reviews enable faculty members to get an overall picture of the curriculum. Trends are recognized and discussed, and directly inform recommendations for curricular changes and development. Students also complete quantitative course evaluations, which are used by Chairs to inform mentoring and professional development for faculty members.

Examples of these processes include the following changes:

1. Course Specific: In spring 2015 and 2016, the TIME course in the Studio Foundations department piloted an assessment program with the mentorship of Dan Serig, Associate Vice President for Academic Affairs, consisting of three to five course sections taught by full-time faculty members. The assessment pilot included a rubric of assessment points for each assignment, which was filled out by faculty weekly, shared with students two to three times during the semester, referred to in critique, and self-assessed by students. After analysis & review, TIME faculty plan to share the results of this assessment pilot with the full department curriculum committee. Initial results indicate a firmer understanding by faculty of the specific areas of strengths and weaknesses for each student. Implications could be development of rubrics for additional Studio Foundation courses.

2. Department Specific: In the Photography Department, the Curriculum Committee consisting of faculty, staff, and students is convened to discuss the effectiveness of the curriculum and propose changes at least once a year. Faculty participate in ongoing discussions about curricular improvements at weekly department meetings. The Photography Department curriculum is continually evolving as the technological landscape, discourse, and practice of fine art photography continue to shift. Since our last accreditation review the department has overhauled the major requirements, removing obsolete techniques (e.g. color analog photography) and introducing an array of emerging digital capture, edit, and output techniques. The department has also developed a required Visiting Artist Seminar in order to bring students into close contact with leading practitioners in the field. An array of new electives—such as Photo Books, Directed Visions, Newsroom, and Constructing Place—have been developed in response to recent trends in the medium's practice, dissemination, and integration with other media.

3. Interdepartmental: To determine what Studio Foundation is teaching well and where to improve, the department decided to ask each major what skills, knowledge, and qualities their incoming students need for success in the sophomore year. From 2010 to 2013, data was gathered, re-collected for clarity, then analyzed and interpreted. Data showed that for the most part, Studio Foundation was on target for providing the desired skills—both technical and conceptual—for a high percentage of departments.
Some examples of curricular changes resulting from data/evidence include:

- Greater integration of technology within Visual Language & TIME classes.
- Improved consistency of content/skill delivery across the sections of required courses.

- Adjustments to three focused areas of Drawing Projects, as well as an increase from 2 to 3 or 4 live model sessions in Studio For Drawing classes.
- Continuous improvement to the delivery of Color content across Visual Language and Studio for Drawing course sections, including the presentations on color hosted by the Library.
- Increased dialogue between Studio Foundation and major departments, resulting in greater exposure of freshman to a wider range of major departments.
- Ongoing, innovative, faculty-hosted pilot programs, courses, and projects.

In addition to the fundamental core evaluations of critique and review, MassArt conducts annual evaluations of graduation and retention with analysis of gender, race, and ethnicity. Likewise, Institutional Research and Student Development survey students periodically to inform academic, co-curricular, and career preparation programming.

Evaluation instruments and frequency:

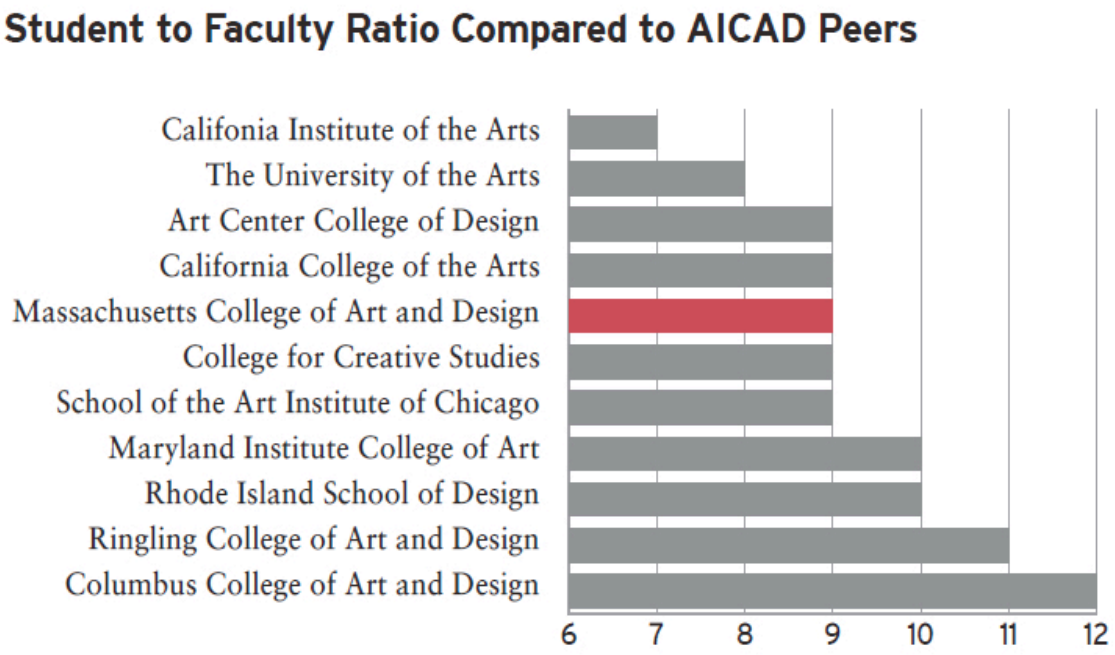
- **Annual survey of the most recent graduating class.** For the past 2 years we participated in the First Destination survey conducted by an outside vendor; for the class of 2015/16 we are going back to using an internally-developed instrument.
- **Healthy Minds, CIRP Freshman Survey, and NSSE** have been done on a 3-year cycle as part of an Association of Independent Colleges of Art and Design (AICAD) consortium that allows us to benchmark against each other and occasionally to add custom questions.
- **Strategic National Arts Alumni Project (SNAAP).** We did not participate in the SNAAP survey scheduled for 2015 due to the cost, but we are planning to participate in 2016; we will be able to use the AICAD consortium schools from last year as our comparison group.

Likewise, the Morton R. Godine Library used the Measuring Information Service Outcomes (MISO) survey in 2010 and winter 2016. The MISO survey is a web-based quantitative survey designed to measure how faculty, students, and staff view library and computing services in higher education. The results are used to inform strategic planning and resource allocation. Key results included the following points:

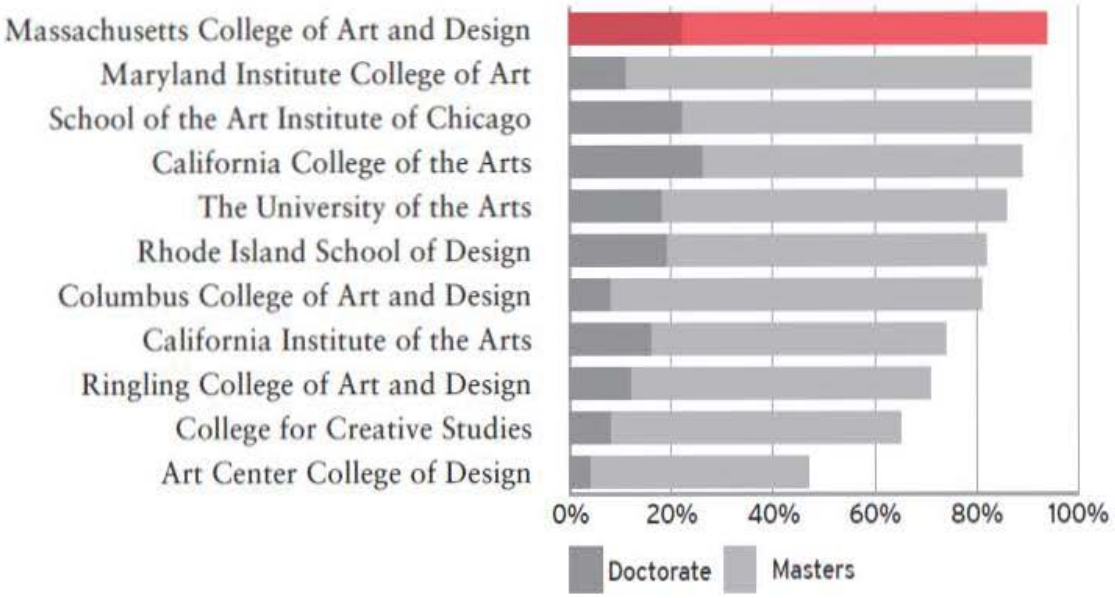
1. Undergraduates 2016: 90% of students were "satisfied" or "somewhat satisfied" with all of these key data points, except one: the physical comfort of the library. Research guides, e-book collections, and group study spaces were the next three lowest rated services; still they each received a 92 to 93% satisfaction rating. Circulation and course reserves received the highest ratings at 97% and 96% respectively.
2. Graduates 2016: Graduate students were correspondingly less satisfied than undergraduate students with individual library resources and services. Even so, all data points surveyed, except two, received 85% "satisfied" or "somewhat satisfied" ratings. Our non-traditional library instruction sessions (using artists books, color resources from the archives, and graphic novels) were considered "satisfactory" or "somewhat satisfactory" by 83% of graduate student respondents. As for the undergraduate students, physical comfort of the library received the lowest rating, while 25% or grad students are

"dissatisfied" or "somewhat dissatisfied" with the physical comfort of the library.
3. Faculty 2016: Faculty are remarkably positive about the library. Circulation services, reference and research help, research guides, and research instruction are considered "satisfactory" or "somewhat satisfactory" by 100% of the faculty who responded. Again physical comfort of the library got the lowest rating, at 83% for faculty. Faculty are much more satisfied with services than with resources (both physical and digital) or physical space, as demonstrated by the purple bars, which are shorter on the right hand side of the chart. While opinions are consistently high when "satisfactory" and "somewhat satisfactory" are counted together, in the case of resources the numbers for "satisfactory" are markedly lower.

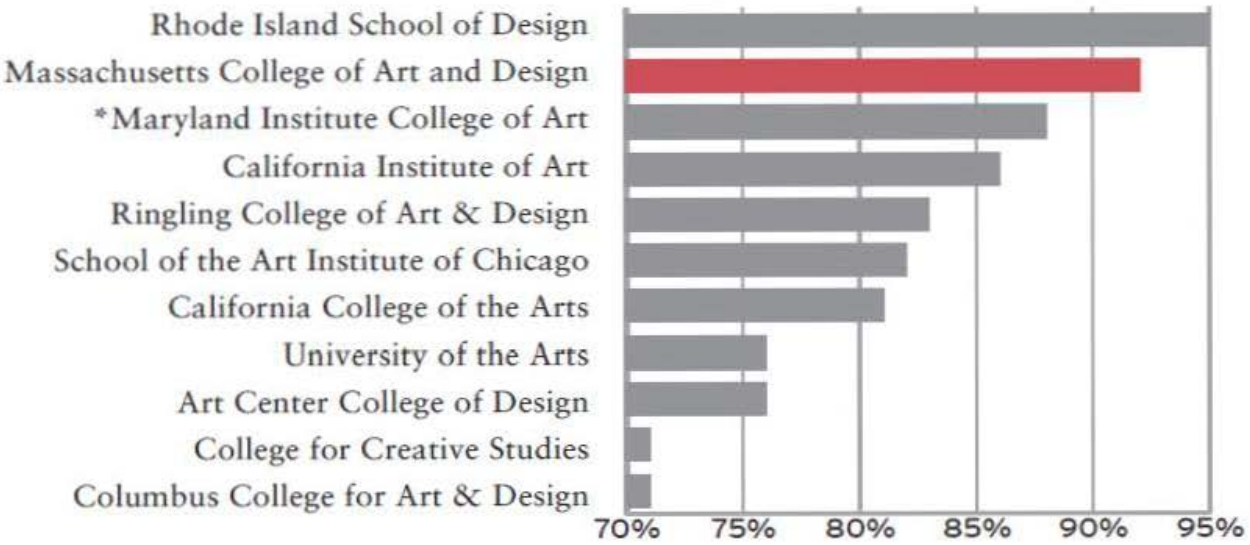
MassArt regularly engages in significant analysis at every level of the school to aid in self-evaluation, measuring achievement of goals, and short-term and strategic decision-making and planning. The Board of Trustees, though its sub-committees and formal business meeting, actively participates in planning and review of all institutional objectives and priorities. The numerical and qualitative analysis includes year-to-year comparisons, admissions funnel analyses, demographic analysis and projections, benchmarking against our AICAD competitors, and frequent budget analysis and forecasting. The administration regularly shares analyses to aid in institutional planning and decision-making. MassArt uses the results of planning and evaluation activities to further enhance how we implement our purposes and educational objectives. We have taken great strides towards addressing the goals set forth in all of our planning initiatives. The following examples of comparisons help us measure achievement of our goals:



Percent of Faculty with Advanced Degrees

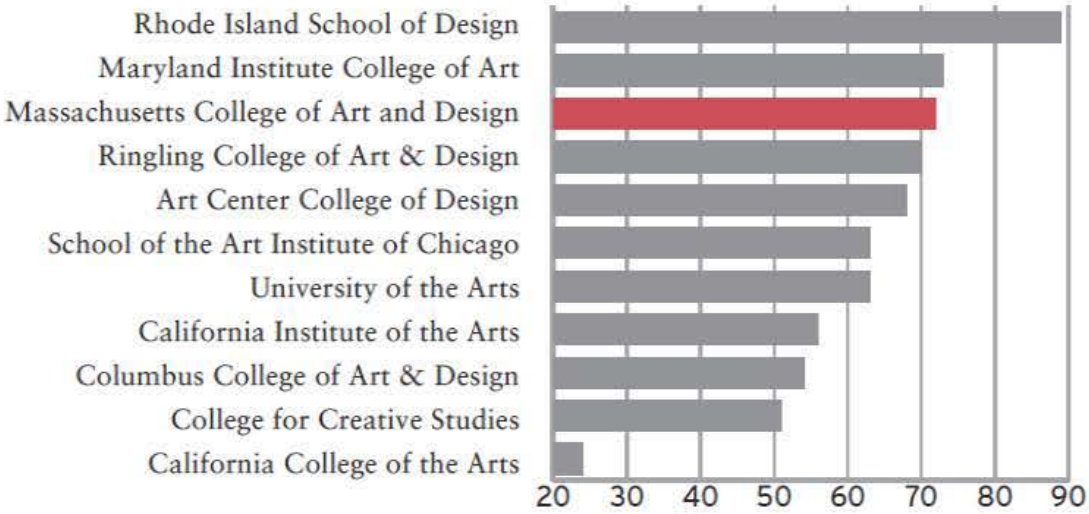


Fall 2014 Freshman to Sophomore Retention Rates MassArt and AICAD Peers



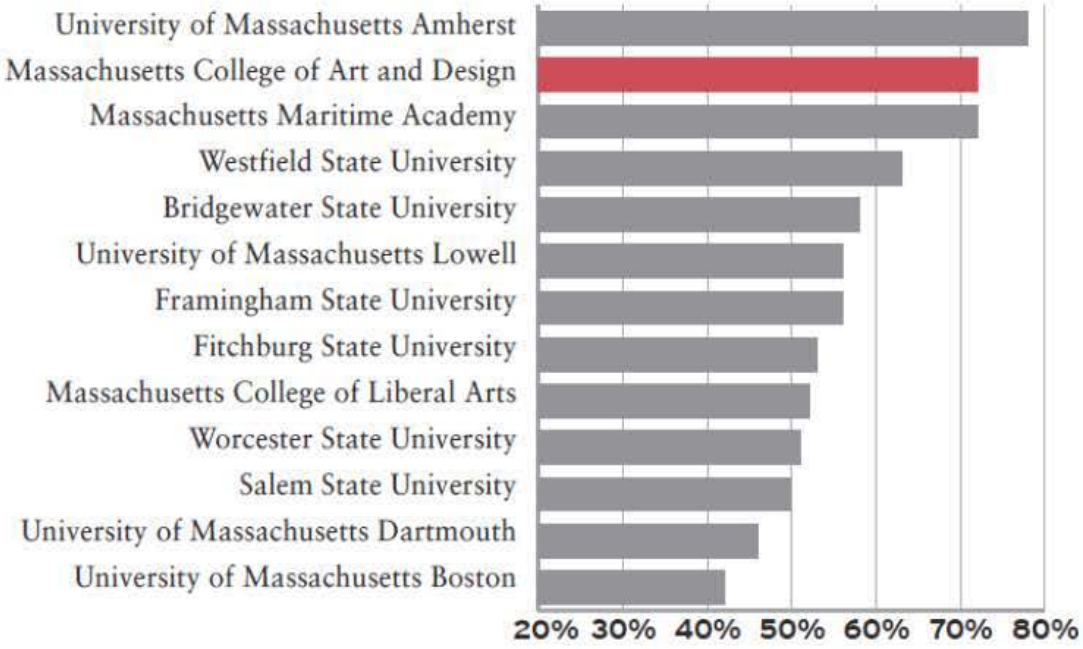
* 2013 cohort data; 2014 not available

Six-year Graduation Rates, Fall 2009 Freshman Cohort
MassArt and AICAD Peers

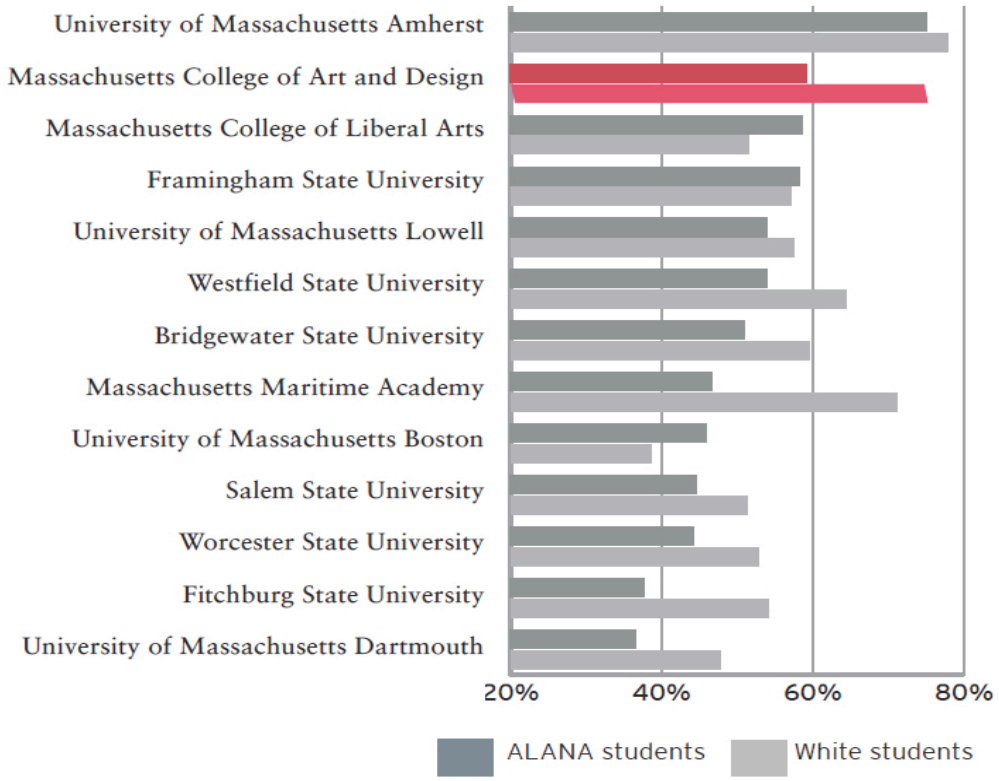


Note: preliminary IPEDS 2009 cohort data provided on AICAD annual survey

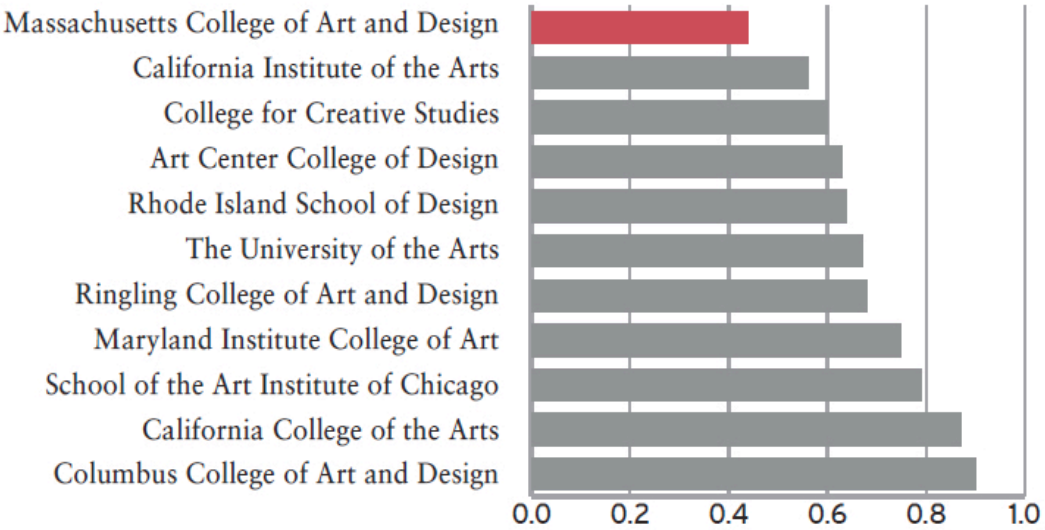
Six-year Graduation Rates, Fall 2008 Freshman Cohorts
MassArt and Massachusetts Public Colleges



Massachusetts Public Universities, Graduation Rate Gaps Fall 2008 Freshman Cohorts



AICAD Peers Tuition and Fees as a % of Core Revenues, FY2014



Core revenues include tuition and fees; federal, state and local appropriations; government grants and contracts; investment income; gifts; and other operating and non-operating sources. Tuition and fees in these charts include revenue from all programs. The percentage of total core revenues derived from tuition and fees suggests the degree to which an institution's operations depend on annual student charge revenue. The state operating appropriation makes MassArt less dependent on student charges than our AICAD peers, and has allowed the college to remain affordable for Massachusetts's residents. As state appropriations decline, the college's tuition dependency will begin to approach that of some of our private AICAD peers.

Planning and Evaluation Appraisal

Planning

MassArt has a history of inclusive planning efforts that have resulted in successful strategic plans. The most recent cycle of strategic planning suffered from the impact of leadership challenges at MassArt and an underlying atmosphere of turmoil at the college. The planning process often lacked effective coordination, adequate communication with the community about the status of the plan, and a shared understanding of larger planning goals. The planning process became tortuous for many participants.

In the end, the team that revised the plan to respond to the Trustees' concerns salvaged valuable elements of the completed work and crafted them into a usable interim plan. That plan is designed to be "…an inspirational statement of institutional vision and aspiration..." which will guide annual work plans for achieving specific objectives. It has provided some broader context for setting annual college priorities and allocating resources to initiatives over the past two years. As annual plans proceed and objectives are achieved, the college will be well positioned to develop its next strategic plan.

Two particular goals with objectives from the interim strategic plan have informed our work in recent years and are highlighted in this self-study:

1. Build a healthy, diverse, inclusive, and equitable culture and learning community.

- Develop a diversity plan that addresses institutional and social issues.
- Identify and develop learning experiences that increase opportunities for non-dominant views and diverse identities and cultures.
- Strengthen all-college services and learning systems to support a diverse community of students.
- Provide opportunities and means for civic engagement as a core value of the college.
- Evaluate, strengthen and develop strategic partnerships and agreements in service of education, civic responsibility, and professional contribution to the creative economy.

2. Implement comprehensive, strategic enrollment management plans for all educational programs.

- Establish a cohesive enrollment management plan to recruit, enroll, and graduate an academically and artistically talented diverse student body.
- Provide a variety of accessible entry points and clear pathways to and through the full range of programs.
- Develop a marketing strategy that supports strategic enrollment goals.
- Define principles of synergistic management amongst all educational programs to support student success.

Partnership Plan

Over the past ten years MassArt's partnership plan has largely succeeded in achieving its goals of gaining greater autonomy from the state university system, growing enrollment, increasing revenues, making the college more inclusive and diverse, and improving student learning outcomes. We have maintained good relationships with the Board of Higher Education and the legislature through multiple administrations and political changes. When plan renewals have been proposed during transitions of administrations at the state level, the college has had to re-educate new personnel about been the nature and benefits of the partnership and renegotiate some of the terms. These efforts have been largely successful, and renewal plans have all been approved. Annual performance reports have been consistently well received and used as exemplars for other institutions in the state system.

The major underlying premises of MassArt's New Partnership Plan are that by gaining authority to set and retain tuition; accepting an equivalent reduction in the state maintenance appropriation; and actively managing enrollment, the college can maintain financial health at a cost savings to the Commonwealth. Achieving this goal requires commitments from both parties.

Since the start of the partnership, MassArt has met or exceeded enrollment goals, kept student charges affordable for Massachusetts's residents, and steadily increased institutional resources allocated to student financial aid. The amount of the college's state operating appropriation, however, has not always kept pace with expectations. In some years, the failure of state appropriations to fund collective bargaining salary increases places significant stress on the college's operating budget.

In FY14 the legislature recognized the acute funding situation of the state universities and allocated an additional $15 million to the system. MassArt received $1 million of this funding, allowing the college to freeze student charges for Massachusetts residents at the FY13 level. In FY15 the appropriation increased slightly, but not enough to hold changes level for a second year and tuition and fees for MA students increased 8%.

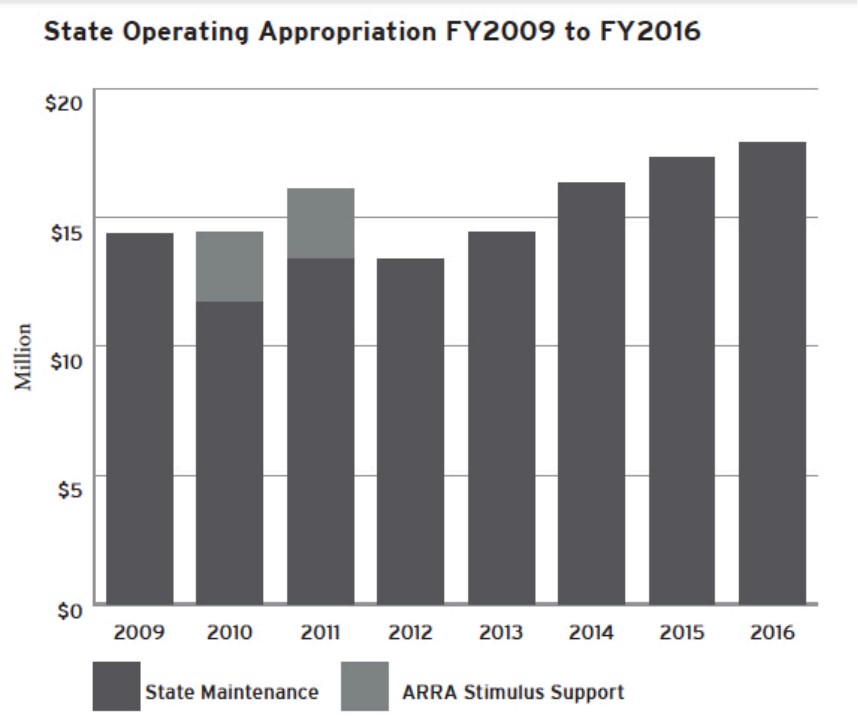
Undergraduate enrollment has been steady. Our goal, however, is to increase enrollment over the next three years to 2012-13 numbers.

ENROLLMENT IN THE BFA DEGREE PROGRAM

	MASSACHUSETTS		NEW ENGLAND		OUTSIDE NEW ENGLAND		TOTAL	
	Fall	Annual	Fall	Annual	Fall	Annual	Fall	Annual
2008-2009	1131	1198	284	296	184	190	1599	1684
2009-2010	1190	1241	311	313	189	200	1690	1754
2010-2011	1239	1263	321	323	193	195	1753	1781
2011-2012	1244	1277	329	330	196	192	1769	1799
2012-2013	1222	1273	319	326	188	192	1729	1791
2013-2014	1198	1233	343	338	231	233	1772	1819
2014-2015	1132	1174	316	323	253	255	1701	1752
2015-2016	1100	1138	301	309	245	261	1646	1708

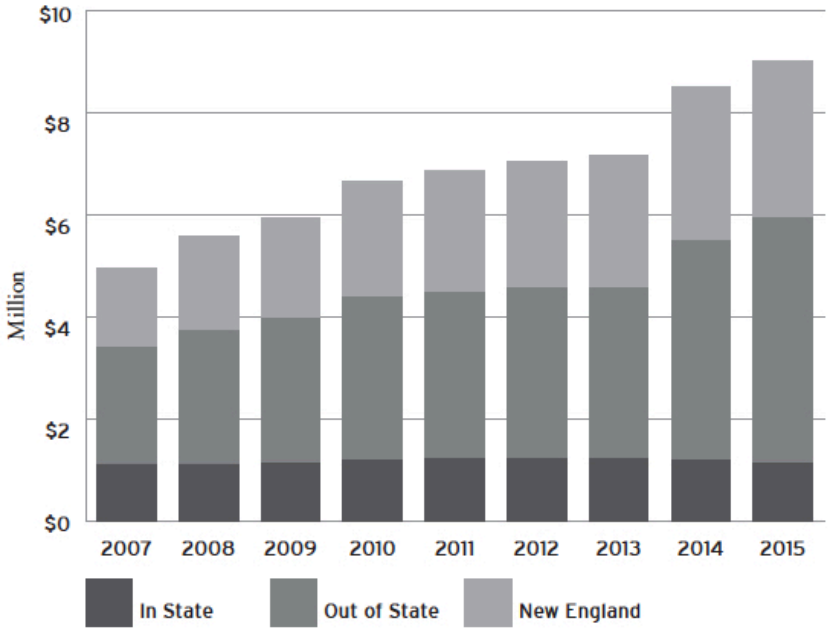
Core revenues include tuition and fees; federal, state and local appropriations; government grants and contracts; investment income; gifts; and other operating and non-operating sources. Tuition and fees in these charts include revenue from all programs.

The percentage of total core revenues derived from tuition and fees suggests the degree to which an institution's operations depend on annual student charge revenue. The state operating appropriation makes MassArt less dependent on student charges than our AICAD peers, and has allowed the college to remain affordable for Massachusetts's residents. As state appropriations decline, the college's tuition dependency will begin to approach that of some of our private AICAD peers.



In the chart above, ARRA represents funds received through the federal American Recovery and Reinvestment Act.

Retained Undergraduate Tuition



Each year Massachusetts students receive over $100,000 in tuition waivers as financial aid or through categorical programs. The impact of waivers on net tuition revenue is not reflected in the graph above.

The combination of tuition and fee increases and enrollment growth in the BFA program has resulted in a significant increase in net revenue from undergraduate student charges. The chart below shows the growth in retained tuition by student residency status since the start of the New Partnership Agreement. Larger increases in retained tuition revenue have been achieved for out-of-state and New England students. As specified in our performance agreement, the definition of tuition FTE is the full-time student headcount plus 60% of the part-time headcount, which reflects MassArt's allocation of student charges.

Undergraduate Tuition and Fee Revenue FY 2015

	FTE	Tuition and Fees	Revenue
Massachusetts	1095.1	$11,225	$12,292,497
Out of State	243.7	$29,925	$7,292,723
New England	311.0	$20,125	$6,258,875
Total	1649.8		$25,844,095

Evaluation

MassArt experienced a rapid Presidential turnover directly after the adoption of the 2015-2020 Strategic Plan. The Department of Higher Education, along with the Board of Trustees and senior leadership, appraised the plan as fully representing neither the unique qualities of MassArt nor a quality strategic planning process.

The IR office is staffed by knowledgeable professionals with long histories at MassArt, who have credibility as informed, objective, and thoughtful researchers, and who understand the mission of the college. The staff's years of experience dealing with MassArt's challenging information systems enable them to make optimal use of imperfect data. Compliance with federal and state reporting requirements is timely and accurate. Annual performance reports are regularly well received by internal and external audiences, earn outstanding feedback from the DHE, and are presented as exemplars for other institutions.

The IR staff provides collegial expertise and support to other offices that conduct their own surveys and advises and assists them in acquiring data from internal and external sources. Demands for data to demonstrate accountability have increased exponentially in the past ten years, challenging the capacity of the IR office to respond adequately while addressing other priorities.

Accessing and using student data stored in MassArt's ERP system with currently available tools is not efficient, and uses time that could be more productively spent analyzing data and reporting findings. The IR office does not have the power to improve this situation without the completion of IT projects that have been delayed multiple times. The collection process for student data is not well coordinated at an institutional level, with insufficient controls in place to identify discrepancies and improve the quality of data flowing into the ERP system.

Current staffing of the IR office is not adequate; an additional FTE is needed to cover all current functions effectively and to respond to future data needs.

Planning and Evaluation Projection

President David P. Nelson will work with the Board of Trustees, the Department of Higher Education, and the Secretary of Education to initiate a strategic planning process in 2017 that will be implemented from 2018 to 2023. 2023 coincides with the college's 150th anniversary. The next strategic planning process will begin in March 2017 and conclude in the spring of 2018. We foresee continuing pressure from the DHE for more involvement in the strategic planning process on system campuses. Additionally, there will be continuing pressure to give greater prominence to system-level goals in both the strategic plan and in MassArt's partnership performance agreement. Increased coordination between the strategic planning process and development of partnership renewal proposals may be beneficial.

The following actions are projected to be part of the updated strategic plan:

- Improved regular communication of research results by IR to the wider community.

- Response to increasing demands for data-driven accountability from federal and state agencies in the form of improved quality of existing data and collection of additional information from students and alumni.
- Adoption of a more predictive approach in analytic studies—i.e., developing models to predict student attrition in ways that allow intervention, rather than post hoc descriptive studies.
- Implementation of more sophisticated data visualizations to communicate results more effectively.
- More consistent use of 'Business Intelligence' (BI) tools across the institution to support planning and evaluation; IR will have an important role in implementing and supporting this function.
- Completion of IT initiatives to upgrade the Colleague ERP to an Oracle/SQL database and the creation of a data warehouse—both critical prerequisites to effective implementation of BI tools.

3.a Organization and Governance (Board and Internal Governance) Data First Form

*Website Location links footnoted.

Please attach to this form:

1. **A copy of the institution's organization chart(s). (See Institutional Characteristics Form)**
2. **A copy of the by-laws, enabling legislation, and/or other appropriate documentation to establish the legal authority of the institution to award degrees in accordance with applicable requirements. (See below)**

If there is a "sponsoring entity," such as a church or religious congregation, a state system, or a corporation, describe and document the relationship with the accredited institution.	
Name of the sponsoring entity:	Higher Education System
Website location of documentation of relationship:	MGL Chapter 15A Section 5 (1)
Governing Board	**Website Location**
By-laws	MassArt Bylaws (2)
Board members' names and affiliations	Board Members (3)
Board committees	Website location or document name for meeting minutes
a.Executive Committee	BOT minutes exec comm (4)
b.Administration and Finance	BOT minutes A and F (5)
c.Academic and Student Affairs	BOT minutes acad comm (6)
d.Development Committee	BOT minutes devel comm (7)
Major institutional faculty committees or governance groups*	Website location or document name for meeting minutes
a. All University Committee	All University Committee minutes (8)
b. Curriculum Committee	Curriculum Committee minutes (9)
c. Academic Policies Committee	Academic Policies Committee minutes (10)
d. Student Affairs Committee	Student Affairs Committee minutes (11)
e. Graduate Council	Graduate Council minutes (12)
Major institutional student committees or governance groups*	Website location or document name for meeting minutes
a.Student Government Association	Student Government Association (13)
Other major institutional committees or governance groups*	Website location or document name for meeting minutes
a. Administrative Council	Administrative Council (14)
b. Chairs Committee	Chairs minutes (password protected) (15)

Please enter any explanatory notes in the box below.

Board membership, qualifications, tenure, vacancies: MGL Chapter 15A Section 21 (16) Board powers and duties: MGL Chapter 15A Section 22A (17)

Links

1. http://malegislature.gov/Laws/GeneralLaws/PartI/TitleII/Chapter15A/Section5
2. https://wiki.massart.edu/display/BT/Board+Orientation+Materials?preview=/45843323/50298915/BOT_bylaws.pdf

3. https://www.massart.edu/About_MassArt/College_Leadership/Board_of_Trustees.html
4. https://wiki.massart.edu/display/BT/Board+of+Trustees+Documents
5. https://wiki.massart.edu/display/BT/Board+of+Trustees+Subcommittee+Meetings
6. https://wiki.massart.edu/display/BT/Board+of+Trustees+Subcommittee+Meetings
7. https://wiki.massart.edu/display/BT/Board+of+Trustees+Subcommittee+Meetings
8. https://wiki.massart.edu/display/Committees/All+University+Committee
9. https://wiki.massart.edu/display/Committees/Curriculum+Committee
10. https://wiki.massart.edu/display/ACADPOLCOMM/Academic+Policy+Committee
11. http://massart.edu/student-life/get-involved
12. https://wiki.massart.edu/display/Committees/Graduate+Education+Council
13. https://wiki.massart.edu/x/MQWAAw
14. http://inside.massart.edu/Administration/Committees/Administrative_Council.html
15. https://wiki.massart.edu/login.action?os_destination=%2Fspaces%2Fviewspace.action%3Fkey%3DDEPTCHAIRS&permissionViolation=true
16. https://malegislature.gov/Laws/GeneralLaws/PartI/TitleII/Chapter15A/Section21
17. https://malegislature.gov/Laws/GeneralLaws/PartI/TitleII/Chapter15A/Section22A

3.b Organization and Governance (Locations and Modalities) Data First Form .

Boston, MA, USA

Campuses, Branches and Locations Currently in Operation (See definitions in comment boxes)					
(Insert additional rows as appropriate.)			Enrollment*		
	Location (City, State/Country)	**Date Initiated**	**2 years prior**	**1 year prior**	**Current year**
			(FY2015)	**(FY 2016)**	**(FY 2017)**
Main campus	Boston, MA, USA	1873	UG=1752 Grad=126 Cert=82	UG=1708 Grad=112 Cert=89	UG=1567 Grad=133 Cert=87
Other principal campuses	N/A				
Branch campuses (US)	N/A				
Other instructional locations (US)	N/A				
Branch campuses (overseas)	N/A				
Other instructional locations (overseas)	N/A				

Educational modalities

	Number of programs	**Date First Initiated**	**2 years prior**	**1 year prior**	**Current year**
			(FY2015)	(FY 2016)	(FY 2017)
Distance Learning, e-learning	N/A				
Programs 50-99% on-line	N/A				
Programs 100% on-line	N/A				
Correspondence Education	N/A				
Low-Residency Programs	1	2012	19	24	26
Competency-based Programs	N/A				
Dual Enrollment Programs	N/A				
Contractual Arrangements involving the award of credit	N/A				

Please enter any explanatory notes in the box below

STANDARD THREE

Organization and Governance Description

The Board of Trustees bases its work on its by-laws, which clearly delineate roles and responsibilities and include a table of organization. The system of governance involves all appropriate constituencies and incorporates regular communication among them. The President regularly confers with trustees and meets with vice Presidents to align their responsibilities and priorities. Shared governance is achieved through the efforts of many constituent work groups, including the All University Committee (academic policies), Administrative Council (administrative decisions), committees mandated in the faculty Collective Bargaining Agreement (MSCA), committees mandated by the professional employees union (APA), and committees mandated by the administrative assistants/public safety/facilities union (AFSME).

The primacy of the academic programs is always recognized as the guiding vision for the institution. With this in mind, the concept of shared governance between the administration of the school and the faculty provides a strong checks-and-balances oversight for decision-making, policy development, and oversight. The MSCA Collective Bargaining Agreement clearly details governance responsibilities of the faculty and administration, the establishment and function of governance committees, and the authority of each element. The All University Committee (representing students, faculty, and staff) serves as a central body and clearinghouse for all governance committees to regulate topical issues and concerns across the institution. Governance roles and responsibilities are further described in the Faculty Handbook and Student Handbook.

While the majority of governance and policies decisions rest with the President and Board of Trustees (By-laws), there is a very clear delineation of participation through committee structures for students, staff, and faculty from across the institution. The representation of middle-management from across the institution on the Administrative Council provides consistent and regular communication of pertinent issues and policies to the college community.

Governing Board

As per Massachusetts General Laws, the Board of Trustees is the legally constituted body responsible for the institution's quality and integrity. Trustees take this responsibility seriously. The MassArt community understands and works under the premise that this is the proper and most effective organization.

The Board is appointed by the Governor of the Commonwealth. State law ensures Trustees' independence. There is a state-wide system in place for ensuring that Board members act in an ethical way, free not only of conflicts-of-interest, but also of the appearance of conflicts-of-interest. When making appointments, the Governor's Office reviews MassArt's matrix of Trustees' areas of competence. All Trustees are mandated to take a conflict-of-interest/ethics test and the Attorney General's office is responsible for enforcing proper behavior and standards.

Trustees take their fiduciary responsibility seriously. The Board's Administration and Finance Committee is populated by Trustees who are knowledgeable and engaged. They meet on a

regular basis and present their observations and recommendations to the full Board at every meeting. The board also has a Development Committee, whose duty is:

> "to consider recommendations regarding relationships between the College and its foundation/alumni bodies, and other groups having or desiring to have a special relationship to the College, and to make recommendations to the Board of Trustees with respect thereto. The Committee shall also consult with the President regarding policies and programs related to the advancement of the College and to plans and programs to raise private funds for the College, including fund raising plans and goals, capital campaign opportunities, naming policies and Foundation activities. All considerations, proposals and recommendations of the committee will be reported to the Board of Trustees for action."

The college has a Foundation, which is responsible for private funds. By law, it must provide Trustees with a list of their members and their annual audit. One Board Trustee has a non-voting seat on the Foundation Board.

The Governor appoints the members of the Board of Trustees to ten-year terms. The vetting process ensures that members clearly understand MassArt's distinctive mission and the Trustees' role in exercising authority to ensure the realization of institutional mission and purposes. As described in the by-laws, the Board approves and reviews institutional policies; monitors the institution's fiscal condition; and approves major new initiatives, assuring that they are compatible with institutional mission and capacity. These policies are developed in consultation with appropriate constituencies. The Board receives regular reviews on risk management, financial audits, compliance, internal controls, and contingency management.

In the spring of every year, the Board Chair sends out a self-assessment tool to each trustee. Trustees evaluate their roles and effectiveness and recalibrate their expectations on a yearly basis. The Board holds regular meetings of both the full body and its subcommittees in order to fulfill its roles and functions.

The Board uses its governance structure to effectively and efficiently move their work. Their committees are the primary channels for determining the full Board's agenda. Vice Presidents are assigned, through the bylaws, to serve as the staff liaison for each committee, thereby ensuring that the work gets integrated into the life of the college. Any meeting that contains a quorum of Trustees is announced and open to the public. Minutes are posted online. If a member of the public requests time to comment during Board meetings, they are included.

The President of the College is evaluated on a yearly basis by Trustees, who submit their appraisal to the Commissioner of the Department of Higher Education for his recommendation on any possible annual salary increase.

Trustees set policies and priorities. They are very mindful of the fine line between governing and administering; they are careful not to micromanage the College's administration. The College has created a risk management team and is populating a risk management matrix. The Board has begun receiving updates as this system develops.

Internal Governance

The President works through the Vice Presidents to manage all of the departments of the College so as to implement the actions of the Board. The current organization of the administration will be under review during the first year of the new President's tenure. After his initial evaluation period, the President will present his observations and proposed recommendations to the Board of Trustees. Together, they will create short-term goals to manage and allocate resources strategically until the FY2018 strategic planning process is completed.

The President and senior administrators consult with faculty, students, other administrators, and staff through established mechanisms and procedures in the decision-making process. These include the All-University Committee and Standing Committees (Curriculum, Academic Policies, and Student Affairs), all of which consist of faculty, students, and staff/administrators as described in the MSCA Collective Bargaining Agreement. The agreement also describes the Graduate Education Council and the use of Ad Hoc and Special Committees as well as the following procedures:

- Selection of members
- Meeting frequency and conduct
- Reporting procedures
- Student involvement

Examples of Special Committees at present at MassArt include:

- Budget Advisory Committee
- Civic Engagement Committee
- Diversity Council
- International & Intercultural Opportunities Committee

The communication from the committees to the broader MassArt community must be addressed to ensure appropriate responsiveness to the concerns, needs, and initiatives of community members. The dual governance structure, however, provides a thorough and effective means by which to garner thoughtful debate and input from representatives of all MassArt constituencies (students, faculty, and staff).

Academic Department Chairs also have responsibilities regarding communication with senior administration. Responsibilities include communicating with students and faculty relative to departmental matters. Chairs must also meet regularly with the Provost and any appropriate Deans to fulfill their responsibilities. The Provost also meets with the Chairs, collectively, every other week during the academic year (Article VI.A).

The Senior Vice President of Academic Affairs/Provost reports directly to the President and is charged with the overall quality of the academic programs working in concert with other administrators and faculty. MassArt's organization and governance structure assures the integrity and quality of academic programming however and wherever offered as described in 4.5 (p. 29).

As agreed upon in the collective bargaining agreement, primary responsibility for the content, quality, and effectiveness of the curriculum resides with the faculty. While all faculty members participate, primary responsibility rests with the Department Chairs, elected by their departmental colleagues. Specifically, as described in the collective bargaining agreement:

> Each Department Chair shall exercise professional leadership in the department, shall conduct the routine operation of departmental affairs and shall take appropriate initiative in recommending the development of the curricular and resource requirements of the department...[including] making recommendations regarding the extension or modification of the curriculum structure within the department to strengthen the University's programs and to endeavor to provide students with maximum accessibility to the University's offerings; [amd] assisting in the conduct of periodic academic program reviews and outcome assessments to strengthen and update the curriculum. (Article VI, section A, p. 62)

Each department also has an undergraduate curriculum committee and graduate committee (when appropriate) with faculty and student membership (Article VI, section H, p. 70).

Faculty also elect members annually to serve on the cross-departmental, university-wide undergraduate committees charged with making curricular and academic policy recommendations to the Provost and President. The overarching committee, the All-University Committee, regulates the charges through the standing committees of the Curriculum Committee, Academic Policies Committee, and Student Affairs Committee. These committees' members include staff and student representation as well. For a complete description, please see Article VII of the collective bargaining agreement.

Decision-making for the graduate programs is also the collective responsibility of the faculty acting through program directors, departmental graduate committees, the Graduate Education Council, and Dean of Graduate Programs.

The dual governance structure at MassArt includes student membership in the Standing Committees. These representatives are elected annually by the Student Government Association (SGA). One of the SGA-elected executive positions is the student Board of Trustees member with full voting rights. Students also serve on the departmental curriculum committees.

The MassArt system of board and internal governance ensures that relevant perspectives are considered, that the expertise and responsibilities are matched to roles, and that key decisions are made in a timely manner. As described in this self-study, the SGA, Dual Governance, administrative organization, and Board of Trustees structures and processes create this system. However, we must continually work toward better communication among constituencies and greater transparency in decision-making. These two goals will be central to the upcoming 2017-18 revisions to our strategic plan.

All contractual arrangements at MassArt involving credits and degrees, the delivery of coursework, the assessment of student achievement, and the recruitment and support of students is periodically reviewed for effectiveness. We retain control over the arrangements with our stated ability to modify and/or phase out arrangements, if necessary, with appropriate exit

strategies.

These arrangements include articulation agreements with other accredited institutions of higher education. In 2015, an Articulation Agreements Advisory Group was created, which includes the Registrar, Director of Advising, and AVP for Academic Affairs. In 2016, this group conducted semi-annual meetings to determine new possibilities and review/update policies and timelines. The group now meets on an as-needed basis, working with counterparts at the other institutions, and bringing in advisors from the Business Office, Institutional Research, and International Education Opportunities, as needed.

Consortia agreements include ongoing governance structures wherein leadership committees meet periodically to assess and evaluate the programs, curricula, events, finances, and opportunities. For example, the Colleges of the Fenway and ProArts consortia have multiple cross-institutional committees, in addition to the leadership committees, each evaluating their cooperative and collaborative programming.

As mentioned in 3.17 (p. 25), MassArt must attend to the communication within the organizational structure and review its effectiveness. The periodic and systematic review typically takes place as part of strategic planning, occurring approximately every five years. This was not the case in 2014. President Nelson plans to return to this process of systematic review in 2017-18.

Organization and Governance Appraisal

Governing Board

Trustees complete a self-assessment every year. Of particular interest are the university's finances. The Board would like to work with the Foundation on a more regular basis. The Chair of the Board's Development Committee appoints two to three Foundation Directors to this committee as ad hoc members in order to increase knowledge about each other's work.

In the most recent Board self-assessment, the main themes were the difficult but ultimately successful Presidential search; the need to plan for long-term goals; and the desire of members to more deeply understand the student (undergraduate and graduate) experience. Also of note, more attention needs to be paid to orientation for new members.

The Department of Higher Education initiates a yearly Presidential performance process for all state universities. The President provides the goals they will be judged by at the beginning of the school year and the Executive Committee of the Board of Trustees evaluates their success in meeting those goals at the end of the school year. The Executive Committee generally uses a 360° evaluation, which includes faculty and staff feedback.

Internal Governance

An appraisal of the administrative organization of MassArt is presently underway. The new President, along with his Vice Presidents, wants to consider the effectiveness of the present

structure in addressing MassArt's mission, size, and scope. This includes consideration of the roles, numbers, and qualifications of employees. The President will report his findings and recommendations to the Board of Trustees as the community prepares for strategic planning in 2017-18.

During President Nelson's first 150 days, he met with every department at MassArt. One common theme regarding how to make MassArt better was that the communication from the committees to the broader MassArt community must be addressed to ensure appropriate responsiveness to the concerns, needs, and initiatives of community members.

Organization and Governance Projection

MassArt's new President, the Board of Trustees and the Foundation Directors will learn more about each other and each other's work through scheduled meetings and retreats. Channels of communications will be assessed to provide strong, effective, and structured avenues for both incoming and outgoing messages through all areas of the organization, including the Office of the President and Board of Trustees.

4.a The Academic Program (Summary - Degree-Seeking Enrollment and Degrees) Data First Form

Fall Enrollment* by location and modality, as of Census Date

Degree Level/ Location & Modality	Bachelor's	Master's	Total Degree-Seeking
Main Campus FT	1558	104	1662
Main Campus PT	89	9	98
Other Principal Campus FT			0
Other Principal Campus PT			0
Branch campuses FT			0
Branch campuses PT			0
Other Locations FT			0
Other Locations PT			0
Overseas Locations FT			0
Overseas Locations FT			0
Distance education FT			0
Distance education PT			0
Correspondence FT			0
Correspondence PT			0
Low-Residency FT		0	0
Low-Residency PT		19	19
Unduplicated Headcount Total	1647	132	1779
Total FTE	1566.6	133.3	1699.9
Degrees Awarded, Most Recent Year	350	48	398

* For programs not taught in the fall, report an analogous term's enrollment as of its Census Date.

Please enter any explanatory notes in the box below

4.b The Academic Program (Summary - Non-degree seeking Enrollment and Awards) Data First Form

Fall Enrollment by location and modality, as of Census Date

Degree Level/ Location & Modality	Title IV-Eligible Certificates: Students Seeking Certificates	Non-Matriculated Students	Total Non-degree-Seeking	Total degree-seeking (from previous page)	Grand total
Main Campus FT	9		9	1662	1671
Main Campus PT	73	123	196	98	294
Other Principal Campus FT			0		
Other Principal Campus PT			0		
Branch campuses FT			0		
Branch campuses PT			0		
Other Locations FT			0		
Other Locations PT			0		
Overseas Locations FT			0		
Overseas Locations FT			0		
Distance education FT			0		
Distance education PT			0		
Correspondence FT			0		
Correspondence PT			0		
Low-Residency FT			0		
Low-Residency PT			0	19	19
Unduplicated Headcount Total	82	123	205	1779	1984
Total FTE	30.45	88.5	119	1699.9	1818.85
Enter FTE definition:					
Certificates Awarded, Most Recent Year	30			398	428

Please enter any explanatory notes in the box below

4.c The Academic Program - (Headcount by UNDERGRADUATE Major) Data First Form

	Number of Credits	3 Years Prior	2 Years Prior	1 Year Prior	Current Year	Next Year Forward (goal)
For Fall Term, as of Census Date		(Fall 2013)	(Fall 2014)	(Fall 2015)	(Fall 2016)	(Fall 2017)
Certificate (add more rows as needed)						
Graphic Design Certificate	36	52	46	51	40	46
Fashion Design Certificate	29	34	26	26	23	25
Furniture Design Certificate	29	3	8	7	4	4
Industrial Design Certificate	51	4	2	5	7	8
Teaching Certificate	24	2	3	1		
Post-Bac Certificate	24	6	3	3	7	6
Design Media Certificate	24		2		1	1
Total:		101	90	93	82	90

	3 Years Prior	2 Years Prior	1 Year Prior	Current Year*	Next Year Forward (goal)
For Fall Term, as of Census Date	(Fall 2013)	(Fall 2014)	(Fall 2015)	(Fall 2016)	(Fall 2017)
Baccalaureate (add more rows as needed)					
Animation	98	107	132	143	143
Architectural Design	41	43	49	44	44
Art and Design	3	1			
Art Ed - Certification	56	62	65	58	85*
Art Ed - Community Education	4	6	2	2	
Art Ed - Museum	2	2	5	4	
Art Ed - Studio	16	20	15	21	
Ceramics	20	18	25	22	22
Fashion Design	100	94	90	89	89
Fibers	30	27	34	25	25
Film/Video	55	56	50	47	47
Glass	16	16	13	15	15
Graphic Design	158	159	147	142	142
History of Art	21	26	24	13	13
Illustration	184	185	221	217	217
Industrial Design	97	91	91	73	73
Interrelated Media	66	69	65	64	64
Jewelry and Metalsmithing	28	24	22	19	19
Open Major	2	2	1		
Painting	105	88	66	64	67
Photography	90	83	83	77	77
Printmaking	39	29	21	24	24
Sculpture	91	67	67	53	53
Undeclared	457	420	358	431	431

Total:	1772	1701	1646	1647	1650

	3 Years Prior	2 Years Prior	1 Year Prior	Current Year*	Next Year Forward (goal)
For Fall Term, as of Census Date	(Fall 2013)	(Fall 2014)	(Fall 2015)	(Fall 2016)	(Fall 2017)
Total:	1873	1791	1739	1729	1729

Please enter any explanatory notes in the box below

Teaching certificate being phased out with new MAT and MA options in Art Education coming on board in 2017. Fashion Design certificate numbers trending down as incoming students are advised and decide to enter as transfer students into the BFA program instead. Art and Design option and Open option discontinued.

*Art Education tracks are being collapsed into one pathway, "Art Education." This coincides with the addition of the MAT and MA programs in 2017.

First year students select majors in February. Until then, the college does not have a projection, which is why numbers reported for future goal are based upon current numbers.

4.d The Academic Program - (Headcount by GRADUATE Major) Data First Form

	Number of credits*	3 Years Prior	2 Years Prior	1 Year Prior	Current Year*	Next Year Forward (goal)
For Fall Term, as of Census Date		(Fall 2013)	(Fall 2014)	(Fall 2015)	(Fall 2016)	(Fall 2017)
Master's						
MFA	60	95	85	71	81	85
MAT	36	16	13	14	17	20
M.ARCH	60/90	21	20	23	28	30
M.Des	60				6	16*
Total:		132	118	108	132	151
	Number of credits*	3 Years Prior	2 Years Prior	1 Year Prior	Current Year*	Next Year Forward (goal)
For Fall Term, as of Census Date		(Fall 2013)	(Fall 2014)	(Fall 2015)	(Fall 2016)	(Fall 2017)
Total Graduate:		132	118	108	132	151

Please enter any explanatory notes in the box below

*Projected increase because new program is entering its second cohort with more time and effort to market. As of December 24, 2016 year-over-year applications are up 48%.

4.e The Academic Program - (Credit Hours Generated and Information Literacy) Data First Form

	3 Years Prior	2 Years Prior	1 Year Prior	Current Year*	Next Year Forward (goal)
For Fall Term, as of Census Date	(FY2014)	(FY2015)	(FY2016)	(FY2017)	(FY2018)
Undergraduate					
Animation	1578	1899	2178	2565	2500
Architectural Design	861	1053	1029	950	1000
Art Education	1284	1122	1089	1056	1100
Fashion Design	2721.5	2339	2219	1883	2000
Film/Video	1425.5	1127.5	1064.5	1234	1250
Fine Arts 2D	4011	3446	2760	2891	3000
Fine Arts 3D	5448.5	5084.5	5329.5	4895	5100
Graduate Seminars		6			
Graphic Design	4084	4023	3712.5	3196	3500
History of Art	6594	5844	5655	5911	6100
Illustration	3339	3750	4305	4047	4000
Industrial Design	1755	1743	1725	1485	1600
Liberal Arts	9834	9480	8616	9120	9400
Photography	1737	1840.5	1795.5	1869	1870
Studio for Interrelated Media	1407	1521	1381.5	1296	1350
Studio Foundation	7326	6483	5556	6459	7105
Total:	53,405.5	50,761.5	48415.5	48857	50875

	3 Years Prior	2 Years Prior	1 Year Prior	Current Year*	Next Year Forward (goal)
For Fall Term, as of Census Date	(FY 2014)	(FY2015)	(FY 2016)	(FY 2017)	(FY 2018)
Graduate					
Animation	3	3		3	
Architectural Design	576	516	706	733	800
Art Education	339	327	270	366	380
Fashion Design	3		3	3	
Film/Video	168	192	126	120	150
Fine Arts 2D	437	270.5	254	206	250
Fine Arts 3D	307	182	265	220	250
Graduate Program Seminars	476	552	645	599	625
Graphic Design	387	390	393	457	460
History of Art	360	213	213	219	220
Illustration	6	3	3	9	
Industrial Design	3		3	15	30
Liberal Arts	48	54	15	33	50
Photography	447	280.5	246	285	300
Studio for Interrelated Media	94.5	52.5	69	48	50

Total:	3654.5	3035.5	3211	3316	3565

	3 Years Prior	2 Years Prior	1 Year Prior	Current Year*	Next Year Forward (goal)
For Fall Term, as of Census Date	(FY 2014)	(FY2015)	(FY 2016)	(FY 2017)	(FY 2018)
Information Literacy Sessions					
Main campus - Sessions embedded in a class	All	All	All	All	All
Main campus - Free-standing sessions	All Library Workshops	All Library Workshops	All Library Workshops	All Library Workshops	All Library Workshops
Branch/other locations - Sessions embedded in a class					
Branch/other locations - Free-standing sessions					
Online sessions					
URL of Information Literacy Reports	N/A				

Please enter any explanatory notes in the box below

MassArt teaches information literacy in practically every course. Students are learning to discern information sources using criteria such as reliability, validity, and usefulness. This ranges from research skills to content and concept development in studio. Information literacy is ubiquitous to programing in departments, as well as all library workshops. We do not have stand-alone information literacy reports.

STANDARD FOUR

The Academic Program Description

Full-time, undergraduate, BFA students constitute MassArt's largest group. Currently, 1646 students on our urban campus are working towards degrees in 18 majors: Animation, Architectural Design, Art Education, Ceramics, Fashion Design, Fibers, Film/Video, Glass, Graphic Design, History of Art, Illustration, Industrial Design, Jewelry and Metalsmithing, Painting, Photography, Printmaking, Sculpture, and Studio for Interrelated Media (SIM).

The learning goals and requirements for each degree-granting program are published on the MassArt website (see Inventory of Educational Effectiveness Indicators) and are recommended to be in every course syllabus. Program learning goals evidence university-wide work on assessment that began in 2010. Program goals contribute to the broader, university-wide learning goals adopted in 2011.

Programs achieve curricular coherence through the relational links among the university-wide goals, departmental and program learning goals, course learning outcomes, and curriculum maps that demonstrate thoughtful, sequential education. Faculty member evaluations attend to the quality of pedagogy and instructional methods. The first criterion for evaluating fulltime faculty in the Collective Bargaining Agreement is "teaching effectiveness, including pedagogical experimentation, as exhibited in lectures, seminars, internships, independent studies and other instructional settings" (p. 96, VIII.A.1.a.i.). At a university of art and design, programs rely heavily on the review process and critiques. These provide unparalleled assessments of students' demonstrated abilities to synthesize their learning. Faculty then use the outcomes of these assessment opportunities in departmental committee settings to analyze and assess their curriculum.

Department Chairs are tasked with ensuring that undergraduate programs meet or exceed MassArt standards for quality, as well as discipline and field standards, as described in the Collective Bargaining Agreement:

> Each Department Chair shall exercise professional leadership in the department, shall conduct the routine operation of departmental affairs and shall take appropriate initiative in recommending the development of the curricular and resource requirements of the department. (p. 62, VI.A.)

The Provost meets regularly with Chairs as a group and individually, providing leadership and support, including decisions on resource allocation to sustain and improve programs. Chair evaluations are completed annually by the respective department faculty and reviewed by the Provost.

MassArt awards credits through Professional and Continuing Education under arrangements for Cooperating Institutions. Through these relationships, MassArt credit may be awarded for coursework at other accredited institutions. All credit offered through Cooperating Institutions is

subject to the college's governance procedures. Courses and faculty must be approved through departmental and college-wide curriculum committee process.

Assuring Academic Quality

Massachusetts state universities adhere to a shared governance model for academic oversight. This ensures faculty participation and assures the quality of the academic programs from a broad range of perspectives. Shared governance follows a committee structure in which members consist of faculty and librarians, administrators, and students. Faculty and librarians are voted onto committees by their membership, the Student Government Association selects students, and vice Presidents assign administrators. The All-University Committee (AUC) seeks input from the broader MassArt community and monitors the proceedings of all other standing governance committees. Any charge involving changes to undergraduate academic programming and policies must first be considered by the AUC. Charges may then be sent to appropriate standing committees for consideration and recommendation before coming back to the AUC for final approval as a recommendation to the Provost and President. Standing committees include Curriculum, Academic Policy, and Student Affairs. The Graduate Council under the direction of the Dean of Graduate Programs governs graduate programs' curricula and policies.

Each academic department also has a Departmental Undergraduate Curriculum Committee with student representation and Departmental Graduate Committee (for those departments with graduate programs).

These committees review the long-range educational learning goals of the department as they relate to its academic curriculum and to the goals of the university. The committee also makes recommendations concerning the quality of student academic advising in the department (i.e. the manner of its most effective delivery to students); committees also evaluate interdisciplinary cooperation, innovative instructional techniques, and career opportunities for students. Recommendations are forwarded to the Chair.

For example, the Ceramics concentration in 3DFA created new courses to address contemporary issues related to social change, sustainability, technology, and diversity. In response to feedback from faculty and students, they created the Ceramics Department Studio Manual. Additional emphasis in majors studio has all juniors and seniors research and develop ideas/plans for after graduating. They are advised about options including continued education, internships, grants, travel, business, and artist residencies.

In another example, Fashion Design changed the course sequence to prepare students better for advanced projects; courses provided additional color theory; additional public viewings allowed more pre-professional experiences; and internships and corporate collaborations increased.

Degree programs in art and design conduct semester final reviews for each student. These in-depth reviews involve multiple reviewers, including more than one faculty member and often outside professionals. In many programs students attend the reviews of peers. These robust and rigorous reviews not only provide individualized assessments and evaluations, they enable faculty to review the quality and effectiveness of their instruction. Faculty then reflect on these

experiences in their department meetings; consider strengths, weaknesses, and feedback from outside reviewers; determine if further evaluation is necessary; and recommend changes where needed.

Recent changes flowing from this process include Graphic Design's revised requirements for the Senior Portfolio: reducing the number of required projects while increasing their scope. The department also instituted a public presentation in the form of individual lectures delivered by each senior student as a performance of professional abilities. In Jewelry and Metalsmithing, changes demand technical proficiency earlier in the major by moving the Hollow Hinge Bracelet assignment to second semester junior year. They also created a new course based on the need to learn diverse casting techniques and increased students' awareness of the breadth of material possibilities that practicing professional artists are employing.

Taken together, the shared governance model, departmental committee structure, inclusive membership, and the critique/review assessments ensure broad and deep participation in the academic mission of MassArt.

The Dean of Graduate Programs oversees graduate degrees and post-baccalaureate programs, while the Dean of Professional and Continuing Education oversees certificate programs, adult courses, and youth programs. They report to the Provost, ensuring all programming meets quality standards of the institution and our accreditors and determining available and appropriate resources.

Academic planning and evaluation are ongoing and central to overall planning and evaluation. The MassArt mission drives all aspects of the academic affairs. As part of the state university system, we make the best of limited resources to plan and evaluate how to meet program and institutional goals. The offices of Academic Affairs, Administration and Finance, and Student Development work across the university to plan annually for resource allocations (including personnel and operating budgets) based on available evaluative data, identified needs, and projections. For example, the first-year student success program, Compass, is being expanded over the next three years into a four-year program based on the 2014 external program evaluation in relationship with the MassArt mission and our 2016 *Plan for a More Diverse, inclusive, and Socially Just University*.

Any substantive changes undertaken at MassArt must be vetted by the Board of Trustees, President, and appropriate Vice Presidents. Academic changes must go through the dual governance structure that ensures input by faculty, staff, and students. The Massachusetts Board of Higher Education (BHE) also requires a vote on any substantive changes to academic programs. Proposals to the BHE must clearly demonstrate institutional capacity, resources, quality, sustainability, and mission integrity to be approved. Commission approval is sought for any substantive change prior to implementation. Recent evidence of this is the new Masters of Design - Design Innovation program.

Program elimination is rare. When it does occur, such as the postponement of the Master of Science in Art Education program in 2010, students are offered the courses, resources, and advising through graduation. When program requirements change, students receive faculty

advising and arrangements are made for seamless transition to the new requirements. No student is made to acquire more earned credits due to requirement changes than is needed for the degree.

All contracted resources must be secured through a purchasing process prescribed by the Commonwealth of Massachusetts. The process includes a written document ensuring the availability during the contracted period. Contracted resources available to the students include clear descriptions, and circumstances and procedures governing use, as appropriate.

Every undergraduate student takes or transfers the equivalent courses to meet the Liberal Arts learning outcome to think, speak, and write clearly and effectively in English. First year students take Thinking, Making, Writing (formerly Written Communication) and a Freshman Seminar that focuses on critical reading and writing.

MassArt does not offer an intensive English language program. Students are expected to be proficient in English before applying for admission. In addition to all other admission requirements, international students whose native language is not English are required to demonstrate proficiency in written and spoken English. To demonstrate English proficiency, established scores on an official copy of one of the TOEFL or iBT English proficiency exam scores is required. There is an exception to the rule: if an applicant is a non-native speaker but has completed at least two semesters of college-level English courses at a US institution and earned at least a B in both, we can waive the TOEFL or IELTS.

College-wide learning goals (along with the related departmental and program learning goals) attest that the expectations for student achievement, independent learning, information literacy, skills in inquiry, and critical judgment are appropriate to the subject matter and degree level and in keeping with generally accepted practice (see 8.5 (p. 99) and 8.9 (p. 100)). Moreover, these expectations are scaffolded in a developmentally appropriate manner as evidenced by examples of departmental curriculum maps for undergraduate programs:

- Animation Curriculum Map
- Art Education Curriculum Map
- Graphic Design Curriculum Map
- Illustration Curriculum Map
- Industrial Design Curriculum Map
- Painting Curriculum Map

Undergraduate Degree Programs

Through collaboration, dual governance, and administrative oversight, MassArt designs undergraduate programs to give students a substantial and coherent introduction to the broad areas of human knowledge, their theories, and methods of inquiry, plus in-depth mastery of at least one disciplinary or interdisciplinary area. The Studio Foundation (first year studio program), Liberal Arts, and History of Art departments work with major programs to ensure this. Programs have online and in-print descriptions with appropriate rationales, as well as clear program requirements.

Most students complete a program of 120 credits to earn the BFA degree. With some variation for each area of concentration, these credits are distributed among first-year Studio Foundation courses, major concentrations, Liberal Arts, History of Art, and studio electives. All concentrations except Art Education and History of Art include the following distribution of courses: 18 credits in Studio Foundation, 42 credits in Liberal Arts/History of Art, 36 credits in the concentration, and 24 credits in studio electives. Electives for Design, Art History, and Art Education programs must be studio courses; electives for Fine Arts and Media Arts programs can be studio electives and up to 9 credits of Liberal Arts/History of Art.

Through a combination of Liberal Arts, History of Art, major coursework and electives, students demonstrate the following competencies, some of which are woven into the university-wide learning goals adopted in 2011:

- Generate a personal focus and contribute an independent voice to the world.
- Work effectively within the tenets of art, design, and scholarship.
- Seek opportunities and be ready to work as professionals in architecture; art education; art history; design; fine arts; and related fields.
- Skillfully use a variety of materials, processes, tools, media, and strategies to serve their intent, learning more as needed.
- Communicate clearly, creatively, and critically across a range of forms and contexts.
- Connect ideas effectively within and across media and disciplines.
- Refer to the fullest range of historical and contemporary art and design sources from across cultures and time.
- Engage in ongoing cycles of critical and creative thinking, investigation, making, reviewing, and revising to realize ideas and works.
- Evaluate, question, and challenge conformist thinking and create new paradigms.
- Apply a wide range of research methods and technologies in gathering and analyzing information (e.g. texts, objects, images, events, behaviors) for art, design, and scholarship.
- Engage effectively in individual and/or collaborative approaches to work.
- Interact proactively and constructively with diverse local, national, and global communities.
- Seek and incorporate sustainable practices for professional work.
- Advocate for architects, art educators, art historians, artists, and designers as important contributors to society.

Other competencies are identified in the general education learning outcomes section.

MassArt's six-year graduation rate for the 2009 entering freshman cohort was 72%—the third highest of our AICAD peers. With the exception of the 2004 cohort, our six-year graduation rate has remained over 60% for freshmen entering MassArt since 1997. The rate consistently ranks above the median for our AICAD peer group and in the top three of the Massachusetts state universities. In order to graduate, students must sufficiently demonstrate attainment of the stated competencies and learning goals as collectively judged and evaluated by faculty members.

General Education

General education requirements for NEASC comprise Liberal Arts and History of Art courses.

All MassArt undergraduates complete requirements in Liberal Arts, which complements their major and provides the breadth necessary for a BFA. Taken as a whole, the Liberal Arts curriculum is designed to teach students to:

- Think, speak, and write clearly and effectively [in English]
- Communicate precisely, cogently, and effectively
- Know facts, terms and persons important to an art or discipline
- Understand the experimental and descriptive bases and logical methods for determining truth in the natural sciences
- Undertake analysis in a scientific discipline
- Explain, defend, and critique opposing points of view
- Undertake cultural and historical analysis from a variety of perspectives
- View moral and ethical problems from a variety of perspectives
- Respect, understand, evaluate, and undertake research in a variety of disciplines
- Understand and experience arts other than visual arts and design (such as literature, film, and music)
- Synthesize critical thinking, liberal learning, and studio practice

History of Art courses provides the remaining general education requirements. At least four courses are required of all undergraduate students. One of these courses is an elective taken in the spring of the freshman year. All students begin their work in the History of Art in their first term in the Survey of Western Art. This course introduces students to the discipline, to the department, and to each other. It also plays a formative role in their futures at MassArt and beyond.

The general learning goals of the History of Art curriculum are for all undergraduate students to:

- Be familiar with the major monuments, practitioners, movements, periods, and styles of art
- See art, understand art in history, and express their questions and ideas about art with ever-greater confidence, clarity, and insight
- Be familiar with the methods and theories of art history

The learning outcomes for Liberal Arts and History of Art courses are used to develop and frame course-specific learning outcomes, which provide the criteria for assessment of student learning.

The Liberal Arts Department accounts for 24-30 credits of MassArt's 42-credit general education program, with curriculum offered in four areas:

Freshman seminar (also offered by the History of Art Department) (FRSM)
Literature, writing, and film (LALW)
Social sciences (including history) (LASS)

Mathematics and natural sciences (LAMS)

The Liberal Arts curriculum is a developmentally sequential program designed to progress in graduated steps across the entire four years of undergraduate education. Beginning with broad foundational skills and concepts in the lower-level courses, the curriculum goes on to build wide knowledge networks in the middle-level courses, giving students the tools to reflect on deeper meaning in the upper-level courses. Governance and the Provost passed in spring 2016 a required 400-level summative Liberal Arts elective, chosen from an array of disciplines that will cap students' Liberal Arts experience.

Year 1: students establish and practice College-level skills in reading and writing (Freshman Seminar and Thinking, Making, Writing)
Year 2: students encounter paradigmatic works and concepts of literature (Literary Traditions)
Years 2.5 and higher: students undertake focused study in different fields (with electives required across the three areas of LALW, LASS, and LAMS)
Year 3.5 or 4: students conduct research and, in some cases, related creative activity, demonstrating competence in a chosen Liberal Arts discipline or disciplines (400-level summative elective)

Undergraduate students complete 42 semester credits of Liberal Arts and History of Art courses, which comprises our general education program under NEASC guidelines.

The Major or Concentration

The majors at MassArt build on the first year program consisting of 30 credits of Studio Foundation, Liberal Arts, and History of Art courses. Properly sequenced courses build student abilities and understandings to achieve departmental learning goals. Along with continued coursework in Liberal Arts, History of Art, and studio electives, students work towards the university-wide learning goals. Because MassArt's programs provide professional training, major departments continuously seek input and feedback from practicing professionals to align curricular content with competencies and effective practice. Students begin their majors in the second year. The majors require significant and in-depth study. Most majors are project-based and experiential with authentic forms of assessment. These forms of assessment are described in the Inventory of Educational Effectiveness Indicators. (All undergraduate program descriptions are in Appendix (a) along with their appraisals and projections.) Meanwhile, MassArt continues to increase internship opportunities for students through our Career Development office. In 2012, 131 students had internships; in 2014, that number increased to 184. Many more students secured internships through their major departments. Internships offer students an opportunity to explore their career interests for academic credit and help students understand the connections between their academic and professional career goals. Majors require capstone projects and/or theses that demonstrate students' depth of understanding and practice, its principal information resources, and its interrelatedness with other areas.

Employment rates of recent graduates provides evidence of the success of our major programs:

GRADUATE EMPLOYMENT

Summary of BFA Responses to the Annual Graduate Survey
Classes of 2013/14 and 2014/15

Academic Area	Majors in this Area	Response Rate/ Knowledge Rate	Employed Full-time or Part-time
Art Education	Art Education	33%	81%
Art History	Art History	47%	56%
Communication Design	Animation, Graphic Design, Illustration	55%	80%
Environmental Design	Architectural Design, Fashion Design, Industrial Design	60%	89%
Fine Arts 2D	Painting, Printmaking	31%	82%
Fine Arts 3D	Ceramics, Fibers, Glass, Metals, Sculpture	38%	87%
Media & Performing Arts	Film and Video, Photography, SIM	39%	94%
Total	All majors	46%	84%

Note: The graduate surveys of 2013/14 and 2014/15 were administered by CSO Research (now Grad Leaders). MassArt participated in their First Destinations/Outcomes survey along with 75 other Colleges and universities, including some of our peer group institutions. The surveys began one month prior to commencement, with subsequent contacts continuing for 10 months each year. The results above represent aggregated data for these two graduating classes. The 'Knowledge Rate' includes data provided by career development staff or faculty who know the status of graduates who have not responded to the survey directly after multiple contacts. The survey of 2015/16 graduates will begin in late April.

In addition, all graduates of MassArt teacher preparation programs in art education passed the MTEL test.

Graduate Degree Programs

Each of the graduate programs at the university require students to regularly present their work to faculty and outside critics. Graduate students are guided by faculty who work in the field and the graduate program funds practicing professionals to mentor and advise students in one-on-one meetings throughout each term. Seminars teach students about contemporary theory, and they are expected to connect this subject matter with their studio practice.

The design-focused graduate programs take advantage of the strong design community in Greater Boston by connecting students with professionals during final reviews. In addition, local design professionals regularly engage with graduate students as thesis advisors, mentors, and adjunct classroom instructors.

The design and fine art degree programs require fine arts MFA candidates to complete a thesis.that demonstrates a deep understanding of a topic in contemporary art practice. For design-

focused graduate programs, theses must demonstrate an understanding of the profession and of the responsibilities of designers within the specialized field.

The graduate programs at MassArt prepare students for advanced professional careers in fine art, design and art education. The courses and curricula across each of the graduate programs exceed requirements for the undergraduate courses in the areas of research, expectations for individual studio practice, and resources. Graduate education at MassArt includes a required thesis for all majors except Art Education which instead, requires an internship.

Graduate students receive dedicated studio space, computer labs, and shop space. Other resources include professional advisors for each graduate student, funded by the graduate program. The graduate program also funds several lecture series on campus with a focus on graduate student needs.

New programs are not offered unless approved by a governance vote in our Graduate Education Council (GED), made up of graduate faculty, administrators, and one graduate student. GED reviews the proposed curriculum, staffing, space requirements, marketing plan, and overall budget as part of the approval process. Any recommended new program must then be approved by the Provost, President, Board of Trustees, and Board of Higher Education.

Our professionally-oriented programs include faculty who work in the field in which they teach. The M.Arch program faculty are practicing architects, many of whom run their own firms. Both the Dynamic Media Institute and the Master of Design: Design Innovation programs are run by faculty who remain engaged within the design profession. MassArt's MFA programs each retain faculty who show their work regularly around the world, while the Art Education faculty present at conferences, exhibit, provide professional development, conduct research, and publish on a regular basis. In addition, our faculty participate in other programs as reviewers and guest lecturers.

Across each of the nine graduate programs, faculty integrate professional experience with teaching by using real-life examples of design scenarios; by tracking shifts in the professions; by connecting students to practicing artists and designers through final reviews and lecture series; and by assisting students with internship opportunities and employment.

All faculty in the Graduate Programs must hold a master or doctoral degree in order to be hired to teach. The graduate program takes advantage of the university's most experienced faculty, offering them electives as well as required courses in the programs.

The graduate programs' application process includes the submission of a portfolio, academic transcripts, and letters of recommendation, along with an interview. Each graduate program assembles a faculty committee to review applications and attend the interviews. Faculty consider both the quality of the work presented and the level of maturity and intellect displayed during the interview process.

Graduate programs at MassArt move students substantially and significantly beyond the educational requirements and accomplishments of a baccalaureate degree.

Master of Design: Design Innovation (M.DES): Students must demonstrate how design thinking strategies are applied at each stage of product and service development, including business models. They demonstrate this within a curriculum that builds skills sequentially. Project-based learning is the education model and students are evaluated on final products and formal presentations. Outcomes required in the program include gaining knowledge in idea development that will serve commercial and social criteria and mastering business practice as it relates to innovation.

MFA (Fine Arts, full- and low-residency programs): Students develop several bodies of work during the program and present a thesis as their final work toward their degree. The thesis must demonstrate the student's ability to assemble a cohesive exhibition at a professional level. A public lecture is required by each MFA student as a way to assess their ability to discuss their work in the context of an exhibition.

MFA (Design): The Dynamic Media Institute's (DMI) primary goal is to investigate, through practice and research, the role of dynamic media in communication. As in the other MFA programs, students are required to develop a body of work that contributes to their professional field. DMI integrates research with visualization and dynamic media. A thesis book and formal thesis defense are the primary vehicles for evaluation. The learning goals for this degree include learning how to conduct research in a studio practice that produces fact-based results, expressed in dynamic media.

MAT/AE and Teacher Preparation Program students complete a student teaching practicum which generally lasts a full term, and in some cases, as requested by the school, lasts two full terms. Prior to placement in a student teaching location, students must pass the state MTEL licensure exams. Students must also demonstrate a critical understanding of the intersection of research, theory, and practice.

The Master of Architecture (M.Arch) program prepares students to be socially aware professionals in architecture or other related fields. As a National Architecture Accrediting Board (NAAB) accredited program, it provides the degree required by most U.S. states for professional licensure in architecture. Learning outcomes in the M.Arch program align with the NAAB's Student Performance Criteria. These criteria are assigned sequentially in the curriculum and increase in complexity as the academic program progresses to prepare students for the discipline. The culminating thesis includes professional-level drawings and presentations. In addition, students must demonstrate the ability to identify a topic and master research, judgment, and integration of information into a design solution.

With an enrollment of approximately 130, graduate students receive a great deal of individual mentorship as compared to the roughly 1700 undergraduates. Graduate students are expected to perform at a higher level and the curricula provide requirements such as open studio events known as "walk-throughs" where graduate students present in-process work to the entire community. In addition, graduate students receive individual professional mentors and lecture series designed to meet their needs.

Graduate student education includes training as critics and reviewers; therefore graduate students are expected to participate as reviewers in undergraduate critiques. In addition, graduate students (with the exception of our low-residency program) are eligible for teaching assistantships each term. The teaching assistantship program underscores the differences between graduate and undergraduate students by placing graduate students in leadership positions within the community.

MassArt argues that the practice of being an artist and designer is a form of doing research. The graduate programs involve traditional research methods, including qualitative analysis, but also involve research methods inherent to art and design. The fine arts MFA programs use research to place the content and technique of students' work in the context of contemporary art practice, in addition to exploring reflexive methods used to develop work with social, cultural, and/or historical significance. Meanwhile, design-focused graduate programs require students to research current design standards; technology's impact on architectural design and safety codes; and human interaction, development, and society.

The design-focused graduate programs teach students to identify, evaluate, and analyze challenges in the built and social environment before embarking on design solutions. The information gathered is shared in graphic, written, and verbal presentations. The architecture department requires students to analyze building codes related to specific projects and sites; other design programs use industry standards for the analysis of information. The fine art-focused graduate programs evaluate and interpret research through written papers in the Graduate Seminar course and through the Major Studio course. Students research theory in the Graduate Seminar, the Major Studio, and during their thesis semesters. .Art Education graduate students compare educational research and theory to practicum experiences in a variety of educational settings. Courses are sequenced to equip students in early semesters with practical skills that are used in later semesters as content is developed.

Graduate programs differ from undergraduate programs in several ways. First, graduate students are expected to participate in leadership positions through Teaching Assistantships and Administrative Assistantships. The positions are offered to each graduate student and are not associated with financial aid. Within courses that accommodate both graduate and undergraduate students, graduate students are required to produce work that is more sophisticated than undergraduates. The higher bar is stated on every syllabus for courses that have a mixed graduate/undergraduate population. In addition, thesis requirements set graduate students apart from undergraduates. Graduate students are required to produce a thesis that includes a professional show (MFA) and/or a thesis document that resides in the library. Thesis committees review each thesis at a public presentation of work.

Our graduate programs encompass both research and practice and define the emphasis in each area through research courses such as Thesis Preparation. Each of the graduate design studios requires research as a way to inform design proposals; students are required to present research to faculty panels and peers. In addition, research must be graphically organized and included in thesis documents. Fine arts graduate students' artworks are a product of research, wherein practice and research exist simultaneously. Art education graduate students create their unique philosophies of teaching through a highly reflective evaluation of research and practice.

MFA fine art students are required to exhibit a thesis in the College's professional gallery and must work with a professional curator as part of the thesis experience. The body of work, how it is installed, the artist statement and the public lecture are each assessed by faculty to determine that the MFA candidate has achieved a professional level in each area.

MFA design (DMI) and M.Arch students complete a book of research and design and give an in-depth lecture to their peers, faculty and invited professionals. After each lecture, faculty meet to review the student's body of work and review the quality of the lecture. Students pass their thesis and are recommended for the degree after this review if it is determined that work and presentations meet professional standards.

MAT/AE students produce a teaching portfolio that includes teaching philosophy, curriculum design, assessments and reflective pieces. They must also be evaluated by MassArt faculty and professional art educators during their practicum and meet state professional standards.

Integrity in the Award of Academic Credit

All MassArt degrees and academic recognition follow practices common to American institutions of higher education. BFA programs are 120 credits. Master's programs that are not MFA are at least 30 credits. MFA programs are 60 credits. Only one undergraduate BFA program exceeds 120 credits: The BFA in Art Education with teacher certification requires 132 due to Massachusetts' student teaching and content requirements. Certificate programs range in number of credits as follows:

- Fashion and Furniture Design: 29 credits
- Graphic Design: 38 credits
- Industrial Design: 51 credits

MassArt does not offer competency-based programs.

Course listings and descriptions are available on a section basis within the online program evaluation tool, davinci, and on a course basis on online Academic Catalog. MassArt does not create print formats of courses.

The Provost, working closely with the President and Board of Trustees, oversees all academic elements of MassArt. The organizational chart illustrates the leadership structure within Academic Affairs. A clear and authoritative administrative oversight of courses, faculty, enrollment management, and student academic standing is established with the coupling of the structure with the dual governance model employed by Massachusetts State Universities through the Collective Bargaining Agreement.

Course content, the specification of required competencies, and the delivery of the instructional program is directly overseen by the chair of each department with input from program directors (when appointed) and the departmental curriculum committee. Departmental curriculum committees are responsible for recommending program changes to the chair, who then submits

chair-approved proposed changes to the All University Committee (AUC). The AUC advances satisfactorily proposed changes to the Curriculum Committee, who deliberates, votes, and recommends back to the AUC for acceptance or denial. The AUC may also deliberate and votes whether to recommend or deny. Recommendations from the AUC are forwarded to the Provost and President for final approval.

The selection, approval, professional development, and evaluation of faculty is also governed by the Human Resources policies and the Collective Bargaining Agreement. The selection process is governed by the MassArt Faculty Search Committee Guide, updated every academic year. The Collective Bargaining Agreement thoroughly describes the faculty evaluation processes in Article VIII. Professional development for faculty is overseen by Academic Affairs in collaboration with faculty.

Admission, registration, and retention of students are overseen by the administrators and faculty reporting directly to the Provost. The Dean of Admission and Enrollment Management, Registrar, Associate Vice President and Dean of Student Development, Associate Vice President for Academic Affairs, and Associate Dean of the Academic Resource Center collectively direct, manage, and evaluate these areas.

Evaluation of prior learning and evaluation of student progress is carried out by faculty and instructors at the course level. Department Chairs, in coordination with Academic Advising and Admissions, evaluate prior learning for transfer students. While the awarding and recording of credit is coordinated with faculty by the Registrar.

MassArt retains responsibility for the design, content, and delivery of all courses, as described, for which academic credit or degrees are awarded.

Evaluation of student learning and the awarding of credit are based upon clearly stated criteria that reflect the College's focus on student learning and the expressed learning outcomes. The College grading guidelines are published in the student handbook and on the website. Course syllabi detail the grading criteria as well. Faculty are required to present students with the course syllabus at the beginning of each semester. Syllabi are expected to include learning outcomes, connections to departmental learning goals, means of assessment, and the grading system employed.

The awarding of credit is based upon policies described in the Academic Policies document overseen by the dual governance structure and administration. Awarding of credit is consistent with Commission policy and the course content, appropriate to the field of study, and indicative of the level and amount of student learning. Academic content for all credit-awarding experiences is also overseen by faculty and administration, including faculty collaboration with Career Development for internships, International Programs for study abroad, and Academic Affairs for independent studies.

A maximum of 15 portfolio credits may be granted for exceptional experience outside the classroom as evidenced by portfolio and/or resume with evidence. Credits granted for portfolio are applied to the 39-credit maximum allotment for studio courses. Department Chairs determine

if the student learning and achievement demonstrated are at least comparable in breadth, depth, and quality to institutionally-provided learning experiences. This policy is stated and available in the Academic Policies available online.

Undergraduate students must complete at least 60 credits at MassArt—including substantial advanced work in the major—to earn their degree from the university. Students must also augment these core major courses with relevant studio, Liberal Arts, and History of Arts electives.

The effectiveness of transfer credits is regularly evaluated by the Registrar. Faculty and Department Chairs oversee the suitability for individual students of credits taken through outside institutions and consortia. The dual governance structures oversee any broad agreements for the acceptance of credits from outside sources.

Transfer credit from other institutions for undergraduate credit is explained in the Academic Policies available online. The policies for transferring credit include differentiating criteria for studio, portfolio, Liberal Arts, and History of Art. Articulation agreements are also listed.

The Admissions Office works closely with Department Chairs and Program Coordinators to ensure academic quality and integrity in the acceptance of transfer credit. MassArt has developed articulated transfer paths for students from three of the Commonwealth's community colleges: Greenfield, Holyoke, and Massasoit. Students in specific programs at these community colleges who earn associate degrees with grade-point averages better than 3.0 have simplified transfer procedures. Information on these articulation agreements are made available to students through the Admissions Office at MassArt and the transfer coordinators at the community colleges.

MassArt is working with the Massachusetts Commonwealth Commitment in 2016-17 to develop a more encompassing agreement wherein any community college student in the state may select in their first semester to be on a path to transfer after the first year (30 credits) to MassArt. Students in this program would enter as second-year sophomores in the major of their choice, with reduced tuition.

Through the portfolio, the Admissions and Faculty Review Committees assess an applicant's studio skills and the studio courses that will transfer toward degree requirements. Faculty compare the level of accomplishment to that expected of enrolled MassArt students and determine whether the applicant is qualified for advanced status in the area chosen. Studio credit is awarded based on an evaluation of the student's portfolio, course descriptions, and college transcripts, provided the student earned a grade of C or better in a 100 level or higher course. Portfolios should demonstrate skills gained in previous studio courses. A maximum of 39 studio art credits may be accepted, pending review.

A maximum of six graduate credits may be transferred into a graduate program from another accredited institution.

Note: The Master of Architecture program has two tracks. Track Two requires 60 credits with a possibility of six transferred from another institution. Track One requires up to 107 credits and is

designed for students who may not have studied architecture or who have limited design knowledge. While the six graduate transfer credit rule applies, credit waivers may be granted to reduce the credit load if pre-professional coursework demonstrates evidence of knowledge for Track One courses considered pre-professional. Credit waivers and transfers are granted in accordance with the National Architecture Accrediting Board requirements.

Descriptions of departmental and college-wide academic standing, including continuation, termination, and re-admission, are published in the Academic Policies online. These policies are compatible with our mission and purpose and decisions are applied by faculty and administrators based on these policies.

Program requirements for graduation are clearly stated on each program's website section. The Registrar ensures consistent application of these requirements in the degree certification process. Faculty assessment and evaluation of student work, including review boards, ensure the degrees awarded accurately reflect student attainments.

The instructor of record for each course has sole responsibility for assigning grades to students in that course. They ensure academic integrity with support from Departmental Chairs and Academic Affairs. The MassArt policy on and definition of plagiarism is attached to every syllabus and stated in the Academic Policies. Instances of cheating or plagiarism are handled through the clearly stated Academic Misconduct Procedures as described in the Academic Policies. Ensuring an environment supportive of academic integrity is achieved systematically through the policies and procedures of the Community Standards, Academic Policies, and the Collective Bargaining Agreement statement on faculty Academic Responsibilities (Article V. Section B., p.60).

Courses offered in concentrated time periods, online, and other low-residency models must demonstrate an equivalency of contact time and outside work time that approximates a total of 45 hours per credit. Likewise, the courses must demonstrate to the program faculty, department chair, governance committees, and administration that the learning goals, rigor, and expectations are in accord with more traditional time periods and modalities. The rigor is demonstrated through projects and assignments within theses offerings that call for reflection and analysis of the subject matter. However, MassArt courses often additionally require the creation of new forms that demonstrate critical thinking through making, along with critical dialog through presentations and critiques.

The only program offered for credit with a significant portion of credits offered off campus is the MFA Low Residency program. The program is required to have every course reviewed and approved in the same manner as the other MFA programs. The curriculum is reviewed by the Graduate Education Council (GED) which is a governance committee charged with reviewing academic programming for the graduate programs. Faculty who teach in the Low Residency program are often the same faculty who teach in the other MFA programs. Adjunct faculty hired for the Low Residency must carry the same credentials as the faculty in the other MFA programs. MassArt maintains sole responsibility for the academic quality of each course and conducts evaluations on a regular basis to monitor the development and evolution of each course.

All students, regardless of course structure, have adequate access to faculty members. On all syllabi, faculty must list their contact information and office hours. Online courses most often also have message boards or other methods of virtual communication. Course evaluations completed by students at the end of the semester allow faculty and their chairs to learn how students perceive the availability of and communications by faculty.

Students registering for online courses must do so with their student ID and MassArt domain email.

All certificate programs are credit-bearing and developed through the curriculum approval and governance structures. Certificate programs must first be developed through appropriate Departmental Curriculum Committees and then through the All University and Curriculum Committees before being forwarded to the Provost and President for final approval. Furniture design was approved through a cross-departmental committee with representatives from Architectural Design, Fine Arts 3D, and Industrial Design. Information on each of the certificates is posted on the MassArt website.

The Academic Program Appraisal

Assuring Academic Quality

MassArt has undergone significant changes over the previous 11 years to better meet our mission. The Critical Studies department was turned into separate Liberal Arts and History of Art departments to better prepare students for myriad learning goals, as well as to establish a major in History of Art. These changes occurred in response to demonstrated need from students and faculty. Additionally, faculty workloads were the focus of intense institutional study and modified to enable faculty to better attend to the creative and scholarly pursuits that feed their teaching. In the Appraisal section for Standard Four, we focus on our appraisal of diversity and inclusion on campus and how that impacts academic programs; our appraisal of civic engagement as part of student education; our appraisal of academic supports for student success; and our appraisal of the achievement of Liberal Arts learning goals. The Standard Four Appraisal concludes with a description of how we systematically measure and understand how and what students are learning.

Undergraduate Degree Programs

Diversity and Inclusion

Because we value and strive to create a diverse MassArt community, we also undertook an extensive mixed-methods evaluation of the climate for working, living, and learning at MassArt. MassArt believes that diversity – in background, socioeconomic status, culture and viewpoint – is essential to a vital and creative community and for the best education for our students. As part of its continuing progress, MassArt chose to examine campus issues of diversity and inclusion in order to better understand both current conditions and opportunities regarding diversity. The study entitled HERE: Perspectives on Learning, Living, and Working at MassArt was a collaborative effort among MassArt's Diversity and Social Justice Task Force (DSJTF), other

key school leaders, and Health Resources in Action (HRiA). Over the course of the survey administration period, 680 respondents who identified as being students, faculty, or staff members at MassArt were deemed to have completed the survey adequately and provided usable results. Thus, the analysis was restricted to these 680 respondents. Over a period of 6 1⁄2 weeks, nearly two-dozen student-, faculty- and staff-focused events, round robins, and focus groups were held on campus to solicit input. Analysis of the survey, focus group, and round robin responses focused on results that showed statistically significant differences among population groups. Results included the following:

- MassArt successfully attracts a talented student body; more than 90% of students would recommend MassArt to prospective students.
- Students reported that they find faculty and staff welcoming (94%), respectful toward students (92%), and helpful (89%).
- Beyond the classroom, students spend their time on studying, 48.6% studying more than 6 hours per week, and nearly 90% spend 6 or more hours in studio.
- Faculty and staff also report high rates of job satisfaction, 86% for both.
- Significantly, ALANA and White-Hispanic students were less likely to agree that MassArt promotes an appreciation of cultural differences, has a commitment to diversity, and that MassArt does not have a lot of racial tension.
- Nearly 100% of students, faculty and staff agreed that the campus climate was positive for people who identify as lesbian, gay, or bisexual and nine in ten classified MassArt as positive for people who identify as transgender.

HRiA evaluators noted that while this report focused attention on areas of statistically significant distinctions between the experiences of differing groups, there were few areas that revealed overwhelmingly negative responses. Rather than a series of red flags, however, these results show a set of areas in need of attention and specific opportunities for improvement. The findings included three major areas in need of attention:

- The experience of ALANA students on campus affects their connection to the college community
- Diversity and inclusion in instruction, curriculum and pedagogy
- Recruiting and retaining faculty, staff and students from diverse backgrounds

A group of students, faculty, and staff joined the DSJTF to form a planning team and take part in an iterative process. In two sessions of four hours each, the planning team reviewed the findings of the HERE survey and the specific opinions of respondents on proposed steps to address diversity. They also examined the three areas identified in the findings, explored strategies to address these areas, and narrowed these strategies into recommendations.

A draft version of the diversity plan was shared with the campus community during fall 2015 with multiple opportunities for input. The planning team reviewed this input and finalized the plan. The planning team also met with the Student Government Association (SGA), the Department Chairs, and Administrative Council, working collaboratively to integrate their input.

The resulting Plan for a More Diverse, Inclusive, and Socially Just University details objectives

and action steps, based on the three major areas, to be accomplished over the next three years. While the plan outlined a course of action, a group of students determined that the plan was not specific enough to meet certain pressing needs. The student group, Artists of Color Union (ACU), delivered a set of demands through a Black Lives Matter teach-in in March 2016. Since then students, faculty, staff, and administrators have participated in numerous meetings to determine the exact purposes, wording, and agreement of the demands.

MassArt also joined the Leading for Change consortium in its first year. As stated on the website: "The Leading for Change Higher Education Diversity Consortium is a voluntary collaboration of higher education institutions in Massachusetts and New England committed to identifying student and employee diversity best practices through uniform and transparent use of data, institutional benchmarks, and reflective practice. Experts from Bridgewater State University, Emerson College, University of Massachusetts Amherst, Massachusetts Institute of Technology, Bristol Community College and Harvard University have worked together to identify student and employee benchmarks for success in higher education. The consortium's benchmarks were unveiled at the June 11, 2014 Leading for Change Conference at Bridgewater State University." MassArt has participated in the data collection and sharing since 2014. The data for this initiative has informed MassArt's diversity plan. Furthermore, participation holds us accountable to a wider body and provides access to best practices to help us achieve our goals.

While the HERE assessment, diversity and inclusion plan, and Leading for Change consortium work encompasses areas outside the academic programs, all of these efforts relate directly to our mission and purposes. The academic program is affected directly and indirectly by all of these appraisals.

Civic Engagement

MassArt expects graduates to work for the well-being of society as part of their creative lives. This happens at MassArt through combined curricular and co-curricular initiatives. Many of these occur through individual initiatives within a loosely connected network of like-minded people. An assessment of how we teach students to be civically engaged took place through the process of applying for Community Engagement Classification by The Carnegie Foundation for the Advancement of Teaching during 2014. The extensive application included quantitative and qualitative measures of civic engagement, as well as descriptions of how MassArt plans, provides, oversees, evaluates, improves, and assures civic learning and engagement in a thoughtful, integrated way. We received Community Engagement Classification in 2015. Out of 240 U.S. Colleges and universities to receive this credential, MassArt is one of five institutions with a specialized focus on the arts, medicine, or health professions. Of this number, 83 institutions received the classification for the first time, while MassArt and 156 other institutions are now officially re-classified. MassArt first received the classification in 2008 and will hold the current classification until 2025.

The Curriculum Mapping project in Academic Affairs (2009-2012) found that many faculty are engaged in community partnerships and long-term service learning activities. However, analysis of their syllabi and assessment measures reveals significant inconsistency in the definitions of community engagement and service learning. Many courses designed with social justice as a

focus need greater support for implementing community partnerships. We are planning to have cyclical program reviews of syllabi and program implementation as part of the course flagging process to begin in fall 2016. The Civic Engagement Committee has developed a plan for this review process.

As an example of MassArt's increased commitment to civic engagement, Federal Work Study (FWS) dollars from 2008–2013 for community placements through the Center for Art and Community Partnerships (CACP) increased from $6,900 to $12,000 (up 42%). Students now work with over twenty-five partner sites (up from fourteen in 2008), including organizations such as Roxbury Tenants of Harvard and Boston Chinatown Neighborhood Center; local high schools such as Dorchester Academy and Boston Latin School; and business associations such as Mission Hill Main Streets. In 2011, CACP piloted its Community-Based Leadership Trainings. Overall, when including the Galleries, FWS funds related to community engagement through Academic Affairs increased 30%, from $17,900 to $25,500. In Student Development, allocations to Student Activities has increased from $6000 to $6500, up 8%.

Increasingly, the Graduate Program has also included civic engagement within its curriculum. Since 2009, the Architecture department has required a studio course in which students work with non-profit agencies to design and build small structures that support the mission of the agency. Projects include a shelter at an entrance to a school for students with disabilities, several outdoor classrooms, and a community gathering space for an arts center. In addition, the graduate program has supported an interdisciplinary elective requiring students to curate an exhibit in a public space off campus. Exhibits have been installed in downtown Boston and at the Newton Arts Center.

Since our last full accreditation (2005), MassArt has also appraised its relationship with underserved Boston city children interested in art and design and assessed their preparation for art and design higher education. President Sloan set in motion the investment in and development of programming to engage with our Boston community. Among these community engagement initiatives is Artward Bound, in which MassArt has invested significant resources.. Launched in 2011, Artward Bound is a four-year College access program in the visual arts. Housed on MassArt's campus, Artward Bound equips Boston youth in 9th through 12th grades with the artistic and academic skills needed for admission to and success at an art/design college or other post-secondary institution. Committed to assessment and evaluation, Artward Bound was evaluated each of its first three years on criteria related to administering and developing both the program and student learning.

The third-year (2014) evaluation through interviews, observations, and surveys found solid evidence of student learning within the broad domains of social, personal, and cognitive areas. Students were more engaged and motivated than in the second-year report; both cohorts of students also created unique identities; students attest to making many friends in Artward Bound. They enjoy being on the campus for many reasons – their friends, their teachers and mentors, art-making, the “clubbiness” of the program, and the resources at the College. The 2014 evaluation also found significant improvement in the creation of benchmarks and assessments for student achievement to reach the goal of college acceptance and success. The first cohort of Artward Bound students included 28 children. Of those, five students graduated in spring 2016 and three

in 2015; two others are expected to graduate in 2017 after an extra year of high school. There has also been one graduate from the second cohort and three from the third. Of the twelve who completed the program, seven were accepted and are enrolled in art and design colleges (three at MassArt). Three others attend other universities, and two are not presently attending college.

Academic Supports

In 2012, Academic Affairs brought together separate student academic support services under the aegis of a newly formed Academic Resource Center (ARC). This attempt to align support services developed from an appraisal of the number of students having to visit multiple offices to obtain needed services. The ARC addresses the needs of all MassArt students, regardless of differing background or ability, to help them maximize academic success. The ARC helps students to identify strengths, manage vulnerabilities, formulate academic study plans, and develop skills in literacy, self-advocacy, technology, and communication necessary for successful completion of their academic programs. Consultations are also available to faculty and staff working directly with, or on behalf of, MassArt students. All services offered through the ARC are free to MassArt students enrolled in a graduate, undergraduate, or certificate program. Resources for students include Academic Advising, Academic Coaching, Disability Consultation & Accommodations, Writing Support, and the Compass Program. In 2015, MassArt created and filled the position of Associate Dean for the ARC to manage personnel, develop programming, and appraise and refine services.

Compass Program

The Academic Compass Program helps students who meet MassArt admissions criteria and come from underserved (or historically underserved) communities, such as first-generation college students. By addressing academic and non-academic expectations within the network of student support services, Compass provides academic advising and mentoring to ensure students' successful transition from high school to college, In 2014, external evaluator Dr. Anne Coles completed a Study of the Experiences and Success of Students Enrolling in the Academic Compass Program, 2005-¬-2009. Of the many helpful findings, Coles found that Compass students generally completed their first year and returned to MassArt for their second year at the same rate as MassArt students in general.

First to Second Year Completion Rates:

	Compass Students	**All Undergraduates**
2005	85%	83%
2006	82%	85%
2007	76%	84%

2008	88%	87%
2009	84%	88%

85% of the Compass population is comprised of ALANA (African, Latino/a, Asian, Native American) students, compared to 18% of ALANA students in the general MassArt population. ALANA Compass students had an average six-year degree completion rate of 63% between 2005-2009, thus closing the achievement gap with the majority population. Many first-generation ALANA students have found that the Compass program helped them navigate the unfamiliar territory of higher education by creating a safe, supportive environment in which to ask questions, gain self-confidence, and find a sense of belonging within a community.

Such comparable early persistence rates for Compass students, despite being less well-prepared for college, may be a result of the Compass support. Despite the early success, more can be done to increase the four- and six-year graduation rates of Compass students and achieve parity. This is addressed in the Projections section.

Library

The Morton R. Godine Library conducted the Measuring Information Service Outcomes (MISO) survey in 2010 and 2016. The MISO Survey is a web-based quantitative survey designed to measure how faculty, students, and staff view library and computing services in higher education. The results for overall satisfaction remained steady for undergraduate students, graduate students, and faculty members in 2010 and 2016. Overall satisfaction across the board was relatively strong with graduate students as the least satisfied constituency.

We were pleased to see that in 2016, 91% of faculty respondents were "satisfied" with library services. 90% of students were "satisfied" or "somewhat satisfied" with the range of services surveyed, except one: the physical comfort of the library. Research guides, e-book collections, and group study spaces were the next three lowest rated services; still they each received a 92 to 93% satisfaction rating. Circulation and course reserves received the highest ratings at 97% and 96% respectively.

Graduate students in the 2016 survey, who were more critical in overall satisfaction, were correspondingly less satisfied than undergraduate students with individual library resources and services. Even still, all data points illustrated, except two, received 85% "satisfied" or "somewhat satisfied" ratings. Our non-traditional library instruction sessions (using artists books, color resources from the archives, and graphic novels) were considered "satisfactory" or "somewhat satisfactory" by 83% of graduate student respondents. As for undergraduate students, physical comfort of the library received the lowest rating; meanwhile 25% of graduate students are "dissatisfied" or "somewhat dissatisfied" with the physical comfort of the library.

Faculty are remarkably positive about the library. Circulation services, reference and research help, research guides, and research instruction are considered "satisfactory" or "somewhat satisfactory" by 100% of the faculty who responded in 2016. Again, physical comfort of the

library received the lowest rating, at 83% for faculty.

Librarians are working with administration and facilities to upgrade and redesign aspects of the physical space beginning in summer of 2016. An updated report on the physical space was completed in January 2017.

General Education

Liberal Arts

Since 2005 Critical Studies (now Liberal Arts and History of Art departments) has worked to create substantive changes in curriculum and develop a more cohesive progression of requirements and electives. History of Art has developed a new survey course for first-year undergraduate students that equips them with a solid, shared foundation of knowledge and prepares them for a wide variety of electives. Meanwhile, Liberal Arts developed departmental learning goals, simultaneously realizing it lacked sufficient means to determine if students had met the goals. Thus the Liberal Arts chair and departmental curriculum committee worked closely with the All University Committee (AUC) and Curriculum Committee to develop an array of Summative Elective courses. Students will be required to take at least one Summative Elective in their junior or senior year. The Summative Elective requirement was adopted by MassArt through governance and Presidential approval in spring 2016.

In Summative Elective courses, students undertake research, or scholarship-enhanced creative work, treating a topic that individual students select themselves. The 400-level Summative Elective enables students to study a specialized topic of interest to them within one or more Liberal Arts disciplines. Courses may have a studio component and are conducted as seminar classes. Students will choose a Summative Elective Seminar with the expectation that they will actively search for a creative connection between the seminar subject and their previous studio and academic experiences, using the serendipity of the choice as a catalyst for new creative insight. The creation of this wider web of understanding will represent a culminating moment in the individual's creative quest. The research, interdisciplinary, communication, and literacy skills necessary for a Summative Elective enable Liberal Arts faculty to assess many of the departmental learning goals in the context of individual student development. This will, in turn, allow for more extensive appraisal of student achievement of the Liberal Arts learning goals and inform future curriculum development.

In addition, the Director of First-Year Writing, Jeanette Eberhardy, worked with Institutional Research to analyze the relationship between grades and exit exam essay results in the required first-year Written Communication course (now Thinking, Making, Writing) and student performance in second-year required Literary Traditions and History of Art (HART) courses. The purpose of the analysis was to determine need for additional writing supports to increase student achievement in writing-intensive courses in the first two years. The study population for this analysis consisted of 1178 students who took Written Communication between the fall 2010 and fall 2013 semesters. Statistically significant relationships were determined to exist between student achievement levels on the exit essay exam and subsequent grades in second-year writing-intensive courses.

Exit Exam Score	Mean 2nd-yr HART Grade	N	Std. Deviation
1-Highest	3.3909	237	.81633
2	3.1402	444	.90555
3	3.1168	101	.86730
4-Lowest	2.814	111	1.02479
Total	*3.1635*	*893*	*.90932*

This analysis appears to support the idea that students with the lowest essay scores would benefit from additional writing support in their second-year History of Art courses. As noted in the Projection section, planning is underway to determine the appropriate additional writing support, as well as changes to course curricula and instruction.

The Major Concentration

Student learning at MassArt most often manifests through making. Making in art and design occurs within a culture of achievement where the whole of a project or experience is paramount. Sometimes, when appropriate, parts are assessed as evidence of the quality of the whole. However, and more often, works must be understood not as evidence-based measurements but rather as complicated systems of goals, intents, purposes, techniques, materials, and craft. When faculty engage with students and their works, assessments must depend upon a depth and breadth of experience and expertise in dialog with the individual student aspirations, skills, and development. The critique and portfolio review reside at the center of this process of discernment, guidance, and judgment. This dialogic means of co-determining an assessment considers many elements holistically. It examines many perspectives (from other students, faculty, and professionals) and engages in extended questioning to develop a more unified perspective. The ultimate aim is helping students achieve the goals, standards, and intentions of their pursuits within a discipline or across disciplines.

The complexity and simultaneity of these goals resist clarity and specificity in written form. Nonetheless, faculty continue the struggle to codify these goals through a constant process of curriculum appraisal. They understand the need to communicate to students the essences of their education in art and design, and to an outside audience that the goals of an education in art and design are real and substantial. Technical skills must be learned along with attitudinal dispositions. Conceptual development must be learned along with craft and aesthetics. Individual purpose and drive must be learned within cultural and social contexts. Student development in these areas does not progress linearly nor in isolation. Our systems of assessment must account for this.

The synthesis of these goals has given rise to the specific methods for measuring achievement of the degree requirements. Besides ongoing and systematic critiques and reviews, these methods include self-evaluations; juried and/or public exhibitions (internal and external); public and peer criticism; criticism from other artists, designers, and professionals; and quizzes, exams, writings, presentations, and project evaluations. At all points along the way, these forms create an intersubjective reality. In attending to the myriad goals, purposes, forms, and perspectives, the result of the making takes on vivid and essential meanings, creating a clear understanding of how

and what students are learning. Faculty then synthesize these understandings to appraise the assumptions, structures, and conditions of the curricula.

Graduate Degree Programs

The M.Arch program earned the top, eight-year accreditation from the National Architecture Accrediting Board (NAAB) in 2016. In their report they stated:

> The team found the Master of Architecture program at the Massachusetts College of Art and Design (MassArt) to be a vibrant learning environment with energetic students and dedicated faculty. The interim dean, chair, program coordinator, faculty, and staff are excited about the architecture program and are highly invested in its future development. The clarity of the work displayed in the team room and the organization of the team room space and exhibit of work were greatly appreciated by the team.

Financial Aid Comparison 2010/11 and 2015/16

Faculty state that MassArt loses good and excellent graduate applicants to schools which provide better funding than MassArt does. Graduate programs are using two strategies to partially remedy this situation. First the programs have held tuition steady for the 4 years from 2013/14 to 2016/17. (Tuition increased 17% from $665 in 2010/11 to $780 in 2013/14). Second, in comparison to 2010/11 the programs have significantly increased scholarship funding.

Between 2010/11 and 2015/16 MassArt dramatically increased scholarship funding 231% from $87,000 to $288,785. While the average scholarship decreased 26% to an average of $3,610 per award, the number of students funded increased 560% from 10% to 63% of all students enrolled for 6 or more credits.

At the same time, the percentage of students who may have been eligible for student loans, US citizens and legal permanent residents enrolled for 6 or more credits, declined 18% from 75% to 61%, and loan amounts increased 7% from $22,450 to $23,932. External scholarships, including the Fulbright, also increased from $15,870 awarded to 4 students in 2010/11 to $81,857 awarded to 5 students in 2015/16.

Student diversity

Between 2010/11 and 2015/16 the number of ethnically diverse and international students increased, while number of white students decreased by 24%, and overall enrollment decreased by 38%. This resulted in a significant increase of ethically diverse and international students as a percentage of total enrollment. Ethnic diversity increased 77% (from 9.7% to 17.2%) while international students increased 92% (from 10.2% to 19.5%) in these years.

Integrity in the Award of Academic Credit

In 2012 MassArt moved to an online course catalog, because the demand for a printed catalog had declined, and the catalog information was not centralized in the Registrar's office. An

appraisal of the process of collecting and disseminating the information prompted the switch. The information and dissemination now resides with the Registrar, who oversees the process.

The Registrar and AVP for Academic Affairs proposed changes to the categorization of courses. They used information on the large number of courses that continued to be on the books without having gone through the governance process. In addition, our continued work on developing learning outcomes and assessment practices at the course level prompted proposed changes to the course proposal process and content. These proposals were adopted through the shared governance model by the President on November 16, 2014. These changes better insure the integrity in the award of academic credit.

The Academic Program Projection

The following items outline the commitments MassArt is making to preserve and enhance our strengths and address areas for improvement in the academic programs:

1. During the 2016-17 academic year, Academic Affairs will develop a plan for implementing cyclical program reviews, to begin in the 2017-18 academic year.

2. Building on the development of the MassArt Plan for a More Diverse, Inclusive, and Socially Just University and the demands negotiated with the Artists of Color Union student group, a Council on Diversity consisting of students, faculty, and staff was formed in the fall 2016 to hold MassArt accountable to the plan. There will also be a student government committee that works with the Council on Diversity to ensure ongoing communication and deliberation with the larger student body.

3. The Civic Engagement ad hoc committee began working with academic departments in the fall 2016 to flag courses that include civic learning and civic engagement. This provides students information for selecting courses and provides the Massachusetts Board of Higher Education with an inventory of our academic offerings. The inventory is being done as the first step by public colleges and universities in Massachusetts to achieve the goal of "Preparing Citizens: Providing Students with the knowledge, skills and values to be active, informed citizens," a major part of the larger Vision Project.

4. The Compass Program is expanding from a first-year program to a full, four-year program offering guidance and support. The expansion will be completed in 2018-19 and will serve approximately 80 students at full capacity.

5. The Liberal Arts department plans to assess the new Summative Elective courses in relation to the Liberal Arts learning goals as well as to the overall development of students towards the university-wide learning goals.

6. In 2016, MassArt embarked on a collaborative research pilot study on student learning through critiques. This Spencer Foundation study is through the School of the Art Institute of Chicago with Maryland Institute of Art, Rhode Island School of Design, California Collage of the Arts,

and California Institute of the Arts. The purpose of the research will provide evidence for more robust, longitudinal research into learning through critique over time.

7. The Library Renewal Project will move forward to the implementation phase.

5.a Students - (Admissions, Fall Term) Data First Form

Complete this form for each distinct student body identified by the institution (see Standard 5.1)

Credit Seeking Students Only - Including Continuing Education

	3 Years Prior	2 Years Prior	1 Year Prior	Current Year*	Goal (specify year)
Freshmen - Undergraduate	(Fall 2013)	(Fall 2014)	(Fall 2015)	(Fall 2016)	(Fall 2017)
Completed Applications	1403	1329	1273	1531	1540
Applications Accepted	980	981	908	1085	1090
Applicants Enrolled	367	328	293	374	377
% Accepted of Applied	69.9%	73.8%	71.3%	70.9%	70.8%
% Enrolled of Accepted	37.4%	33.4%	32.3%	34.5%	34.6%
Percent Change Year over Year					
Completed Applications	na	-5.3%	-4.2%	20.3%	<1%
Applications Accepted	na	0.1%	-7.4%	19.5%	<1%
Applicants Enrolled	na	-10.6%	-10.7%	27.6%	<1%
Average of statistical indicator of aptitude of enrollees: (define below) Weighted High School GPA	3.37	3.42	3.44	3.44	3.5

Average of Statistical Indicator of Aptitude of Enrollees: (Define Below)

	3 Years Prior	2 Years Prior	1 Year Prior	Current Year*	Goal (specify year)
Transfers - Undergraduate	(Fall 2013)	(Fall 2014)	(Fall 2015)	(Fall 2016)	(Fall 2017)
Completed Applications	361	331	319	300	300
Applications Accepted	232	214	172	199	199
Applicants Enrolled	127	124	90	96	96
% Accepted of Applied	64.3%	64.7%	53.9%	66.3%	66.3%
% Enrolled of Accepted	54.7%	57.9%	52.3%	48.2%	48.2%

	3 Years Prior	2 Years Prior	1 Year Prior	Current Year*	Goal (specify year)
Master's Degree	(Fall 2013)	(Fall 2014)	(Fall 2015)	(Fall 2016)	(Fall 2017)
	FT	FT	FT	FT	FT
Completed Applications	424	309	325	325	325
Applications Accepted	150	128	153	179	180
Applicants Enrolled	59	50	56	71	75
% Accepted of Applied	35.4%	41.4%	47.1%	55.1%	55.1%
% Enrolled of Accepted	39.3%	39.1%	36.6%	39.7%	41.7%

Please enter any explanatory notes in the box below.

MassArt uses multiple measures to evaluate applicants for admission, including weighted high school GPA, a

portfolio of artwork, high school course distribution, essay, teacher recommendations, and a resume of activities and accomplishments. Weighted GPA and portfolio are the most important factors in decisions to admit. Until this year we also used SAT or ACT scores, which were the least important factor in decisions; the college has become test optional as of the admissions cycle for Fall 2017. The admissions review process is holistic, and while scores or ratings are assigned to the factors considered, GPA is the only measure for which a valid and reliable average can be calculated. A summary academic rating is calculated for merit scholarship consideration after a decision to admit has been made, combining scores on all factors; since this formula has changed during the past three years, and will change again for next year when test scores are eliminated, an average score by year is not meaningful and is not reported here.

5.b Students - (Enrollment, Fall Term) Data First Form

Credit-Seeking Students Only - Including Continuing Education

	3 Years Prior	2 Years Prior	1 Year Prior	Current Year*	Goal (specify year)
Undergraduate	(FY 2014)	(FY2015)	(FY 2016)	(FY 2017)	(FY 2020)
First Year - Full-Time Headcount	465	419	357	432	440
Part-Time Headcount	5	4	7	5	5
Total Headcount	470	423	364	437	445
Total FTE	467	420	360	435	443
Second Year - Full-Time Headcount	394	424	416	360	425
Part-Time Headcount	16	8	8	12	20
Total Headcount	410	432	424	372	445
Total FTE	403	428	420	366	437
Third Year - Full-Time Headcount	402	391	397	405	425
Part-Time Headcount	25	21	14	7	20
Total Headcount	427	412	411	412	445
Total FTE	415	401	383	409	435
Fourth Year - Full-Time Headcount	414	393	375	368	420
Part-Time Headcount	49	41	69	56	50
Total Headcount	463	434	444	424	470
Total FTE	440	414	408	396	415
Unclassified - Full-Time Headcount	1	2	1	0	0
Part-Time Headcount	335	254	214	175	220
Total Headcount	336	256	215	175	220
Total FTE	84	68	54	41	55
Total Undergraduate Students					
Full-Time Headcount	1676	1629	1546	1565	1710
Part-Time Headcount	430	328	312	255	315
Total Headcount	2106	1957	1858	1820	2025
Total FTE	1809	1731	1625	1647	1785
% Change FTE Undergraduate	na	-4.3%	-6.1%	1.4%	8.4%

	3 Years Prior	2 Years Prior	1 Year Prior	Current Year*	Goal (specify year)
Graduate	(FY 2014)	(FY2015)	(FY 2016)	(FY 2017)	(FY 2020)
Full-Time Headcount	125	89	96	116	130
Part-Time Headcount	32	42	36	38	45

Total Headcount	157	131	132	154	175
Total FTE	133	114	118	132	150
% Change FTE Graduate	na	-14.3%	3.5%	11.9%	13.6%

	3 Years Prior	2 Years Prior	1 Year Prior	Current Year*	Next Year Forward (goal)
GRAND TOTAL	(FY 2014)	(FY2015)	(FY 2016)	(FY 2017)	(FY 2020)
Grand Total Headcount	2263	2088	1990	1974	2200
Grand Total FTE	1942	1845	1743	1779	1935
% Change Grand Total FTE	na	-5.0%	-5.5%	2.1%	8.8%

Please enter any explanatory notes in the box below.

The goals for undergraduate degree enrollment in FY2020 are based on targets from the Partnership Plan business model.
The goals for unclassified undergraduates and graduate programs are based on current enrollment levels, program planning, and recent enrollment trends.

5.c Students - (Financial Aid, Debt, and Developmental Courses) Data First Form

Where does the institution describe the students it seeks to serve?

http://massart.edu/mission-values

	(FY 2010)	(FY 2011)	(FY 2012)
Three-year Cohort Default Rate	5.4	9.3	8.3
Three-year Loan repayment rate		85.1	

(from College Scorecard)

	3 Years Prior	2 Years Prior	Most Recently Completed Year	Current Budget***	Goal (specify year)
Student Financial Aid	(FY2014)	(FY2015)	(FY 2016)	(FY 2017)	(FY 2018)
Total Federal Aid	16,612,575	15,699,161	13,662,674	13,944,314	14,560,000
Total Federal Aid - Grants	2,451,091	2,532,887	2,269,124	2,272,918	2,400,000
Total Federal Aid - Loans	14,002,916	13,012,525	11,243,068	11,511,396	12,000,000
Total Federal Aid - Work Study	158,568	153,749	150,482	160,000	160,000
Total State Aid	628,827	589,295	620,065	667,220	675,000
Total Institutional Aid	4,875,620	5,689,507	6,225,295	7,829,391	8,800,000
Total Institutional Aid - Grants	4,875,620	5,689,507	6,225,295	7,829,391	8,800,000
Total Institutional Aid - Loans	0	0	0	0	0
Total Private Aid	3,646,550	3,585,643	4,126,817	3,740,355	3,750,000
Total Private Aid - Grants	653,820	595,100	795,748	752,925	750,000
Total Private Aid - Loans	2,992,730	2,990,543	3,331,069	2,987,430	3,000,000
Student Debt					
Percent of students graduating with debt (include all students who graduated in this calculation)					
Undergraduates	76%	73%	78%		
Graduates	56%	65%	57%		
First professional students					
Student Debt					
Average amount of debt for students leaving the institution with a degree					
Undergraduates	29,193	33,350	30,463		
Graduates	57,925	56,003	54,246		
First professional students					
Average amount of debt for students leaving the institution without a degree					

Undergraduates					
Graduates	32,433	0	28,270		
First professional students					
Percent of First-year students in Developmental Courses (courses for which no credit toward a degree is granted)					
English as a Second/Other Language	0%	0%	0%	0%	0%
English (reading, writing, communication skills)	0%	0%	0%	0%	0%
Math	0%	0%	0%	0%	0%
Other	0%	0%	0%	0%	0%

Please enter any explanatory notes in the box below

5.d Students - (Student Diversity) Data First Form

Complete this form for each distinct student body identified by the institution (see Standard 5.1) For each type of diversity important to your institution (e.g., gender, race/ethnicity, first generation status, Pell eligibility), provide information on student admissions and enrollment below. Use current year data.

Undergraduate Admissions information	Completed Applications	Applicants Accepted	Applicants Enrolled
Category of Students (e.g., male/female); add more rows as needed			
ALANA	402	271	98
Male	417	255	92
Female	1062	807	278
Pell Eligible	*	332	145
International	198	134	19

Graduate Admissions information	Completed Applications	Applicants Accepted	Applicants Enrolled
Category of Students (e.g., male/female); add more rows as needed			
ALANA	49	29	10
Male	111	67	30
Female	210	117	45
International	127	56	23

Undergraduate Enrollment information	Full-time Students	Part-time Students	Total Headcount	FTE	Headcount Goal (FY2020)
Category of Students (e.g., male/female); add more rows as needed					
ALANA	368	12	380	363	480
Male	441	29	470	442	545
Female	1102	60	1162	1109	1260
Pell Elibible	479	20	499	491	540
International	76	3	79	78	90

Graduate Enrollment information	Full-time Students	Part-time Students	Total Headcount	FTE	Headcount Goal (specify year)
Category of Students (e.g., male/female); add more rows as needed					
ALANA	14	3	17	17	20
Male	37	4	41	45	50
Female	64	23	87	84	100
International	33	3	36	41	45

Please enter any explanatory notes in the box below

*Note: We don't collect FAFSA information to determine Pell Eligibility until an applicant is accepted.

STANDARD FIVE

Students Description

Every student at MassArt has access to the Academic Policies and Community Standards online. The first statement of Academic Policies states, "Each student enrolled at Massachusetts College of Art and Design is subject to the rules and regulations published on the MassArt web site. These rules and regulations are updated as necessary." Likewise, every matriculating student must meet the program learning goals, and every student enrolled in a course must meet the criteria for passing outlined by learning outcomes.

Admissions

Standards that describe the characteristics of students that we seek to serve are described online for undergraduate students in the admissions section, for specific graduate programs within the graduate admissions section, and the certificate programs section. Admissions works closely with the Academic Resource Center, Office of Civil Rights and Diversity, and Academic Affairs to ensure programs and services match the students we describe that we seek. The portfolio and essay/statement of purpose requirements provide the most insight into the students we seek to serve.

For undergraduate applications, we require the following:

Essay: The application essay gives you an opportunity to express yourself in words and gives the Admissions Committee more insight into who you are as an individual. Please answer one of the following questions, and provide a statement of at least 500 words:

1. Some students have a background, identity, interest, or talent that is so meaningful they believe their application would be incomplete without it. If this sounds like you, then please share your story.
2. The lessons we take from failure can be fundamental to later success. Recount an incident or time when you experienced failure. How did it affect you, and what did you learn from the experience?
3. Reflect on a time when you challenged a belief or idea. What prompted you to act? Would you make the same decision again?
4. Describe a problem you've solved or a problem you'd like to solve. It can be an intellectual challenge, a research query, an ethical dilemma - anything that is of personal importance, no matter the scale. Explain its significance to you and what steps you took or could be taken to identify a solution.
5. Discuss an accomplishment or event, formal or informal that marked your transition from childhood to adulthood within your culture, community, or family.

Portfolio: Submit a selection of 15-20 examples of your strongest and most recent artwork, reflecting your interests, skills, and willingness to explore, experiment, and express yourself. Your portfolio may concentrate on a single medium or may show a variety of media. We encourage you to include work representing a sustained interest and/or development over time.

Admissions decisions for first-time freshmen place the greatest weight on high school GPA and the quality of the portfolio.

For freshman entering in 2015:

Average weighted GPA: 3.44
Average combined SAT: 1642
National average SAT: 1490
97% met all freshman requirements (GPA, SAT, academic units)
87% had GPA of 3.0 or higher
12% met the GPA/SAT sliding scale standard
2.51 was the lowest high school GPA reported

Transfer Students average college GPA was 3.27 and 43% had a college GPA of 3.5 or above.

In Fall 2015, MassArt ranked 4th in our AICAD peer group for admissions selectivity, accepting 70% of completed undergraduate applications. The most selective college in the group was California Institute of the Arts, with a reported acceptance rate of 28%; the least selective was the College for Creative Studies, at 98%. The median acceptance rate was 74%.

For graduate applications, we require the following:

Statement of Purpose: A one- to two-page statement of purpose should address your reasons for applying to MassArt, your choice of a specific discipline, and the direction of future work. You also may want to comment on recent developments that support your decision to apply.

Resume: Your resume should list professional accomplishments, including exhibitions, awards, or other activities that convey a sense of your commitment to a career in the arts.

Portfolios of MFA applicants are expected to demonstrate an in-depth commitment to the visual arts. For 2D Fine Arts, 3D Fine Arts, and Photography applicants, 20 to 25 reproductions of recent work should be submitted that relate to the concentration to which you are applying. Faculty who review the portfolios look for a personal direction and potential for further growth. (Design areas have other, specific requirements.)

Out-of-State Students

In addition, MassArt must, under the Partnership Agreement with the Commonwealth, enroll at least 60% of its undergraduate students from Massachusetts residents. We have been able to accomplish this standard. However, we made a commitment in the 2010-13 Strategic Plan extension to increase out-of-state to 33%. The basis for this goal was the recognition for the need of additional tuition retention revenues. As noted in the 2016 Performance Report, MassArt did increase the out-of-state percentage of undergraduate students from 29% in AY2010-11 to 33% in AY2015-16.

ENROLLMENT IN THE BFA DEGREE PROGRAM

	MASSACHUSETTS		NEW ENGLAND		OUTSIDE NEW ENGLAND		TOTAL	
	Fall	Annual	Fall	Annual	Fall	Annual	Fall	Annual
2008-2009	1131	1198	284	296	184	190	1599	1684
2009-2010	1190	1241	311	313	189	200	1690	1754
2010-2011	1239	1263	321	323	193	195	1753	1781
2011-2012	1244	1277	329	330	196	192	1769	1799
2012-2013	1222	1273	319	326	188	192	1729	1791
2013-2014	1198	1233	343	338	231	233	1772	1819
2014-2015	1132	1174	316	323	253	255	1701	1752
2015-2016	1100	1138	301	309	245	261	1646	1708

All prospective students have easy access to Admissions policies, process and procedures by visiting the admission portion of the MassArt website. MassArt follows legislation regarding equal education opportunity and states this policy online in the admissions section.

The standards for admission at each level ensure that student qualifications are compatible with MassArt learning goals and mission. A major goal outlined in the last Strategic Plan for 2015-2020 was to implement a comprehensive, strategic enrollment management plan for all educational programs. In July of 2015, MassArt reorganized its Admissions efforts and hired a Dean of Admissions and Enrollment Management who is tasked with aligning the university's recruitment efforts with the mission.

Admitted students with lower portfolio scores are invited to attend the pre-semester drawing course to better prepare for the Studio Foundation courses. Admitted students demonstrating a cluster of criteria found to put them at high risk for non-retention (i.e., first generation, lower SAT scores, low SES, urban high school) are invited to participate in the Compass program. This support service helps students who meet MassArt admissions criteria and come from underserved (or historically underserved) communities. Compass provides academic advising and mentoring to empower these students to transition more successfully from high school to College, addressing academic and non-academic expectations within the network of student support services. (See Standard Four Appraisal for data on Compass student graduation success (pp. 47-48).)

Admission to MassArt is competitive. Admissions decisions consider first the standards put forth by the Massachusetts Board of Higher Education (the rigor of the high school or undergraduate curriculum and student performance on standardized tests). Second, admissions staff make a comprehensive evaluation of a student's artistic talent through a review of a submitted portfolio. This portion of the application must demonstrate the basic competencies needed for the rigors of MassArt's Studio Foundation year. In addition, personal accomplishments, chosen activities throughout high school, leadership and volunteer experience, and strength of writing are also considered. Students that are non-native speakers of English must submit additional test scores (TOEFL or IELTS) to demonstrate language proficiency.

The Academic Resource Center (ARC) addresses the needs of all MassArt students, regardless of differing background or ability, to help them maximize academic success. The ARC helps students to identify their strengths, manage their vulnerabilities, formulate academic study plans, and develop the skills in literacy, self-advocacy, technology, and communication necessary to achieve their artistic vision. Consultations are also available to faculty and staff working directly with, or on behalf of, MassArt students. All services offered through the ARC are free to MassArt students enrolled in a graduate, undergraduate, or certificate program.

MassArt's ability to admit students who can be successful in our programs is evidenced by our outstanding first-year to second-year retention rates and our six-year graduation rates.

First-year to second-year retention:
- 2015: 92%
- 2014: 89%
- 2013: 84%

6 year graduation rate (Entering Cohort year):
- 2015: 72% (entering 2009)
- 2014: 70% (entering 2008)
- 2013: 73% (entering 2007)

In 2014, Institutional Research studied the retention rates for year 2003-2010. The three goals of the study were to calculate the number and percentage of non-complete and graduated students for the first-time freshman cohorts for years 2003-2010; to identify factors that may impact students' likelihood of not completing their degree at MassArt; and to calculate the average time it takes MassArt students to complete an undergraduate degree. The findings justified our recent expansion of the Compass program for students with multiple factors signifying higher risk of non-completion, as well as the 2012 consolidation of Academic Advising, Writing Center, and Disability Services into the Academic Resource Center (ARC). The Compass program was also moved from the Studio Foundation department to the ARC. This consolidation enables multiple support services to work in collaboration on students' needs.

Student Services and Co-Curricular Experiences

The Academic Resource Center employs three full-time academic advisors who work in close collaboration with faculty advisors to ensure that students are selecting appropriate courses to graduate on time. Academic advisors meet with students who fail or withdraw from courses to ensure that they have a plan to retake courses and remain on track for graduation. In many cases, these students are referred to tutors and coaches within the Academic Resource Center, who provide on-going support.

In addition, international students admitted to MassArt may require particular attention critical to their success. The International Education Center (IEC) supports and advises incoming and current F-1 international students on immigration. IEC staff work with other administrative offices to ensure international students are getting the support they need. They organize a two-day orientation specifically for international students and run cultural adjustment programming throughout the year.

Students receive information about programming and services through a variety of means. Orientation provides an overview, syllabi include support service contact information, and flyers, email blasts, online events calendar, posters, and social media regularly update students on opportunities and programs.

MassArt participates in several surveys on a regular basis. National Survey on Student Engagement (NSSE) is administered every three years. The results of the survey are presented to faculty and staff. Changes are made to programs based on the information received (see 8.3 (p. 96)). MassArt also participates in the Healthy Minds Survey. The results of this survey help to inform the work of our Counseling and Wellness Office.

Student Affairs provides numerous co-curricular programs, giving students the opportunity to engage in fundamental learning experiences outside the formal setting of an academic classroom. These programs include new student orientation, student leadership, health and wellness, personal development, and artistic social and civic responsibility. To measure these rich learning opportunities, each department within Student Affairs has established student learning outcomes and assesses their progress in meeting these outcomes. These competencies and skills help to enhance and guide the students in their academic endeavors. Our co-curricular programs are assessed on an annual basis. For example, Student Affairs surveyed first year students and new international students on their respective orientations to assess student learning and program effectiveness.

First time freshman orientation results (2014, partial):

One goal set by Student Development was to understand whether information shared during Orientation was retained. Students were asked several questions (10 weeks after Orientation) to determine level of retention.

In part, because of Orientation:

- 68% of student respondents recalled two (2) strategies that would reduce negative consequences related to alcohol use.
- 45% of student respondents recalled several expectations related to the Studio Foundation Program.
- 58% of student respondents recalled three (3) points discussed with their faculty advisor.
- 69% of student respondents articulated why bullying is unacceptable at MassArt.
- 56% of student respondents identified two (2) ways in which they would get Involved (outside of the classroom).
- 83% of student respondents retained two (2) things they learned from their Primer.
- 86% of student respondents identified three (3) resources MassArt provides to keep students safe
- 64% of student respondents recalled two (2) services that MassArt provides to aid in academic success.

In all cases, a higher percentage of students have learned each of the above since Orientation. For

example, 64% of students
recalled two (2) services that MassArt provides to aid in academic success. Since Orientation, 76% have learned about those
services.

Changes enacted based on the findings included adding mental illness sensitivity training; rearranging days one and four schedules to increase participation; and revise some workshops to create more engaging learning experiences.

New international student orientation results (2015, partial):

Information

- At least 85% of students agreed or strongly agreed that the information was accessible (100%), timely
  (90%) or clear (85%).
- One student suggests including International students who are US citizens and schedule of time/location
  should have been sent earlier.

Pre-arrival online mentor program

- One first year student did not participate in program. One transfer foundation student participated, three
  graduate students and 1 exchange student participated (or answered the question)
- All students except for one graduate student who participated in the program agreed or strongly agreed that
  the pre-arrival online mentor program was an effective way to begin orientation at MassArt.
  Check-In Process (14 responses)
- 93% of students agreed or strongly agreed that the check-in process was well-organized
- 100% agreed or strongly agreed that staff were helpful and that the Global Mentors were accessible

Utilization of Global Mentors
Check-In (25 responses)

- 9 students were able to provide two ways in which they utilized the global mentors during check-in.
  However, all students were able to at least offer one way in which they utilized the Global Mentors during
  check-in. Most students asked questions (nonspecific), talked about classes/registration, acclimation to the
  city, ID card activation, and introduction/welcoming.

Questions (13 responses)

- 93% of students agreed or strongly agreed that GM were able to answer questions that assisted in their
  ability to understand MassArt,
- 93% believed running errands was helpful
- All students were able to provide two ways in which the GM assisted in their Orientation. Examples
  included: directions, class registration, shopping/grocery stores, campus life.
- Since the close of the survey, 39% of students have utilized their GM. Of those, 60% were freshman or
  transfer foundation.

Welcome and Ice-Breaker (14 responses)

- 93% of students either agreed or strongly agreed that the ice-breaker and welcome helped individuals to feel more at ease in their surroundings at IO, allowed for meeting other students, and to begin forming friendships. Only one student indicated that this was not accomplished.

The institution offers an array of student services. The Counseling and Wellness Center (CWC) provides students with goal focused, individual counseling, mandated alcohol and other drugs education sessions, outreach services, and health and wellness programs. There is no student fee for these services. Consultation to faculty and staff regarding students of concern is also provided on an as-needed basis. Students are seen within a few days of requesting an appointment or sooner if there is an urgent need. The director is available after hours by telephone through Public Safety for any mental health emergency situations that may arise regarding MassArt students. The utilization rate of counseling is higher than average with a consistent rate of approximately 30% of graduating seniors coming into the CWC at some point during their years at MassArt. In 2014 MassArt began a four-year partnership with the Jed Foundation Campus Matters Program. This is a nationwide initiative designed to guide schools through a collaborative process of comprehensive systems, program, and policy development.

The CWC recognizes that evaluating its services effectiveness is the next step in development. To that end, The Counseling and Wellness Center will be using the Counseling Center Assessment of Psychological Symptoms (CCAPS), starting in the fall of 2017. This is an assessment measure provided by the Center for Collegiate Mental Health (CCMH), which is located at Counseling and Psychological Services at Penn State University. CCMH is an international Practice-Research-Network that brings together clinical work, research, and technology. CCMH collects data through routine clinical practice from over 400 college and university counseling centers internationally.

CCAPS is a 34-item instrument with seven distinct sub-scales that are related to psychological symptoms and distress in college students, and incorporates the distress index. The CCAPS-34 takes approximately 2-3 minutes to complete, can be used as a brief assessment instrument at any point in treatment and, due to its brevity can be used for repeated measurements of clients at every session or a specific interval. The seven CCAPS-34 sub-scales are: Depression; Generalized Anxiety; Social Anxiety; Academic Distress; Eating Disorders; Eating Concerns;

Hostility; Alcohol Use. The use of CCAPS will provide the CWC a means not only to better track individual client development but do much needed appraisals of our services overall and to targeted groups.

The Assessment and Care Team (ACT) is a behavioral intervention team committed to providing a systematic and visible process to assist MassArt in the rapid and accurate identification of students-at-risk. Comprised of key representatives from student development, counseling and wellness, academic affairs, and public safety, this interdisciplinary group is committed to increased sharing and synthesis of information across disciplines in order to identify potentially dangerous or at-risk students and to develop a coordinated planned response for intervention.

Besides the academic advising and support services described in (5.7 (pp. 57-8)), Career Development works to connect MassArt talent to the creative economy through internships, job listings, career counseling, resume critiques as well as workshops and events including the annual Job/Internship Fair. Student attendance at the fair for 2016 increased to 493 compared to 349 students in 2015 and 282 in 2014. A total of 46 creative organizations from Massachusetts attended compared to 34 in 2015. Also, MassArt students, alumni, and faculty are invited to join the online MassArt Portfolios to showcase work and be discovered by potential clients, recruiters and creative enthusiasts. The site is managed by Career Development.

The Academic Resource Center and Student Development maintain pages on the College's website which outlines the range of support services available to students including advising, writing assistance, success coaching, and support for students with disabilities and information for off campus/commuter resources, student activities, partnerships with ProArts and the Colleges of the Fenway and on campus housing options. In addition, students are provided with information about these services at Orientation and at various outreach opportunities throughout the year.

The department of Transition and Leadership programs hosts a one-day Upperclass Transfer Orientation program, a one-day Family Orientation program and a four day New Student Orientation program each fall and an additional Transfer Orientation program each January. These programs provide incoming students with the knowledge they need about campus resources, the academic curriculum and co-curricular opportunities that will help them to remain at the institution and to be successful during their time here.

The Student Activities and Programs office organizes a Student Involvement Fair primarily to all new students, but is open to all students to offer information on how to get involved on campus and in the community.

MassArt's Center for Art and Community Partnerships (CACP), housed in Academic Affairs, is a part of all new student and transfer orientations, Student Involvement Fairs, and Accepted Students Days. CACP's mission is to cultivate innovative, sustainable relationships with the broader community to explore and expand the relevance of art and design in public life. CACP offers student employment opportunities in a wide array of community-based organizations. All students working in Federal Work Study jobs off campus work through CACP.

All services, in accordance with our mission and purposes, adheres to equal opportunity and strives for goals of increased diversity. This is evidenced by the overarching State Universities' "Equal Opportunity, Diversity, and Affirmative Action Plan" and MassArt's three-year "Plan for a More Diverse, Inclusive, and Socially Just University." Assisting and leading our accountability in these areas is our Director of Civil Rights Compliance and Diversity. As part of MassArt's plan, this office added an Assistant Director and Administrative Assistant in 2016.

Determining financial awards is a two step process. In the first step, scholarships are managed by the admissions office and students are considered for merit scholarships based upon a thorough review of their admission applications. Several factors are evaluated including academic performance in the classroom, standardized tests, art portfolio, written statements from the student, and references. Three tiers of merit scholarships are offered based on student state residency because of set tuition for Massachusetts, New England, and all other states and countries. Online resources are available to students.

MassArt publishes information in print and online about the total cost of education and net price, including the availability of financial aid and the typical length of study. The expected amount of student debt upon graduation and the institution's cohort default and loan repayment rates are published to help students and prospective students make informed decisions.

The Student Government Association (SGA) currently has 50 recognized student organizations that plan events and trips open to the entire student body. SGA also helps to fund travel to academic conferences for students. There are approximately 100 students who form SGA's Full Council as representatives of the student organizations and six students serving in Executive Board positions. The department coordinates a centralized student leadership selection process, which encompasses 25 leadership positions across 11 departments. Approximately 100 students per year are hired as student leaders on campus.

The MassArt Activities Council (MAC Board) consists of ten students who plan and implement events, trips, and educational and recreational programs for the entire MassArt student body. The Student Galleries Managers manage four galleries offering students an opportunity to share student artwork with the MassArt community and the public. The novice experienced exhibitor alike gain valuable experience from exhibiting in the student galleries. Students are encouraged to take advantage of exhibition opportunities to gain exposure and skills necessary for professional life. Student exhibitors artwork is juried. Two Campus Center Student Managers oversee the Information Desk in Kennedy, the hub of campus life information, supported by a staff of eight. Five Volunteer Coordinators receive and develop volunteer opportunities within the surrounding community, including painting murals at local hospitals, developing after-school programs at childcare centers, working with animals at the MSPCA, gathering MassArt students to participate in benefit walks. The Off-Campus Exhibitions team installs juried student and alumni artwork in government buildings such as the Board of Higher Education, Secretary of Education's Office, Inspector General's Office, and Boston City Hall.

In addition, the MAC office helps to guide MassArt Veterans through the College's support systems. The Board created the first MassArt Veterans' Lounge as a safe and inviting space and

opened its doors to all COF Veterans. In the lounge, servicemen and women can form friendships with their peers and experience the MAC Board office as a welcoming resource that directs them to the appropriate sources for achieving their academic, financial, and wellness goals.

Student Leadership at MassArt is also supported through the visible community-wide recognition of student leadership across campus. Each academic year students are nominated, awarded, and recognized through various Student Leadership Awards including:

- Emerging Leader Award
- Leader of the Year Award
- Unsung Hero Award
- Diversity and Social Justice Award
- SGA Organization of the Year Award
- Continuous Service Award; and
- SGA sponsored Service Awards

These awards reflect myriad student qualities, including initiative, motivation, impressive organizational and time management skills, relationship building, empowerment, leadership ideals of collaboration and social justice, and living the MassArt mission. In addition to these awards, MassArt nominates one student each year for the "29 Who Shine" award, given to 29 outstanding student graduates from the Commonwealth of Massachusetts' public higher education system. Each honoree is nominated by a faculty or staff member, and chosen by a University awards committee. Each "29 Who Shine" recipient shows exceptional promise as a future leader in civic affairs. MassArt also recognizes and names one "Newman Civic Fellow" annually through National Campus Compact. The Newman Civic Fellowship honors an inspiring student leader who has demonstrated an investment in finding solutions for societal challenges through service, research, and/or advocacy.

Student Activities and Programs offers all students Division III Varsity athletic opportunities through the College's partnership with the ProArts Consortium, specifically Emerson College. In addition, a wide range of intramural sports are offered for all students through our membership in the Colleges of the Fenway (COF) Consortium. We also offer students cardio, weight training, and group exercise classes at Wentworth Institute of Technology's Schumann Fitness Center. Through its Performing Arts program, the COF offers the Dance Team, which features ballet, tap, hip-hop, contemporary, and jazz. In addition, through the Student Government Association, students created a co-ed club basketball team called the Masstadons. The team practices at a local community center and primarily competes against AICAD schools, specifically, RISD, the New School, and Cooper Union. They developed an annual basketball tournament, now in its third year, called the Northeast Art School Basketball Invitational (NASBI). All programs are co-ed.

Student Development continues to remain grounded in best practices and trends through professional development hosted on campus and through attendance at conferences. As a division we meet four to six times each year to delve into issues. The topics have ranged from unconscious bias training and gender identity to assessment and strategic planning. Our summer

meetings, one in June and another in August, are designed to debrief and assess the recently completed academic year and prepare for the next. In July of 2010, the National Association for Student Personnel Administrators (NASPA) and the Association of College Personnel Administrators (ACPA) worked together to create a set of professional competencies for student affairs professionals. We strive to ensure staff are meeting these competencies. In addition, functional area assessment and evaluation use the CAS standards to ensure that we are meeting the standards set forth. On average, staff members attend at least one regional event and one national event each year (subject to budget restraints).

The Code of Conduct updates reflect best practices indicated by the field of Higher Education on administering standards of student conduct process and principles. Consistent with the institution's commitment to addressing policies under Title IX of the Education Amendments of 1972, the procedures of the community standards (conduct outside of Title IX) will be adjudicated similarly. Effective June 2016, the process has moved from the traditional Administrative Hearing Process to the Investigatory model. Best practices suggest that moving to an Investigatory model benefits the student and the institution. According to the Department of Higher Education, at minimum, the Code of Conduct must be updated every three years and approved by the Board of Trustees. MassArt follows this process and seeks input and approval from students. Prior to matriculating, all students must electronically acknowledge that they have read and understand the code of conduct.

Policies regarding permanent academic records of students are thoroughly described and publicly available online on the Confidentiality of Student Records page.

Student services conduct regular and systematic evaluations as described in 5.8 (pp. 58-60) and 5.17 (pp. 63-64). Examples of specific programming that conducts ongoing assessments includes the following areas:

- Career Services
- Family Orientation
- Housing and Residence Life - Student Conduct
- International Student Orientation
- New Student Orientation

These area assessment outcomes are described in the in the Standard Five Appraisal. Details of the assessments can be found through the above links. For example, and in brief, Career Services worked with Academic Affairs to conduct a survey of undergraduate students regarding their perceived preparedness for freelance work, entrepreneurship, and creative careers. Approximately 23% of students took part. Standout statistics included the following:

- 53% of respondents feel unprepared or very unprepared for freelance work
- 67% of respondents feel unprepared or very unprepared for entrepreneurship

From the survey and analysis a working group formed under leadership of the Provost. This working group is engaging with faculty, staff, students, alumni, and corporate advisors to develop a proposal for curricular and co-curricular changes to address the challenges faced by

our students. Considerations include linking with current business courses at other Colleges of the Fenway, developing our own business courses, creating online and workshop resources, and developing mentorship programs.

Students Appraisal

Admissions

Based on an appraisal of the last five years of admissions data, several strategies have been developed to continue trends that enable MassArt to recruit a student body that represents a diverse population of a variety of backgrounds with the preparation needed to likely succeed and achieve at MassArt. These strategies include:

- Increase outreach to both guidance counselors and art teachers.
- Increase outreach to those counselors who we may not be able to invite to campus.
- Increase outreach to those students who we may not be able to visit campus and international students living in the U.S.
- Partnership with Marketing for visibility campaign.
- Historically, transfers make up about ¼ of MassArt's population. More difficult to recruit than first time students, we need to think of other ways to reach them, with the goal of increasing our transfer apps and enrollment.
- A more robust and consistent relationship is needed between Admissions and Alumni Relations so that more alumni can be engaged in the recruitment and yield process.
- Become a member of the The Common Application.
- Become "test optional" and not require SAT scores for admissions without changing other criteria.

These strategies are having a significant impact on applications to date (January 12, 2017):

Type of UG Application	**Fall 2014**	**Fall 2015**	**Fall 2016**	**Fall 2017**	**%Difference F17 v. F16**	**%Difference f17 v. F15**
Early Action	395	296	593	926	56.2%	212.8%
Regular Decision	1347	1233	1453	2472	70.1%	100.5%
Unknown Decision Type	357	375	255	50	-80.4%	-86.7%
Total	**2099**	**1904**	**2301**	**34448**	**49.8%**	**81.1%**

Student Services and Co-Curricular Experiences

Civic Engagement

As described in the Standard Four Appraisal, MassArt expects graduates to work for the well-being of society as part of their creative lives, and this happens at MassArt through combined curricular and co-curricular initiatives. In spring of 2011, the Division of Student Development

surveyed students about their civic engagement activities and experiences. This study was the fourth and final survey in a series that began in the fall of 2010. Most of the service work done by our students (32% of those who participated in the survey) was focused on Arts and Culture. The second highest focus (9% of those who participated in the survey) was in Youth Development. In addition, in 2008 NSSE reported that 44% of students participate in community service by the time they are seniors. Results from the 2011 NSSE report indicated the same percentage. One key finding is that MassArt students have a heightened awareness of civic engagement demonstrated through:

- Social Engagement - MassArt students are concerned with social concerns/issues. 63% discuss these issues at least weekly with family and friends while 27% of this group does it on a daily basis. Over half of the respondents are at least slightly active in a social/advocacy issues; 8% are very active.

- Diversity -When asked about participation in volunteer or service projects affiliated with MassArt, 70% of students "somewhat agreed" and "strongly agreed" that such experiences helped them to learn about people with different backgrounds. Furthermore, 76% "strongly agree" that being able to interact with individuals with different backgrounds and perspectives will help them after college.

- Student Elections: At MassArt, significantly more students participate in campus elections than their peers at AICAD institutions.

- Skill Development: 59% of student respondents "agree" and "strongly agree" that an engagement experience has taught them to work collaboratively with others. In terms of transferrable skills, these experiences led 48% to "agree" or "strongly agree" that these opportunities provided them with real life experiences for the skills they have learned in the classroom. One student's reflections of his community engagement experiences reveal his appreciation for having been exposed to a community he never knew existed:

  "In being with sparc!, I've received a hands on view of what it means to be a neighbor. It is more than just occupying the same general area. There is a strong sense of togetherness that extends far beyond the street names, and city blocks. I've been able to work with sparc! all over Boston including Roxbury, Boston's South End, Dorchester, Jamaica Plain, Mission Hill, among others. In getting to know these neighbors so intimately, it has given me a stronger sense of being a part of this great city, and not just living in it."

Again, this qualitative data is not statistically significant yet it gives a small lens into the civic engagement activity of our students. Based on the responses to the survey, it seems important that MassArt continue to offer opportunities for civic engagement.

In 2004 the Center for Art and Community Partnerships was created at MassArt. Intended as the primary vehicle for developing and sustaining art-based community partnerships, CACP became an umbrella for existing community programs as well as the agency for creating new partnerships. Today, the mission of CACP continues: to cultivate innovative, sustainable

relationships with the broader community to explore and expand the relevance of art in public life. Presently, the College contributes to CACP one full-time dedicated Director, one full-time Program Coordinator, and one half-time administrative assistant; these are institutionalized, benefited, union positions. CACP remains in Academic Affairs, with the Director reporting to the Provost and Senior Vice President of Academic Affairs. In 2011, CACP moved to a larger, central location in the newly renovated Kennedy Building, near Student Development and the Student Life Gallery. The CACP operating budget remains the same since the last classification, while grant funding has increased significantly.

CACP has become a focal point and an outgrowth of MassArt's longstanding history of community engagement; however, it is not the only infrastructure with efforts dedicated to community engagement. Other areas of the College have historically been involved in community engagement efforts and continue to offer, build and expand programming. These include:

- The Bakalar & Paine Galleries, which comprise the largest free contemporary art space in New England. As part of the Galleries' Curatorial Programs Department, a robust Gallery Education Program is thriving and includes "Looking to Learn," a program that provides visual literacy skills for 4th through 12th graders and educators in Boston Public Schools. Additionally, Gallery Education offers "Family Day," twice-yearly, as a public, day-long interactive gallery event that engages visitors of all ages. In FY09, the position of Interim Director of Gallery Education was created. In the FY12, this position was institutionalized as the Assistant Director of the Bakalar and Paine Galleries / Curator of Education.

- Artward Bound (AB), launched in 2011, is a four-year college access program in the visual arts, to prepare youth in 9-12th grades with the artistic, academic, and life skills needed for admission to and success at an art/design college or other post-secondary institution. Artward Bound is part of MassArt's Youth Programs, which is housed in Professional and Continuing Education. AB's launch was preceded by a year of planning involving extensive cross-college participation including the President's Office.

- Like CACP, both Gallery Education (in Curatorial Programs) and Artward Bound (in PCE) are housed in Academic Affairs. All three of these departments have experienced growth and increased infrastructure since MassArt's last classification. Each sustains well-grounded partnerships both inside and outside the college through evaluation, documentation, and advocacy. Since FY12, the MA Department of Higher Education has supported all three of these innovative programs through the Vision Project Performance Incentive Fund under the key outcomes of "Closing the Achievement Gap" and "Preparing Citizens."

Student Leadership

Student Leadership at MassArt is also appraised and supported through the visible community-wide recognition of student leadership across campus. Each academic year students are nominated, awarded, and recognized through various Student Leadership Awards including:

Emerging Leader Award; Leader of the Year Award; Unsung Hero Award; Diversity and Social Justice Award; SGA Organization of the Year Award; Continuous Service Award; and SGA sponsored Service Awards. These awards reflect myriad student qualities, including initiative, motivation, impressive organizational and time management skills, relationship building, empowerment, leadership ideals of collaboration and social justice, and living the MassArt mission. In addition to these awards, MassArt nominates one student each year for the "29 Who Shine" award, given to 29 outstanding student graduates from the Commonwealth of Massachusetts' public higher education system. Each honoree is nominated by a faculty or staff member, and chosen by a University awards committee. Each "29 Who Shine" recipient shows exceptional promise as a future leader in civic affairs. MassArt also recognizes and names one "Newman Civic Fellow" annually through National Campus Compact. The Newman Civic Fellowship honors an inspiring student leader who has demonstrated an investment in finding solutions for societal challenges through service, research, and/or advocacy.

Colleges of the Fenway

Colleges of the Fenway is a collaborative effort of six neighboring Boston-based Colleges in the Fenway area. This collaboration was created to add value to student academic and social life while seeking innovative methods of investing in new services and containing the costs of higher education. Collectively, the Colleges represent more than 12,000 undergraduate students, (16.2% of the total Boston population of undergraduates attending four-year colleges), more than 700 full-time faculty, and 2,300 course offerings.

The six institutions that comprise the Colleges of the Fenway are part of the Longwood Medical and Academic (LMA) area of Boston, a densely populated 210-acre campus adjacent to the neighborhoods of the Fenway and Mission Hill and to the town of Brookline. The LMA has 40,000 employees, 18,200 students, and more than 2.2 million patient visits each year.

The Colleges of the Fenway are home to more than 12,000 undergraduate students and 6,500 graduate students. This represents 48.2% of Boston's four-year small College enrollment (defined enrollment < 4,600). With 2,868 faculty and staff employees, the Colleges of the Fenway accounts for 13% of the employees in Boston's higher education arena.

Each semester, more than 400 students cross-register for courses within the six COF schools. Courses include Public Health, Sign Language, Vocal Performance, A History of Boston, Strategies of War and Peace, Photography, and a new, specially developed Colleges of the Fenway course called Work and American Culture.

In addition to cross registration, joint activities for students include:

- Welcome Month activities on each campus
- Annual Block Party each fall
- COF Performing Arts
- Spring Weekend
- Comedians, movies, performers
- Joint Theatrical Productions

- Intramural Sports

Core programs of cross registration, faculty development workshops, joint purchasing, and joint student programs form the foundation of the COF. Colleges of the Fenway functions as a coordinating agency which identifies new opportunities for collaboration, provides organizational support and leadership to agreed upon initiatives, enhances communication between the members, and monitors and evaluates programs.

During the AY15016 COF conducted a student survey to appraise the impact of programs and services on students' experiences. Within the sample, 279 MassArt students participated. Notable results include the following items:

- 40% of MassArt respondents strongly agreed or agreed that opportunities offered through COF had an impact on their decision to attend MassArt
- Over 60% of respondents were aware of intramural sports, performing arts groups, museum programs, and open events on other campuses, with intramural sports at 83%
- 49% reported being involved in a student activity or program
- 35% strongly agreed or agreed that COF programs and activities enhance the social experience by through connections with students from other COF institutions
- 42% strongly agreed or agreed that they have felt part of a larger campus community due to the COF partnership

An example of students' written comments include:

> "Intramurals are a fun way to get involved outside of the "art school" community where a lot of the activities are geared towards "art" (which isn't a negative!). And the ability to cross register is a nice way to branch out."
>
> "Since I go to a specialized college, there aren't as many choices in terms of classes I can take. Being able to cross register and take out books from other libraries REALLY facilitates my access to resources and expands my choices. I'm really grateful for that."

Cross-registration for courses among the COF remains an issue, however.

Student Development

<u>Career Services:</u> Student concerns about the need for business skills courses in the curriculum resulted in a survey created by Student Development in December 2015. The survey was reviewed by the Student Government Association (SGA) and sent to the undergraduate student body in Spring 2016. Survey findings were presented to Academic Chairs and as a result a Business Curriculum Working Group was formed which includes the Senior Administration of Academic Affairs and selected Chairs from academic departments. A revised Liberal Arts course, Financial Literacy & Careers, was also developed and tested in Fall 2016. This course is a collaboration between the office of Career Development and the faculty instructor of Financial Literacy. The career development class sessions are influenced by Stanford University's "Designing Your Life" concepts created by Stanford University faculty Bill Burnett and Dave

Evans.

Family Orientation: The Office of Transition and Leadership Programs is committed to creating and developing programs to aid in the transition and retention of new first-year and transfer students to the College. Alongside that effort, the office provides a one day program for family members of incoming students to learn about the MassArt community. Several goals of the Family Orientation program include:

- A basic understanding of MassArt's academic expectations of the studio foundation curriculum.
- Be introduced to campus resources available to their student.
- Develop a connection to the community through interaction with fellow parents, current students, faculty and staff.

The most well-attended sessions occurred in the morning. However, when participants were asked which sessions were most beneficial, responses indicated there may be a correlation between what was determined to be beneficial and what was attended. The sessions with the highest attendance were the Welcome, Overview of First Year Academics, and the Student Panel. The sessions found to be most beneficial were the Overview of First Year Academics, Welcome Session, and Student Panel. Half of the families attending Orientation were able to meet the learning outcomes established. Scheduling move-in and Parent Orientation on separate days was a recommendation. Furthermore, in hindsight, parents would have liked to receive more information on dining services, academic supplies, services for students within the neighborhood (not just at the College) and services provided for academic concerns. Additionally, there is a need for greater discussion about laws and policies regarding educational records and other protected information.

Housing and Residence Life - Student Conduct: MassArt trusts that its students will make appropriate decisions. However, the College reserves the right to take disciplinary action against any student who engages in any activity on or off campus, at a college related function, or studying or traveling abroad with the College, which is inconsistent with the College's expectations of behavior or adversely reflects upon the reputation of MassArt. At the end of each year, Student Development conducts an assessment survey, which focuses on impact learning (both individual and community), values and priorities, and process (fair and equitable). Results informed staff regarding sanction impact on behavioral change, title IX process experiences, Peer Conduct Advisor utilization, and a change in process to allow for a more conversational and developmental approach with students.

International Student Orientation: The International Orientation aims to guide students at the beginning of their journey at MassArt with a program that opens doors to help them: feel welcome at MassArt; make connections with other students; learn about the services available at MassArt and meet the staff that provides them; learn about immigration rules; and begin their cultural adjustment. The new pre-arrival online mentor program was an effective way to begin orientation at MassArt. All students were able to demonstrate utilization of the Global Mentors All students participating in the assessment survey agreed that they felt more knowledgeable about the process of cultural adjustment after programs intentionally created to address topics of

adjustment. However, not many were able to demonstrate that learned knowledge. Furthermore, staff learned that a particular program "Immigration Station" was a helpful tool for opening discussion about culture shock. All but one student was able to demonstrate global awareness and individual growth.

New Student Orientation: Based on feedback from assessments of New Student and Family Orientation, changes were made to both programs in regards to the structure of the schedule and the topics covered in sessions to better meet the needs of both students and their families. More specifically, student participation tapered off after the conclusion of day two. Furthermore, a need to develop a greater opportunity for dialogue with students around mental illness and gender and sexuality was asked of the program. Finally, utilizing technology to create tours/virtual tours was desirable.

Community Standards: According to the Board of Higher Education, the MassArt Community Standards/Code of Conduct shall be reviewed at least every three years under the direction of the Chief Student Affairs Officer or their designee.

The recent Code of Conduct updates reflect best practices in the field of Higher Education. A primary purpose for the enforcement of such standards is to maintain and strengthen the ethical climate and to promote the academic integrity of our institution. The charge to revise and update such standards was conducted in a manner that protects the rights, health and safety of members of our community under the guidelines of both state and federal standards so that students may pursue their educational goals without undue interference while institution hold themselves accountable to due process.

Consistent with the institutions commitment to addressing policies under Title IX of the Education Amendments of 1972, the procedures of the community standards (conduct outside of Title IX) will be addressed similarly. We have moved from the traditional (and outdated) Administrative Hearing Process to the Investigatory model. Best practices suggest that moving to an Investigatory model benefits the student and institution.

The investigatory model is student centered. This process is developmental and less adversarial than the previous process. Many cases are resolved through conversation and mutual agreement where the student and the administrator are engaged in a holistic discussion. In this, the student's behavior is critically examined in a supportive relationship and the central goal of the process is to see what can be learned from the situation not a determination of guilt and the application of punishment. We have already witnessed a substantial decrease in the number of appeals comparing the first eight weeks of fall 2015 (n=4) to the first eight weeks of fall 2016 (n=0). Anecdotal Feedback:

- Staff
    - More paperwork for administrators
    - Meetings take longer but students are appreciative that, in most cases, it is resolved in one meeting
    - Feels less adversarial
- Students are

- Thinking about their impact on the community;
- More invested in the process
- Have really looked at the policies

One student who submitted a Community Impact Statement was thankful for the opportunity to share his thoughts and hear recommendations on how to demonstrate his ability to contribute positively to the MassArt Community.

Students Projection

MassArt believes that diversity - in background, status, culture, and viewpoint - is essential and vital to the campus community. The three-year MassArt Plan for a More Diverse, Inclusive and Socially Just University includes action steps and timeline to address the three goals:

Goal 1: Improve the Experience of ALANA Students

- Objectives

  Improve the connection to the MassArt community for ALANA students.
  Improve the connections among and between students.
  Improve relationships of ALANA students with their faculty and staff.

Goal 2: Improve and Enhance Instruction and Learning

- Objectives

  Enhance the inclusion of frameworks of diversity and inclusion in the curriculum.
  Improve faculty engagement with students.
  Improve and clarify the process of critique, especially across differences.

Goal 3**:** Recruit and Retain Diverse Students, Faculty and Staff

- Objectives

  Increase the number of full time faculty and staff of color and at levels of director and above.
  Assess the number of women in full time faculty and staff positions at levels of director and above.
  Recruit and retain students of color.

The Department of Housing and Residence Life also projects further development of its co-curricular programming that helps MassArt achieve these goals:

1. The Department of Housing and Residence Life continues to develop the Social Justice Seminar: a program that seeks to provide an opportunity for student leaders to exchange

divergent views and beliefs while sharing in a variety of exercises that contribute to the overall breadth and depth of diversity knowledge within our campus community.

2. Continue to incorporate national discussions into our event series. We anticipate an increased focus on racial topics on the College-wide level as we move into the 2016-17 academic year. It will be our charge to capitalize on those programs that are happening within the community and ensure that we're complementing those discussions within the residence halls.

3. Another key area is to focus on is the formation of a pre and post diversity test. When the series was initially conceived, the thought was to provide a post test after each and every enrichment event. An ever present issue within that was that the enrichment wouldn't hit all the various areas we were looking at, or, it would fail to address any of the topical areas we had hoped that it would. Shifting from an enrichment specific evaluation to an overall pre and post test will provide us with better ability to understand the longitudinal learning that occurs over the course of the series.

6.a Faculty - (Category and Rank; Academic Staff by Category, Fall Term) Data First Form

	3 Years Prior	2 Years Prior	1 Years Prior	Current Year
	(FY 2014)	(FY 2015)	(FY 2016)	(FY 2017)
Number of Faculty by category				
Full-time	101	105	114	116
Part-time	20	14	12	15
Adjunct	158	161	138	145
Clinical				
Research				
Visiting				
Other; specify below:				
Total	279	280	264	276

Percentage of Courses taught by full-time faculty

3 Years Prior	2 Years Prior	1 Years Prior	Current Year
(FY 2014)	(FY 2015)	(FY 2016)	(FY 2017)
54.6%	53.7%	58.4%	58%

	3 Years Prior	2 Years Prior	1 Years Prior	Current Year
	(FY 2014)	(FY 2015)	(FY 2016)	(FY 2017)
Number of Faculty by rank, if applicable				
Professor	79	71	74	74
Associate	21	21	22	22
Assistant	21	27	30	39
Instructor				
Other; specify below:				
Total	121	119	126	135

	3 Years Prior	2 Years Prior	1 Years Prior	Current Year
	(FY 2014)	(FY 2015)	(FY 2016)	(FY 2017)
Number of Academic Staff by category				
Librarians	5	5	5	6
Advisors	2	2	2	3
Instructional Designers				
Other; specify below:				
Total	7	7	7	9

Please enter any explanatory notes in the box below

6.b Faculty - (Highest Degrees and Teaching Assignments, Fall Term) Data First Form

	3 Years Prior		2 Years Prior		1 Year Prior		Current Year*		Next Year Forward (goal)	
Highest Degree Earned: Doctorate	(FY2014)		(FY2015)		(FY 2016)		(FY 2017)		(FY 2018)	
	FT	PT	FT	PT	FT	PT	FT	PT	FT	PT
Faculty - Professor	15		14	1	16		15		17	
Faculty - Associate	3		4		4	1	5	1	7	1
Faculty - Assistant	5		5		5		3	1	3	1
Faculty - Instructor										
Faculty - No rank										
Faculty - Other										
Total	23		23	1	25	1	23	2	27	2
Academic Staff - Librarians										
Academic Staff - Advisors										
Academic Staff - Inst. Designers										
Academic Staff - Other (specify)										

	3 Years Prior		2 Years Prior		1 Year Prior		Current Year*		Next Year Forward (goal)	
Highest Degree Earned: Master's	(FY 2014)		(FY2015)		(FY 2016)		(FY 2017)		(FY 2018)	
	FT	PT	FT	PT	FT	PT	FT	PT	FT	PT
Faculty - Professor	51	3	50	4	50	4	50	4	51	4
Faculty - Associate	14	2	13	1	14	1	14		14	
Faculty - Assistant	7	8	13	4	16	3	18	5	19	5
Faculty - Instructor										
Faculty - No rank										
Faculty - Other										
Total	72	13	76	9	80	8	82	9	84	9
Academic Staff - Librarians										
Academic Staff - Advisors										
Academic Staff - Inst. Designers										
Academic Staff - Other (specify)										

	3 Years Prior		2 Years Prior		1 Year Prior		Current Year*		Next Year Forward (goal)	
Highest Degree Earned: Bachelor's	(FY 2014)		(FY2015)		(FY 2016)		(FY 2017)		(FY 2018)	
	FT	PT	FT	PT	FT	PT	FT	PT	FT	PT
Faculty - Professor	1	2	2		4		4		4	
Faculty - Associate	2		3		2		2		2	
Faculty - Assistant	3	5	1	4	3	3	5	5	5	5
Faculty - Instructor										

Faculty - No rank										
Faculty - Other										
Total	6	7	6	4	9	3	11	5	11	5
Academic Staff - Librarians										
Academic Staff - Advisors										
Academic Staff - Inst. Designers										
Academic Staff - Other (specify)										

	3 Years Prior		**2 Years Prior**		**1 Year Prior**		**Current Year***		**Next Year Forward (goal)**	
Total Faculty	(FY 2014)		(FY2015)		(FY 2016)		(FY 2017)		(FY 2018)	
	FT	PT	FT	PT	FT	PT	FT	PT	FT	PT
Professor	67	4	66	15	70	5	69	4	60	4
Associate	19	2	20	1	20	2	21	1	26	1
Assistant	15	6	19	24	13		26	11	37	11
Instructor										
Other										
Total	101	12	105	24	114	20	116	16	123	16

	3 Years Prior		**2 Years Prior**		**1 Year Prior**		**Current Year***		**Next Year Forward (goal)**	
Fall Teaching Load, in credit hours	(FY 2014)		(FY2015)		(FY 2016)		(FY 2017)		(FY 2018)	
	FT	PT	FT	PT	FT	PT	FT	PT	FT	PT
Professor -Maximum	12	12	12	12	12	12	12	12	12	12
Professor -Mean	12	4	12	4	12	4	12	4	12	4
Associate -Maximum	12	12	12	12	12	12	12	12	12	12
Associate -Mean	12	4	12	4	12	4	12	4	12	4
Assistant -Maximum	12	12	12	12	12	12	12	12	12	12
Assistant -Mean	12	4	12	4	12	4	12	4	12	4
Instructor -Maximum										
Instructor -Mean										
Other -Maximum										
Other -Mean										

6.c Faculty - (Appointments, Tenure, Departures, Retirements, Teaching Load Full Academic Year) Data First Form

	3 Years Prior		2 Years Prior		1 Year Prior		Current Year*	
# of Faculty Appointed	(FY 2014)		(FY 2015)		(FY 2016)		(FY 2017)	
	FT	PT	FT	PT	FT	PT	FT	PT
Professor								
Associate					2		1	
Assistant	2	5	5		4		6	4
Instructor								
No Rank								
Other								
Total	5	5	5		6		7	4

	3 Years Prior		2 Years Prior		1 Year Prior		Current Year*	
# of Faculty in Tenured Positions	(FY 2014)		(FY2015)		(FY 2016)		(FY 2017)	
	FT	PT	FT	PT	FT	PT	FT	PT
Professor	66		65		65		68	
Associate	8		5		3		13	
Assistant	1		1		1			
Instructor								
No rank								
Other								
Total	75		71		69		81	

	3 Years Prior		2 Years Prior		1 Year Prior		Current Year*	
# of Faculty Departing	(FY 2014)		(FY2015)		(FY 2016)		(FY 2017)	
	FT	PT	FT	PT	FT	PT	FT	PT
Professor		2						
Associate	1	1		1			1	
Assistant		4	4	6	1		3	
Instructor								
No rank								
Other								
Total	1	7	4	7	1		4	

	3 Years Prior		2 Years Prior		1 Year Prior		Current Year*	
# of Faculty Retiring	(FY 2014)		(FY2015)		(FY 2016)		(FY 2017)	
	FT	PT	FT	PT	FT	PT	FT	PT
Professor	2		2		5		11	0
Associate							0	
Assistant								

Instructor								
No rank								
Other								
Total	2		2		5		11	0

	3 Years Prior		**2 Years Prior**		**1 Year Prior**		**Current Year***	
Fall Teaching Load, in credit hours	(FY 2014)		(FY2015)		(FY 2016)		(FY 2017)	
	FT	PT	FT	PT	FT	PT	FT	PT
Professor - Maximum	12	12	12	12	12	12	12	12
Professor - Median	12	4	12	4	12	4	12	4
Associate - Maximum	12	12	12	12	12	12	12	12
Associate - Median	12	4	12	4	12	4	12	4
Assistant - Maximum	12	12	12	12	12	12	12	12
Assistant - Median	12	4	12	4	12	4	12	4
Instructor - Maximum								
Instructor - Median								
No rank - Maximum								
No rank - Median								
Other - Maximum								
Other - Median								

Explanation of teaching load if not measured in credit hours:

6.d Faculty - (Number of Faculty by Department or Comparable Unit, Fall Term) Data First Form

	3 Years Prior		**2 Years Prior**		**1 Year Prior**		**Current Year***	
Number of Faculty by Department (or comparable academic unit); insert additional rows as needed	(FY2014)		(FY2015)		(FY2016)		(FY2017)	
	FT	PT	FT	PT	FT	PT	FT	PT
Animation	3	2	6	3	7		8	
Architectural Design	5		4		4	2	3	2
Art Education	6	2	5		7	1	6	1
Fashion Design	6		6		6		6	
Film/Video	4	1	3	1	5		4	1
Fine Arts 2D	9		9		9		9	
Fine Arts 3D	11	2	10	2	12	1	13	1
Graphic Design	7	1	7	1	7	1	8	1
History of Art	9		9		9		9	
Illustration	6	2	7	1	9	1	9	2
Industrial Design	3	2	3	2	3	2	3	3
Liberal Arts	13		14		14		14	1
Photography	4	3	5	1	5	1	5	1
Studio for Interrelated Media	2	2	4		4		4	
Studio Foundation	12	3	13	2	13	2	15	2
Graduate Seminars	1			1		1	0	
Total	101	20	105	14	114	12	116	15

Please enter any explanatory notes in the box below:

6.e Faculty - Teaching, Learning, and Scholarship (Faculty and Academic Staff Diversity) Data First Form

For each type of diversity important to your institution (e.g., gender, race/ethnicity, other), provide information on faculty and academic staff below. Use current year data.

Faculty	Full-time	Part-time	Total Headcount	Headcount Goal (specify year)
Category of Faculty (e.g., male/female, ethnicity categories); add more rows as needed				
N/A				

Academic Staff	Full-time	Part-time	Total Headcount	Headcount Goal (specify year)
Category of Faculty (e.g., male/female, ethnicity categories); add more rows as needed				
N/A				

Please enter any explanatory notes in the box below

MassArt is committed to diversity and is focused on creating a diverse workforce, but the college does not create headcount goals on a campus wide basis. On a case-by-case basis, the college may identify certain departments that need to pay extra attention to diversity during a search to fill an open position.

STANDARD SIX

Teaching, Learning, and Scholarship Description

Faculty and Academic Staff

The Collective Bargaining Agreement describes the categories and roles of faculty members whose home departments service the undergraduate population. The Department of Graduate and Continuing Education contract describes instructors categories and roles in for their respective populations. Faculty members' and adjunct instructors' particular relationship with MassArt, its mission and policies, are further explained in the Faculty Handbook and Adjunct Faculty Handbook.

In AY16/17 the total FTE of benefited faculty is expected to be 129.81 including 6 full-time librarians. The College also averages about 200 sections taught per semester by part-time (adjunct) faculty. The workload of these faculty and librarians is clearly outlined in the MSCA collective bargaining agreement, under Article XII - Workload, Scheduling and Course Assignments and includes the duties mentioned in the description including office hours, student advising, and participation in governance.

Benefited faculty and librarians are appointed and assigned a rank based on the specific requirements listed in the MSCA collective bargaining agreement under Article XX - Appointment and Promotion. This same article also lists the incremental requirements necessary for faculty and librarians to apply for, be evaluated for, and receive promotions.

The Massachusetts College of Art and design is an equal opportunity/affirmative action employer and as a state college is subject to M.G.L. Ch. 268A, ss6, "Conflict of Interest Law". Hiring procedures for faculty are clearly outlined in "Faculty Search Committee Guide" published by the Human Resources Office. In addition to this document certain procedures are also outlined in the MSCA collective bargaining agreement, such as:

1. A search committee, which is to be constituted in accordance with written departmental procedures (p.72-75)
2. Department chair remains separate from the search committee but can -- and should -- participate in the interviewing of candidates and has access to all application materials. (p.72)
3. Search committee's recommendation are made to the department chair (p. 72)
4. Department chair has the right to make an independent recommendation. (p. 72)
5. Applicants from within the bargaining unit who are full-time faculty or librarians have the right to have their names submitted to the president if they have the minimum advertised qualification for the position. If they are not less qualified than the most qualified outside applicant, they are to be ranked as the top candidate or given added consideration. (p. 261-262)
6. Part-time (adjunct) faculty recruitment is conducted or supervised by the department chair with approval by the Provost. (p. 74)

As a state University we are committed to being an equal opportunity/affirmative action employer and we are subject to hiring processes as outlined in the collective bargaining agreement between the MSCA and the Board of Higher Education. One such step in the hiring process is to issue an appointment letter to all benefited prospective faculty and librarians. The appointment letter includes the type of appointment (temporary or tenure-track); the term of the appointment (if temporary); the agreed-upon salary; dates on which the prospective hire will be reviewed for tenure or eligible for a promotion evaluation (tenure-track only); notification of compliance with immigration requirements; and information regarding a new faculty orientation. Benefited new hires then receive an annual contract, which includes language concerning institutional considerations that might preclude or limit future appointments. Adjunct faculty receive a combined appointment/contract each semester that also includes standard language concerning institutional considerations that might preclude or limit an appointment.

Salaries and benefits are consistent with the appropriate collective bargaining agreements. Faculty are provided significant opportunities for professional development and continuing scholarship as outlined in Article XIV - Professional Development and Continuing Scholarship of the MSCA collective bargaining agreement. This article includes an annual allotment of funds to each benefited faculty member based on their FTE specifically for continuing scholarship. In addition various academic departments also allocate funds to faculty for professional development purposes.

In accordance with the collective bargaining agreement, all full-time faculty are required to carry a 12-credit workload per semester, and less-than-full-time faculty are pro-rated accordingly. Benefited faculty workloads consist of teaching workload; preparation for classroom and laboratory instruction (including providing a syllabus to each student and the department chair); student assistance, including academic advising; continuing scholarship; and activities undertaken by faculty pursuant to responsibilities as a professional. In addition, faculty members have the obligation to carry out committee assignments; to participate in scheduled orientation and registration programs; to attend University functions, including commencement, faculty, committee and departmental meetings and convocations; and to assist in the recruitment and screening of candidates for departmental positions during the academic year.

The college maintains and updates annually two handbooks, one for full-time faculty and one for adjunct faculty, both are readily available online. The handbooks include definitions of the responsibilities of faculty and other members of the instructional team; the criteria for their recruitment, appointment, retention, evaluation, promotion, and, if applicable, tenure; and policies for resolving grievances.

MassArt's expectations and processes to ensure responsible and ethical actions by faculty members are described in the Faculty Handbook and Adjunct Faculty Handbook. In addition, the MSCA collective bargaining agreement includes a statement regarding Academic Responsibility under Article V, Academic Freedom and Responsibility (p. 60). As state employees, faculty are also governed by the State Ethics Commission. As State University employees, faculty work under the Board of Higher Education's "Equal Opportunity, Diversity and Affirmative Action Pan" implemented in March 2015.

All faculty evaluation criteria and procedures are defined within the MSCA collective bargaining agreement page 95-136, Article VIII-Evaluations.

The MSCA collective bargaining agreement includes continuing scholarship as part of the criteria for evaluation of full time faculty as follows:

- Contributions to the content of the discipline;
- Participation in or contributions to professional societies and organizations;
- Research as demonstrated by published or unpublished work (or, where applicable, artistic or other creative activities); or
- Work toward the terminal degree or relevant post-graduate study.

In accordance with the collective bargaining agreement between the MSCA and the Board of Higher Education Article V - Academic Freedom and Responsibility (p. 60-61) which clearly endorses the principles and standards of academic freedom and academic responsibility as generally and traditionally accepted in institutions of higher education.

Every full-time and part-time benefited personnel hire is overseen by Human Resources. Searches must begin with the crafting of a job description, including academic and professional qualifications appropriate to the role. Each search committee ensures that all finalists meet the qualifications indicated. Once hired, all personnel are evaluated annually in relation to their role and job description. Chairs of academic departments recommend hiring of adjunct instructors, ensuring the qualifications meet the requirements of the courses. Experiences and data related to instruction, advising, and students is shared through the appropriate governance committees and groups to improve programs and services for students.

All academic staff undergo annual performance evaluation by their supervisor. Librarians adhere to the Collective Bargaining Agreement with faculty with job-specific criteria (Article VIII.A.3). Advising and other support services staff are reviewed by the Associate Dean of the Academic Resource Center (ARC) as directed by Human Resources. Supervisors work with academic staff to plan for purposeful professional development. Administrative leaders use the results of annual performance evaluations to help assess the overall effectiveness of their unit's participation and responsibilities to fulfilling the MassArt mission.

Teaching and Learning

MassArt addresses the quality of the content and methods of instruction and understanding what and how students are learning through formal and informal processes. Formally, the criteria for evaluation of faculty and instructors examines core teaching effectiveness including pedagogical experimentation. Department chairs, peer evaluation committees, promotion and tenure committees, as well as student course evaluations and administrative assessments provide multiple levels and sources of feedback for judging academic and professional standards. Departments also formally review the assessments and evaluations of students' work through the curriculum committees and regular faculty meetings to create a shared sense of student learning. Informally, faculty members consistently foster a culture of dialogue about how and what

students are learning. This often leads to more formal programming both with students and as professional development for faculty. For example, dialogue among the Animation faculty about the increasing number of students presenting with Autism led to collaboration with the Health and Wellness center on a program to identify methods and approaches for increasing student learning and decreasing disruptions in class.

MassArt's mission calls on us to prepare graduates to "participate in the creative economy as fine artists, designers, and art educators, and to engage in the well-being of their society." Since participation necessitates action, the instructional techniques and delivery systems require students be active participants. The focus on project-based learning, portfolio assessments, group projects, and dialogic review processes develops students' abilities to be creators of their learning. Faculty and staff facilitate this creation. Departments and programs constantly assess their efforts and the curricula to ensure the methods and content fulfill the mission, departmental learning goals, and students' needs.

The effectiveness of instruction is assessed through annual reviews of faculty and instructors. Outside reviewers who are practicing professionals often participate in critiques and semester reviews. Their insights and assessments of students' work provide additional inter-rater reliability to the qualitative analysis, thus increasing the validity. Results of this systematic assessment process at the department level provide necessary information for improving instruction. Likewise, the institutional evaluation of individual faculty provides the needed validity for determining areas of strength and areas of growth in teaching and learning. For example, the Master of Architecture program used the thesis review process and NAAB accreditation process to make changes in courses and instruction. Faculty increased emphasis on research within their courses and the program added additional course time for students to develop their thesis projects. These changes have resulted in an increase in greater research rigor and completeness of the thesis projects. In addition, sustainability content was added across the program and demonstrated more fully in the thesis projects.

Each major uses a variety of faculty and instructors as students progress through the program. Even majors with fewer students and fewer full-time faculty buttress core courses with a variety of electives taught by full- and part-time faculty/instructors. The variety and difference of viewpoints for our faculty are a high priority, as evidenced by the Hiring and Recruitment Leadership Group and the resulting faculty guide for conducting searches.

Where courses are offered in multiple sections, faculty members work with the Chair and through the Departmental Curriculum Committee to ensure stable learning outcomes while also adhering to the tenants of academic freedom. Much work has been accomplished in the previous few years in developing course outcomes and departmental learning goals. MassArt has also adopted a new format for new course proposals, which must now include learning outcomes. Two examples of the move toward consistency are the Time course in Studio Foundation and Written Communication in Liberal Arts, both of which all students must take. In particular, efforts in the Studio Foundations and Liberal Arts writing program exemplify an appropriate balance between consistency in learning outcomes and flexibility, allowing students to benefit from individual faculty members' expertise and teaching style.

Every MassArt student is assigned a faculty advisor. In the first year, advisors are Studio Foundation faculty. Once placed in a major, students are assigned a major faculty advisor. All faculty hold weekly office hours and are expected to meet at least twice a year with their advisees. Faculty advising quality is a criterion for evaluation and part of the faculty workload definition in the Collective Bargaining Agreement (Article XII.A.1.a). Academic Advising in the Academic Resource Center (ARC) augments faculty advising. A staff of three full-time academic advisors assist students. The ARC has been charged in 2016 with developing an efficient way to collect student feedback on faculty advising. We plan to have a process in place for the 2017-18 academic year.

The Academic Resource Center was formed in 2012, bringing together Academic Advising, The Writing Center, Academic Coaching, and Disabilities Services. Having these areas collaborating under the same umbrella strengthens the ability of the advisors to intercede in specific cases. This shared advising among faculty, advisors, and academic support services enables us to better meet educational objectives and the mission of MassArt.

MassArt is primarily a teaching University within the state University system. Within the state universities, MassArt's BFA and graduate programs are considered professional degrees. To those purposes, faculty members consistently maintain professional, creative, scholarly practices. These practices have direct, valuable impacts on the curriculum content and pedagogy, not to mention the impacts on the fields, disciplines, and communities involved as evidenced by the following courses:

India Now: Contemporary Arts and Culture / Natural History and Biological Art - in which students attend and meet with artists exhibiting at the Indian Biennale in Kochi, while the students also investigate the biology and ecology of the Western Ghats - one of the most unique ecologies in the world - by integrating scientific observation, research, and art-making.
Toys for Elephants - an intense interdisciplinary, multicultural, community service, international, high profile design/build course providing students with a project where art comes face to face with science. It is a design and build course with the objective to create objects and activities that enhance the quality of life of animals in captivity. Students work with animal trainers and keepers to study animal behavior and befriend two adult elephants from the Buttonwood Park Zoo in New Bedford MA and design and produce full-scale functional toys for elephant enrichment. (Boston Globe article link)
Sustainability Incubator - For the spring 2016 semester, the College dedicated one project room in the new Design + Media Center to interdisciplinary academic activities in the area of sustainability. The Sustainability Incubator hosted courses, workshops, lectures, and exhibitions on a variety of topics, enabling the MassArt community to respond collaboratively to the challenges of sustainability in art and design work. Some of the classes that took place in the Sustainability Incubator included Writing Climate Change (Liberal Arts), Landscape Photography (Media Arts), and Sustainable Projects (Studio for Interrelated Media). The Sustainability Incubator hosted several guest artists and lecturers.

Continuing scholarship (including creative practices) are one criterion used in the evaluation process of full-time, tenure track faculty as described in the Collective Bargaining Agreement (Article VIII.A.1.b). The state also provides funding for continuing scholarship for full-time

faculty based on a funding model described in the agreement (Article XIV.G.1).

Students learn and undertake research commensurate with their development. Research is considered in a broad sense at MassArt, including qualitative, quantitative, and art/design practices. MassArt is instituting a summative elective Liberal Arts requirement that brings students' individual interests, studio practices, and Liberal Arts learning to bear on a research project. Majors have senior projects and, likewise, the graduate programs have thesis projects.

Support for Teaching and Learning Appraisal

Faculty and Staff

A review of our faculty search processes by Human Resources in 2014-2015 resulted in a revised guidebook. The revised guidebook takes into account our renewed emphasis in creating an inclusive, diverse community.

The current (2015) MassArt student to faculty ratio (student FTE to faculty FTE) for the BFA program is 9:1 which is the peer group median. In fall 2014 full-time faculty made up 56% of the faculty FTE for MassArt's BFA program; this is also the median full-time percentage for our AICAD peers. Ninety-four percent of MassArt full-time faculty hold advanced degrees, the highest percentage in the peer group. A list of our peer group institutions (select independent colleges of art and design) may be found on page one of the 2015 Performance Report.

Teaching and Learning

MassArt employs a rigorous and multifaceted appraisal of teaching effectiveness, ensuring the quality of instruction and support for student learning. The system largely results from being part of the State University system in collaboration with the Massachusetts State Teachers Association through the Collective Bargaining Agreement.

Faculty and Librarians are evaluated and recommended for reappointment annually until a tenure decision has been rendered. In each of the annual evaluations, classroom observations are conducted, evaluated, and documented using the Collective Bargaining Agreement Appendix D-1(a) Classroom Observation Form. The following attributes are evaluated using a Likert scale:

1. The instructor seemed to be concerned with whether the students learned the material.
2. The instructor encouraged students to express opinions.
3. The instructor appeared receptive to new ideas and others' viewpoints.
4. The students had an opportunity to ask questions.
5. The instructor generally stimulated class discussion.
6. The instructor attempted to cover too much material.
7. The instructor appeared to relate the course concepts in a systematic manner.
8. The class was well organized.

Faculty receive one classroom observation by the department chair during years one, three, five, six (tenure), and post-tenure review. They may also receive an additional observation from the VPAA upon request. Classroom observations increase to four or five during the second, fourth, and all years in which a member is being considered for promotion. The multiple observations are from the chair and three faculty members of the Peer Evaluation Committee - two being tenured members from the department, selected by the department, and one tenured member selected by the faculty being evaluated. These observation forms document the evaluation of teaching effectiveness by the tenured faculty members of the institution. These documents become part of the faculty personnel files in Academic Affairs. We do not aggregate the evaluations. However, the high rate of reappointment, promotion, and tenure attests to the effective use of the instruments and the level of quality achieved by the faculty.

Another instrument that must be used in the evaluation of faculty is the Student Instructional Report (SIR II) developed and scored by the Educational Testing Service (ETS). Students complete these course evaluations for each course taught by an untenured faculty member. Copies of scores are provided to the faculty member and department chair; the score reports must be included in annual, promotion, tenure, and post-tenure evaluations.

These two quantitative evaluation instruments contribute the qualitative measures based on evaluative criteria described in the Collective Bargaining Agreement in Article VIII. In brief, the following criteria are used:

- Teaching effectiveness, including pedagogical experimentation
- Academic advising
- Continuing scholarship including artistic and other creative activities

Part-time faculty and adjunct instructors are also evaluated using similar instruments and criteria. Likewise, all syllabi must be included in evaluations. These three documents (classroom observation forms, SIR II reports, and syllabi) are used by department chairs to help faculty develop professional development goals.

For promotion, tenure, and post-tenure reviews, faculty produce documentation evidencing their achievements within the criteria set forth. A wonderful aspect to this at MassArt is the care and creativity given to the presentation of the dossiers. The form and style often manifests the art and design disciplines to great effect.

Professional Development funds in cooperation with the MSCA union are dispersed on an annual basis to all 01 benefited faculty members who submit and receive approval for the planned use of the funds. The following are amounts dispersed over the most recent five years:

AY12/13 $83,164.90
AY13/14 $88,580.45
AY14/15 $90,920.26
AY15/16 $100,920
AY16/17 $103,019.08 (estimate)

Part-time faculty (adjunct faculty) are represented in the MSCA Collective Bargaining Agreement. Each contract for part-time instructors is specific to the teaching of courses and includes no monies for professional development and no additional commitments for committee work. Academic departments may choose to budget for specific professional development expenditures for adjunct faculty and may consult them on committee/departmental issues. MassArt values the time of adjunct instructors in light of the limited pay and resources available for professional development.

MassArt also abides by the Collective Bargaining Agreement to support faculty sabbaticals. Faculty are required to submit a written proposal to their department chair describing the purposes for the sabbatical. Chairs must then submit the proposal with a recommendation to the VPAA, who then forward to the President, who then recommends to the Board of Trustees for approval.

Following the sabbatical, faculty members must submit to the VPAA for approval an appropriate written summary of the work undertaken and accomplished relative to the purposes for which the sabbatical leave was granted. The following are the sabbatical totals for the previous five years:

Year	Total	All-year	Semester
16-17	10	3	7
15-16	21	7	14
14-15	12	3	9
13-14	16	2	14
13-12	10	2	8

Taken together, the processes, forms, and accountability for quality teaching, learning, and scholarship are primarily the responsibility of the faculty. These are supported by MassArt through well-qualified academic staff, funding, and the Collective Bargaining Agreement.

Support for Teaching and Learning Projection

MassArt will continue to support the primacy of faculty members' responsibility for advancing our academic purposes through teaching, learning, and scholarship including but not limited to the following ways:

1. Continuing to fund professional development and sabbaticals.
2. Hiring full-time faculty to achieve the Collective Bargaining Agreement stipulation that not more than twenty percent (20%) of the total number of three-credit courses assigned to departments with six or more full-time faculty shall be taught by part-time employees during an academic year.
3. Hiring well-qualified academic staff when and where appropriate to the mission.

The budgeting for these objectives takes place annually through the budget development process as outlined, for example, in the Budget Development Calendar for 2015.

7.a Human Resources (Headcount of Employees by Occupational Category) Data First Form

For each of the occupational categories below, enter the data reported on the IPEDS Human Resources Survey

	3 Years Prior			2 Years Prior			1 Year Prior			Current year		
	(FY 2014)			(FY 2015)			(FY 2016)			(FY 2017)		
	FT	PT	Total	FT	PT	Total	FT	PT	Total	FT	PT	Total
Instructional Staff	101	178	279	105	175	280	114	150	264	116	157	273
Research Staff	0	0	0	0	0	0	0	0	0	0	0	0
Public Service Staff	0	0	0	0	0	0	0	0	0	0	0	0
Librarians	5	0	5	5	0	5	4	0	4	5	0	5
Library Technicians	2	1	3	1	0	1	2	0	2	2	0	2
Archivists, Curators, Museum staff	5	0	5	4	0	4	5	0	5	5	0	5
Student and Academic Affairs	10	9	19	13	1	14	8	0	8	7	0	7
Management Occupations	54	4	58	56	3	59	66	2	68	67	0	67
Business and Financial Operations	6	1	7	8	0	8	8	0	8	10	0	10
Computer, Engineering and Science	11	0	11	10	0	10	14	0	14	11	0	11
Community, Social Service, Legal, Arts, Design, Entertainment, Sports, and Media	0	0	0	0	0	0	0	0	0	0	0	0
Healthcare Practitioners and Technical	0	0	0	0	0	0	0	0	0	0	0	0
Service Occupations	51	2	53	49	2	51	51	2	53	56	2	58
Sales and Related Occupations	0	0	0	0	0	0	0	0	0	0	0	0
Office and Administrative Support	66	6	72	73	5	78	67	8	75	74	5	79
Natural Resources, Construction, Maintenance	0	0	0	0	0	0	0	0	0	0	0	0
Production, Transportation, Material Moving	19	0	19	20	0	20	16	0	16	16	0	16
Total	330	201	531	344	186	530	355	162	517	369	164	533

Please enter any explanatory notes in the box below

7.b Financial Resources - (Statement of Financial Position/Statement of Net Assets) Data First Form

FISCAL YEAR ENDS month &day: (06/30)	2 Years Prior (FY 2014) (000)	1 Year Prior(FY 2015) in 000	Most Recent Year 2016	Percent Change	
				2 yrs-1 yr prior	1 yr-most recent
ASSETS (in 000s)					
CASH AND SHORT TERM INVESTMENTS	18,717	18,908	17,776	1.02%	-5.99%
CASH HELD BY STATE TREASURER					
DEPOSITS HELD BY STATE TREASURER	879	898	1,030	2.16%	14.70%
ACCOUNTS RECEIVABLE NET	695	526	608	-24.32%	15.59%
CONTRIBUTIONS RECEIVABLE NET					
INVENTORY AND PREPAID EXPENSES	124	131	145	5.65%	10.69%
LONG-TERM INVESTMENTS					
LOANS TO STUDENTS	668	733	733	9.73%	0.00%
FUNDS HELD UNDER BOND AGREEMENT					
PROPERTY, PLANT AND EQUIPMENT NET	50,075	65,668	82,041	31.14%	24.93%
OTHER ASSETS		195	1,012		418.97%
TOTAL ASSETS	71,157,680	87,059,815	103,345	22.35%	18.71%
LIABILITIES					
ACCOUNTS PAYABLE AND ACCRUED LIABILITIES	1,823	1,503	1,134	-17.55%	-24.55%
DEFERRED REVENUE & REFUNDABLE ADVANCES	1,844	1,881	1,987	2.01%	5.16%
DUE TO STATE					
DUE TO AFFILIATES					
ANNUITY AND LIFE INCOME OBLIGATIONS					
AMOUNTS HELD ON BEHALF OF OTHERS	1,607	1,715	1,728	6.72%	0.76%
LONG TERM				23.70	27.08

INVESTMENTS					
REFUNDABLE GOVERNMENT ADVANCES					
OTHER LONG-TERM LIABILITIES	17,640	24,192	23,269	37.14%	-3.82%
TOTAL LIABILITIES	29,635	37,343	37,538	26.01%	0.52%
NET ASSETS					
UNRESTRICTED NET ASSETS	7,696,602	6,690,693	5,574,497	-13.06%	-16.68%
INSTITUTIONAL	32,434,655	41,475,276	58,771,750	28%	42%
FOUNDATION					
TOTAL	40,131,257	48,165,969	65,807,400	20%	37%
TEMPORARILY RESTRICTED NET ASSETS	1,332,505	1,491,896	1,402,531	11.93%	-6.03%
INSTITUTIONAL					
FOUNDATION					
TOTAL					
PERMANENTLY RESTRICTED NET ASSETS	58,622	58,622	58,622	1.72%	0.00%
INSTITUTIONAL					
FOUNDATION					
TOTAL	1,391,127	1,550,518	1,461,153	11%	-6%
TOTAL NET ASSETS	41,522,384	49,716,487	65,807	19.73%	32.36%
TOTAL LIABILITIES AND NET ASSETS	71,157,680	87,059,815	103,345	22.35%	18.71%

Please enter any explanatory notes in the box below

7.c Financial Resources - (Statement of Revenues and Expenses) Data First Form

FISCAL YEAR ENDS month &day: (6 /30)	3 Years Prior (FY2014)	2 Years Prior (FY2015)	Most Recently Completed Year (FY 2016)	Current Budget* (FY 2017)	Next Year Forward (FY 2018)
OPERATING REVENUES					
TUITION & FEES	30,898	31,488	31,490	33,000	34,500
ROOM AND BOARD					
LESS: FINANCIAL AID	(7,917)	(8,789)	(9,072)	(10,000)	(11,000)
NET STUDENT FEES	22,981	22,699	22,418	22,500	23,500
GOVERNMENT GRANTS & CONTRACTS	3,338	3,294	3,073	3,000	3,000
PRIVATE GIFTS, GRANTS & CONTRACTS					
OTHER AUXILIARY ENTERPRISES	12,502	12,798	13,019	13,200	13,500
ENDOWMENT INCOME USED IN OPERATIONS					
OTHER REVENUE (specify): General	3,659	5,222	5,509	6,000	6,000
OTHER REVENUE (specify):					
NET ASSETS RELEASED FROM RESTRICTIONS					
TOTAL OPERATING REVENUES	42,480	44,013	44,019	45,200	46,000
OPERATING EXPENSES					
INSTRUCTION	21,825	22,997	24,374	25,500	26,000
RESEARCH					
PUBLIC SERVICE	708	778	811	800	800
ACADEMIC SUPPORT	5,670	6,083	5,691	6,000	6,200
STUDENT SERVICES	5,185	5,218	5,991	6,000	6,200
INSTITUTIONAL SUPPORT	8,409	9,813	10,061	10,000	10,200
FUNDRAISING AND ALUMNI RELATIONS					
OPERATION, MAINTENANCE OF PLANT (if not allocated)	6,595	7,035	7,201	7,200	7,500
SCHOLARSHIPS & FELLOWSHIPS (Cash refunded by public institutions)	296	307	389	400	400
AUXILIARY ENTERPRISES	11,918	12,756	12,791	13,200	13,500
DEPRECIATION (if not allocated)	1,558	1,558	2,183	2,600	2,600
OTHER EXPENSES (specify):					
OTHER EXPENSES (specify):					
TOTAL OPERATING EXPENDITURES	61,164	62,545	69,492	71,211	73,400
CHANGE IN NET ASSETS FROM OPERATIONS	(19.684)	(22,532)	(25,473)	(26,511)	(27,400)
NON OPERATING REVENUES (in 000s)					
STATE APPROPRIATIONS (NET)	22,306	24,022	25,324	26,000	27,000
INVESTMENT RETURN	27	25	55	55	60
INTEREST EXPENSE (public institutions)	(663)	(958)	(1,221)	(1,095)	(1,054)
GIFTS, BEQUESTS & CONTRIBUTIONS NOT USED IN OPERATIONS					
OTHER (specify):					
OTHER (specify):					

OTHER (specify):					
NET NON OPERATING REVENUES	21,670	23,089	24,158	24,834	26,006
INCOME BEFORE OTHER REVENUES EXPENSES, GAINS, OR LOSSES	1,986	557	(1,315)	(1,540)	(1,394)
CAPITAL APPROPRIATIONS (public institutions)		134	442	0	0
OTHER CAPIAL IMPROVEMENTS	5,541	8,768	16,964	0	
TOTAL INCREASE/DECREASE IN NET ASSETS	7,527	9,459	16,091	(1,394)	

*"Current Budget" refers to the year in which the team visit occurs, or, if these forms are being completed in conjunction with an interim or progress report, the year in which the report is submitted to the Commission.

7.d Financial Resources - (Statement of Debt) Data First Form

FISCAL YEAR ENDS month & day (6/30)	3 Years Prior (FY2014)	2 Years Prior (FY2015)	Most Recently Completed Year (FY 2016)	Current Budget* (FY 2017)	Next Year Forward (FY 2018)
DEBT					
BEGINNING BALANCE	13,459,403	17,639,943	24,192,522	23,268,901	22,175,839
ADDITIONS	4,760,000	7,200,000	0	0	0
REDUCTIONS	579,460	697,421	923,621	1,093,062	1,134,263
ENDING BALANCE	17,639,943	24,192,522	23,268,901	22,175,839	21,041,576
INTEREST PAID DURING FISCAL YEAR	663,460	957,871	1,221,245	1,096,364	1,1054,186
BOND RATING					

Debt Covenants: (1) Describe interest rate, schedule, and structure of payments; and (2) indicate whether the debt covenants are being met.

Principal is payable annually, and interest is payable semiannually at a predetermined rate, which varies between 4.00% and 6.00%.

Line(s) of Credit: List the institutions line(s) of credit and their uses.

Future borrowing plans (please describe)

No future borrowing has been approved at this time.

Please enter any explanatory notes in the box below

The College has five separate financing agreements with the Massachusetts State College Building Authority (MSCBA at https://www.mscba.org/) for improvements to the Student Dining Hall and the Center for Design and Media. The source of financing for the projects is from the revenue bonds issued by MSCBA on behalf of the College.

7.e Financial Resources - (Supplemental Data) Data First Form

FISCAL YEAR ENDS month & day (6/30)	3 Years Prior (FY2014)	2 Years Prior (FY2015)	Most Recently Completed Year (FY 2016)	Current Budget* (FY 2017)	Next Year Forward (FY 2018)
NET ASSETS					
NET ASSETS BEGINNING OF YEAR	33,995,645	40,257,411*	49,716,487	65,807,400	64,267,400
TOTAL INCREASE/DECREASE IN NET ASSETS	7,526,739	9,459,076	16,090,913	(1,540,000)	(1,394,000)
NET ASSETS END OF YEAR	41,522,384	49,716,487	65,807,400	64,267,400	62,873,400
FINANCIAL AID					
SOURCE OF FUNDS					
UNRESTRICTED INSTITUTIONAL	5,158,215	6,031,890	6,588,158	7,500,000	8,500,000
FEDERAL, STATE & PRIVATE GRANTS	3,054,978	3,064,101	2,872,760	2,900,000	2,900,000
RESTRICTED FUNDS					
TOTAL	8,213,193	9,095,991	9,430,918	10,400,000	11,400,000
% DISCOUNT OF TUITION & FEES	16%	18%	20%	22%	23%
% UNRESTRICTED DISCOUNT	16%	18%	20%	22%	23%
FEDERAL FINANCIAL RESPONSIBILITY COMPOSITE SCORE					

New Accounting Standard GASB68

Please indicate your institution's endowment spending policy:

The MassArt Foundation is an independent 501(c)(3) charitable organization founded nearly 25 years ago. Designed to offer financial assistance and support to the college's educational programs and vision for the future, its primary focus is supporting scholarships and financial aid. An independent board of directors and professional staff manage the foundation and its yearly fundraising programs. The foundation's endowment includes permanently and temporarily restricted funds, which are professionally invested by an independent financial manager and overseen by an investment committee. Its financial records are subject to an independent annual audit. The foundation's IRS 990 forms are available at GuideStar.org.

7.f Information Resources - (Library and Other Information Resources) Data First Form

	3 Years Prior	2 Years Prior	Most Recently Completed Year	Current Year* (actual or projection)	Next Year Forward (goal)
	(FY2014)	(FY2015)	(FY 2016)	(FY 2017)	(FY 2 018)
Expenditures/FTE student					
Materials	156120	162272	163123	164557	183557
Salaries & Wages	728136	761710	735698	737759	740000
Other operating	84790	75043	70515	58659	70515
Collections					
Total print volumes	105776	106885	107800	107800	106800
Electronic books	210196	225782	242883	242883	242883
Print/microform serial subscriptions	296	288			
Full text electronic journals	?	?	14386	14386	14386
Microforms	0	0	0	0	0
Total media materials	90567	91430	92000	93000	94000
Personnel (FTE)					
Librarians -- main campus	5.0	5.0	6.0	6.0	6.0
Librarians -- branch campuses	na	na	na	na	na
Other library personnel -- main campus	6.0	6.0	5.0	5.0	6.0
Other library personnel -- branch campus	na	na	na	na	na
Library Instruction					
Total sessions -- main campus	171	175	155	170	170
Total attendance - main campus	2562	2625	1815	2550	2550
Total sessions -- branch campuses	na	na	na	na	na
Total attendance -- branch campuses	na	na	na	na	na
Reference and Reserves					
In-person reference questions	388	641	385	388	388
Virtual reference questions	220	245	200	220	220
Traditional Reserves: courses supported	84	81	79	85	85
Traditional Reserves: items on reserve	734	861	750	837	837
E-Reserves: courses supported	12	13	8	17	27
E-Reserves: items on e-reserve	225	170	120	195	195
Circulation (do not include reserves)					
Total full-text article requests	n/a	n/a	n/a	n/a	n/a
Number of hits to library website	n/a	n/a	n/a	n/a	n/a
Student borrowing through consortia	2608	1775	634	1775	1775

or contracts					
Availability/attendance					
Hours of operation/week main campus	74	74	74	74	74
Hours of operation/week branch campuses	n/a	n/a	n/a	n/a	n/a
Gate counts/year -- main campus	134592	95405	190000	126520	126520
Gate counts/year -- average branch campuses	n/a	n/a	n/a	n/a	n/a
URL of most recent library annual report:	https://massart.compliance-assist.com/accreditation/source2.aspx?id=8e9081ff-9d9f-e611-ab75-86539cf2d30e				
URL of Information Literacy Reports:	n/a				

*"Current Year" refers to the year in which the team visit occurs, or, if these forms are being completed in conjunction with an interim or progress report, the year in which the report is submitted to the Commission.

7.g Information Resources - (Technological Resources) Data First Form

*Website location links footnoted.

	3 Years Prior	2 Years Prior	Most Recently Completed Year	Current Year	Next Year Forward (goal)
Course management system					
Number of classes using the system	231	280	254	278	278
Bandwidth					
On-campus network	100/1000mbps	100/1000	100/1000	100/1000	100/1000
Off-campus access - commodity internet (Mbps)	1000	1000	1000	1000	1000
Off-campus access - high-performance networks (Mbps)	1000	1000	1000	1000	1000
Wireless protocol(s)	802.1	802.1	802.1	802.1	802.1

Typical classroom technology

Main campus	HDTV or Projector + Screen Wifi/Wired Internet
Branch/other locations	N/A

Software systems and versions

Students	Ellucian Colleague 18
Finances	Ellucian Colleague 18, Xt
Human Resources	Peoplesoft, HRCMS (State time mgt and payroll)
Advancement	Raisers Edge
Library	Fenway Libraries On-Line (consortium network)
Website Management	Inginux (Drupal in Fall 2016)
Portfolio Management	Adobe Behance
Interactive Video Conferencing	Skype
Digital Object Management	Canto Cumulus, Ingenux, Fenway Libraries

Website locations of technology policies/plans

Integrity and security of data **See Link** (1)	
Privacy of individuals **See Link** (2)	
Appropriate use **See Link** (3)	
Disaster and recovery plan **Under Development**	
Technology replacement **See Link** (4)	

Links

1. https://wiki.massart.edu/display/HumanResources/Privacy+Policy
2. https://wiki.massart.edu/display/HumanResources/Privacy+Policy
3. http://massart.edu/node/4776
4. https://wiki.massart.edu/display/TechResources/Technology+Acceptable+Use+Policy

7.h Information Resources - (Physical Resources) Data First Form

Campus location	Serviceable Buildings	Assignable Square Feet (000)
Main campus	10	600
Other U.S. locations	N/A	N/A
International locations	N/A	N/A

	3 Years Prior	2 Years Prior	1 Year Prior	Current Year*	Next Year Forward (goal)
	(FY 2014)	(FY 2015)	(FY 2016)	(FY 2017)	(FY 2018)
Revenue ($000)					
Capital appropriations (public institutions)	0	134	442	0	0
Operating budget	3,164	2,193	2,559	2,559	2,559
Gifts and grants		1,000	1,000	0	0
Debt			2,170	0	0
TOTAL	3,164	4,247	6,525	2,559	2,559
Expenditures ($000)					
New Construction	0	1,134	2,418	694	600
Renovations, maintenance and equipment	1,540	1,497	1,493	1,165	1,165
Technology	1,624	1,616	1,420	1,394	1,394
TOTAL	3,164	4,247	5,331	3,253	3,159

Assignable square feet (000)	Main campus	Off-campus	Total
Classroom	41	N/A	41
Laboratory	184		184
Office	67		67
Study	21		21
Special	16		16
General	56		56
Support	19		19
Residential	200		200
Other	3		3

Major new buildings, past 10 years (add rows as needed)

Building name	Purpose(s)	Assignable Square Feet (000)	Cost (000)	Year
Des & Media Ctr	Academic	35	50,000	2016
Res. Tower	Residential	98	60,000	2012

New buildings, planned for next 5 years (add rows as needed)

Building name	Purpose(s)	Assignable Square Feet	Cost (000)	Year
N/A				

Major Renovations, past 10 years (add rows as needed)

The list below includes renovations costing $ or more

Building name	Purpose(s)	Assignable Square Feet	Cost (000)	Year
Kennedy Campus Ctr	Support	45	20,000	2012
Public Safety	Support	10	1	2012
Grad/PCE Offices	Office	5	1	2012

Renovations planned for next 5 years (add rows as needed)

The list below includes renovations costing $1,000,000 or more

Building name	Purpose(s)	Assignable Square Feet	Cost (000)	Year
Bakalar & Paine Gallery	Support	30	13,500	2019
Kennedy Bldg	Academic/Support	78	1,000	2020
South Building	Academic/Support	37	2,000	2021

Please enter any explanatory notes in the box below

Next Major renovation will be the Bakalar and Paine Galleries, approx $15M in renovations to the galleries and South Bld. Project is being funded almost entirely through private donations.

*"Current Year" refers to the year in which the team visit occurs, or, if these forms are being completed in conjunction with an interim or progress report, the year in which the report is submitted to the Commission.

STANDARD SEVEN

Institutional Resources Description

Human Resources

MassArt employs qualified personnel to fulfill its mission in support of our students. This number increases or decreases based on enrollment outcomes during each semester. Recently we had over 380 benefited employees and approximately 215 adjuncts on a yearly basis. Most employees are part of one of three separate collective bargaining units; The Massachusetts State College Association, American Professional Association, and AFSCME (2 units). About 28 employees are non-unit professionals. Our Human Resources office assists in the faculty search process, regular searches, professional development, and payroll and benefit coordination. The College has an extensive pool of adjuncts and professionals to meet the demands of the College if we need to add resources at any given time. The extensive search process is designed to ensure we hire the most qualified candidate for each position.

Each new hire receives a copy of the Employee Handbook during their orientation. The Policies & Procedures are listed on the Human Resources web site for convenience and are reviewed yearly to update or add in order to provide an inclusive environment for all.

Terms of employment are clear, and compensation is adequate until such time as a complete compensation study can be performed in order to remain competitive in the market. A major portion of our employees are under bargaining agreements. Six-month and/or annual evaluations, according to bargaining agreements, are conducted to provide constructive feedback and support high levels of employee effectiveness. New professional development programs have been designed to improve upon or add to the skill set of our employees. In addition, our consortium membership provides the opportunity for employees to participate in other professional development programs. Links to the collective bargaining agreements can be found on the MassArt website.

Financial Resources

MassArt is a financially stable institution with adequate financial resources to sustain the quality of its Art and Design educational programs. The college has seen an increase in applications in the past two years and is seeing a rebound in enrollment over the past few years. An increase of 54% in applications from FY16 to FY17. In the Fall of 2015, MassArt enrolled 1646 undergraduates and 108 graduate students. Although the number of students seems robust for the undergraduate population, MassArt enrolled one of the smallest incoming classes.

In July of 2015, MassArt hired a Dean of Admission and Enrollment Management. An analysis was performed and quickly determined that the cause for such a small class was the lack of application submitted. A recruitment plan was implemented, and for the Fall of 2016, the college was able to mitigate the exit of a large undergraduate graduating class with a sizable incoming class (headcount remained at 1646 for Fall 2016).

We have good fiscal discipline through the annual operating and capital budgeting process, effective fundraising, and clear guidance from the Board of Trustees and a strategic vision and plan that has been developed and evolved over the past years. The college's endowment, at over $15 million as of the most recent audited financial statements. From FY15 to FY16, the college increased its net position by 16M, this increase is in large part to the opening of the new design and Media Center. The college has maintained ample reserves in the last five years and has policies in place to ensure such reserve maintains a required balance. As you will note from our past and current five-year plan, the college has sufficient reserves to fulfill its mission and purpose and handle unexpected financial emergencies that may arise. Although the fund balance has stayed relatively flat steady for the past three fiscal years, despite a dip in enrollment and increase operational cost, we feel that $16.3M at this time is adequate to respond to emergencies and unexpected revenue losses.

MassArt's state appropriation offsets a portion of educational expenses and enables the College to keep the cost of attendance affordable for Massachusetts residents; in-state student charges presently cover less than 50% of the total cost of education per student. Additional revenue sources including student fees, fundraising, and auxiliary enterprises narrow the remaining gap in resources. The College produces a report each year on the prior year's performance. These "Vital Sign" reports include dashboard metrics for the College, such as the number of majors, tuition and fees, financial aid awarded, operational and institutional advancement, financial information, and retention rates. The attached FY12-15 "Vital Signs" reports will illustrate stability, affordability, and quality metrics:

- Vital Signs 2012
- Vital Signs 2013
- Vital Signs 2014
- Vital Signs 2015
- Vital Signs 2016

The University's multi-year financial planning process is directly related to MassArt's "Partnership Plan" with the Massachusetts Board of Higher Education (BHE). The University has established a strong reputation for fiscal discipline and its financial planning process balances current operation with investment for future needs. It also includes contingency planning for unforeseen emergencies. The Board of Trustees votes on the budget each spring. The operating budget is disaggregated in the budget document presented to the Board. The submitted budget for the next fiscal year is part of a package that includes a projection of the current fiscal year. In addition, housing, Graduate, and Continuing Education budgets are submitted for Trustee review and approval. Because state funding is such an integral component of the campus' financial budget and this revenue source is difficult to predict from one year to the next, multi-year projections can be challenging. However, other revenue sources are more stable and the budget includes solid multi-year forecasts of these income streams.

The MassArt Board of Trustees oversees the financial condition of the institution. The Board has an Administration and Finance committee reviewing and making recommendations to the full Board on general financial matters. They review annual financial reports, audits, ongoing risk

and compliance matters, long-term financial planning, enterprise risk management initiatives, and financial and budget operations.

The Board of Trustees at MassArt are "responsible for establishing those policies necessary for the administrative management of personnel, staff services and the general business of the institution…" and are specifically defined in Massachusetts General Law Chapter 15A Section 22. This statute gives the MassArt Board the authority and autonomy to make financial policy and approvals on behalf of the the institution.

All of the revenue received at MassArt either directly or indirectly supports the teaching and practice on the campus. In recent years, additional funds have been dedicated to new tenure-track faculty hires, increased institutional aid, and a substantial portion of new student fee revenue has gone toward annual debt service payments to pay off capital investments for the new Design and Media Center. The university is committed to preserving access to a MassArt education for all qualified students as evidenced by steady annual increases in financial aid. To support learning outside of the classroom substantial funds are dedicated to the library, studio spaces, project rooms and to a variety of student support programs. We have earmarked over $1M in the next two years to refurbishing the library with new efficient study Carroll's, lighting, and furniture. The Commonwealth and MassArt have invested over $40M in the new Media and Design Center that contains new project rooms, state of the art woodshop and 3 printing areas, gallery, 125-person lecture hall and open programmable space for students. Always assessing the needs of the college, we have recently re-allocated studio space and added a new animation lab to the Tower building.

MassArt's Academic Compass Program helps students who meet MassArt admissions criteria and come from underserved (or historically underserved) communities, such as first-generation college students. Compass provides academic advising and mentoring to empower these students to transition more successfully from high school to college, addressing academic and non-academic expectations within the network of student support services. The program has been expanded to follow the current students through their college experience until the graduate. We are currently in the second year of this enhancement.

MassArt uses consultants that analyze student financial and other data to determine recommendations to the university for the current and incoming classes to meet our mission and enrollment goals for certain populations (i.e., in-state, out-of-state, international). Then, the university annually presents a financial aid report to the Board of Trustees. Included are a series of tables on how financial aid funds are distributed, the financial profile of aid recipients, and the range of student indebtedness at graduation. This program has been successful in several key data points. Over the past 3 years, the median student loan has been level or a small decrease at $26k. The number of parents with student loans has decreased from 124 in FY14 to 100 in FY16. We attribute this in part to our increased commitment to institutional financial aid and our process for evaluation the need of the particular student.

The Finance Office of MassArt has sufficient staffing to ensure fiscal compliance, transparency, and efficiency. The University's top financial leaders are seasoned professionals with decades of experience that include backgrounds in higher education, public accounting, and other non-profit

and for-profit organizations. Professional credentials among the staff include certified public accountant and chartered financial analyst. The Chief Financial Officer and Vice President of Finance have several decades of broad-based finance and accounting experience between them. The Vice President for Administration has over 20 years of operational and capital budget development experience. The general staff of the Finance Office has many years of experience in accounting, in addition to accounting credentials and degrees.

Overall responsibility for the effective administration of the financial resources of MassArt rests with the Board of Trustees under Massachusetts General Laws. The Board exercises its authority through the A&F and Executive committees and through the office of the University's executive Vice President for Administration and Finance/Chief Financial Officer. The A&F committee has responsibility for reviewing the operating and capital budgets of the College and recommending their adoption by the Board. This committee is also responsible for reviewing the University's longer-term, multi-year financial forecasts and the associated upside and downside scenarios (see 5YR-FY2010-FY2015 and FY2016-2020-Financial Plan). Given the importance of enrollment and tuition to the overall financial health of the institution, this committee conducts regular reviews of these areas and is responsible for providing formal tuition recommendations annually to the full Board for its consideration and approval. This committee is further charged with oversight of the capital structure of the College, including the terms and conditions of any debt issued by the College. In addition, during the annual Risk Assessment, the College looks at financial and other risks that may affect revenue and budgets (see 2016 Risk Assessment).

The University has an extensive system of internal controls that ensures sound stewardship of funds. Accounting and purchasing policies are continually updated and maintained online and employee administrative training is offered throughout the year. Expenditures are controlled by the budgets established at the beginning of the fiscal year or project period. Purchases of supplies, equipment, and services are encumbered to ensure that funds are set aside before a purchase order is issued to a vendor. The campus competitively bids all contracts for goods and services in accordance with state and University purchasing regulations. The campus participates in group purchasing organizations such as state, PACE, the Massachusetts Higher Education Consortium (MHEC) and others to achieve significant volume discounts on common goods and services.

Financial Reporting: MassArt has an integrated financial system that supports timely and accurate transaction processing and financial reporting. Each system has secure workflow processes that allow electronic routing and approval of transactions. The major systems are:

- Colleague: Accounting and Budgeting; Student Billing and Receivables, Registrar, Housing and Financial Aid
- HRCMS and PeopleSoft: Payroll, Time and Attendance
- Budget Pak by XLerant: Budgeting and Forecast FY18

Monthly financial statements are prepared and distributed to departments for each budgeted account and provide budget-to-actual information for the month and fiscal year periods. In addition, the finance systems allow for online, real-time inquiry of transactions and balances.

Lastly, various queries and budget reports are available for departments to evaluate summarized financial activity for their units.

The University's annual operating budget is based on revenue estimates of state grants, student tuition and fees, gifts, grants, auxiliary enterprise revenues, and other miscellaneous revenues and expenditure estimates submitted by trust fund custodians. Based on input from the Admissions team, Institutional Research, the Director of Budget & Risk Management, and the Executive Vice President for Administration and Finance, in consultation with the Office of the Provost, develop new student enrollment and institutional financial aid budget assumptions. The initial revenue and expenditure estimates are prepared by the Budget Office and reviewed by University officers. University budgetary control is the responsibility of the Executive Vice President for Administration and Finance, the Associate Vice President for Administration, and the Assistant Vice President for Finance. Institutional student financial aid is a significant budget expenditure item, and University officers meet with the management teams of Enrollment Planning and Management and Student Financial Services throughout the fiscal year to develop and review budget assumptions and discuss student financial assistance policies and practices. The University has increased institutional aid from $1M in FY07 to over $5.6M in FY16 in an effort to assist students without sufficient financial resources to cover educational expenses and also to award merit scholarship aid to academically deserving students.

MassArt uses several financial models to monitor its financial situation and react to changes in major revenue or expenditure categories. The models have been useful in anticipating future operational costs of our new Design and Media Center when it came online. When revenues fall short of projections, the A&F team has the tools and experience to distinguish between mandated and optional future costs and to help determine any necessary budget adjustments. Other financial tools feed into this projection model: the campus closely monitors student enrollment and models future year enrollment patterns. The campus maintains future debt repayment schedules going forward thirty years and has identified periods over that span when the campus would have the capacity to take on additional debt. This data is used to develop the capital plan. Separate from this long-range projection model, the Provost's Office advises the President on how best to allocate monies for new tenure-track positions.

In addition, MassArt conducts a Risk Assessment annually to identify risks to the college. These areas include risk to the following areas; Hazards, Risk and Compliance, strategic, operational, reputation and others. Attached is both the FY16 Risk assessment matrix and Risk Assessment and Internal Control Planning and Procedures.

The establishment of any new revenue operations requires A&F recommendation and President and Board of Trustee approval. All fees and rates changes by any department must be recommended by A&F for approval by the President and the Board of Trustees. Once established, fees and rates cannot be changed without A&F recommendation, approval of the President and the Board of Trustees. Revenue operation activities must be consistent with the MassArt mission and appropriate with regard to the normal activities of a department. All financial activity must be in compliance with the University's policy for the management of College funds. All income must be expended for the purpose stipulated and the operation must be fiscally sound. Finally, the financial system of record (Colleague) is set to strictly limit where

revenue can be deposited. This assists the campus in tracking any unapproved revenue deposits. The Business Office works to flag and identify any unusual deposits.

The College employs a rigorous hiring process to recruit qualified personnel to manage the important financial structures of the institution. The key personnel for the positions of management and oversight of resources at the College must possess the required skills and experience. Through separation of duties practices, external and internal audit oversight, and system security measures, the institution has taken all reasonable steps to ensure that financial resources are managed effectively and ethically. At least once a year, the University provides training on ethics and whistleblower, ethics and fraud and abuse policies.

Annual financial statements are prepared by the University, audited by an independent audit firm, and presented to the Board of Trustees for review. The Trustees also approve annual operating budgets for the University. MassArt is subject to financial audit from a variety of entities. An independent auditing firm (currently O'Connor and Drew) performs the annual General Purpose Financial Audit in accordance with generally accepted auditing standards (GAAS). In addition, O'Connor and Drew performs the annual audit of the Foundation in accordance with OMB A-133 guidelines. Any other programmatic audits required by sponsoring entities in addition to the general purpose financial audit are performed by various auditing firms under the review of the University internal audit director.

- Office of the State Auditor: As a state agency, the University is subject to periodic audits by the state auditor.
- Federal Government: As a recipient of federal grants and contracts, the College may be subject to audit from relevant government agencies, such as the Department of Education. All audit reports are submitted to the A&F and Executive committee of the Board of Trustees. Management letter comments and other recommendations are presented to the Board with corrective action plans as necessary.

Governed by a voluntary Board of Directors, the MassArt Foundation supports a variety of needs including, but not limited to, scholarships and grants, library and learning resources, international programs, employee professional development and awards, and academic and student programs. All gifts are used as per the intention of the donors. In a current economy characterized by substantial state budget cuts, the role of the MassArt Foundation in providing opportunities for students and addressing the College's unmet needs has become even more critical. MassArt Foundation activities are coordinated by the Foundation's Executive Director, a College employee who works with the Foundation's staff and Board. The fundraising and management practices of the MassArt Foundation are audited annually by the accounting firm O'Connor and Drew.

The MassArt Foundation is an independent 501(c)(3) charitable organization founded nearly 25 years ago. The Foundation's endowment includes permanently and temporarily restricted funds, professionally invested by an independent financial manager and overseen by an investment committee. Its financial records are subject to an independent annual audit. The foundation's IRS 990 forms are available at GuideStar.org.

The Foundation has performed at a steady pace in the past several years. From $2.6M in FY14 to $4.8M in FY16. The goal for 2017 is $4M. A $12M campaign (Unbound) is underway for a total remodeling of our main galleries has put pressure on other fundraising areas. Fortunatly we have two major fundraising opportunities each year that have a following in both the Art and Design world, the Art Auction and Fashion Show. The fashion show has grown from $718K in FY12 to $1.2M in FY16. The Fashion Show is both a fundraiser and an academic component for that department. The event raised $156,709 (11% increase over 2015 and 30% increase over 2014).

MassArt's system of internal controls ensures sound stewardship of the funds entrusted to it. Accounting and purchasing policies are reviewed and updated annually Employee administrative training is offered throughout the year. Expenditures are controlled by budgets established at the beginning of the fiscal year or project period. Payroll, fringe, and requisitions for supplies, equipment, and services are encumbered to ensure that funds are set aside before any purchase orders are issued. The campus competitively bids contracts for goods and services in accordance with state and University purchasing regulations. The campus participates in group purchasing organizations, such as the Massachusetts Higher Education Consortium (MHEC), PACE and others, to achieve significant volume discounts on common goods and services.

Accounting and purchasing policies are continually updated and maintained online. Expenditure guidelines are also available online. Employee administrative training is offered throughout the year. Expenditures are controlled by the budgets established at the beginning of the fiscal year or project period. Payroll, fringe and requisitions for supplies, equipment and services are encumbered to ensure that funds are set aside before any purchase orders are issued.

Information, Physical, and Technological Resources

As you will note from the data first forms, MassArt has invested heavily in infrastructure of the physical space including classrooms, studios, and labs. Not only have we invested over $100 million over the last eight years, but we still actively replace, repair, and construct educational spaces and technology for the academic support of our students. As you will note from our past investments and our current capital planning documents attached (Planning and Project Report and Capital Project Agenda), MassArt continues to invest in the physical plan and technological resources for the college.

Since 2007, MassArt has undertaken a very bold and aggressive capital plan and investment in the campus. We will have invested over $163M in refurbishing academic, housing and common space on the campus when we complete the last project on the list, the Bakalar and Paine Galleries. Below are the major components of that 10-year plan.

Completion	Project	Total Project Cost
est. 2018	Bakalar & Paine Galleries Renovation	$12M
2015	Design + Media Center Building	$50M
2012	Tree House Residential Hall	$60M
2012	Photography Department Renovation	$2M
2011	Kennedy Campus Center Renovation	$14M
2007-2017	Campus Infrastructure	$15M

2007-2017	Miscellaneous Renewal	$10M
Total		**$163M**

In addition, MassArt continues to invest in smaller capital projects each fiscal year. The college will prepare to have conversations over the coming year regarding a new strategic plan, followed by a new capital plan vision.

As evidenced in the associated Data First Forms, MassArt provides access to library and information resources, including qualified staff, to support our mission. More information on the library and the information resources are available online for the MassArt community.

In addition, the Bakalar & Paine Galleries are the largest free contemporary art space in New England and are a vital cultural and educational resource for the college, Boston, and beyond. These professional galleries are the college's contemporary art museum, featuring four exhibitions each year that showcase emerging to established artists in either solo surveys or thematic group shows. Representing as many disciplines as possible, our galleries are a teaching museum and laboratory that are inspirational and aspirational for our students and the Boston public.

The local, national, and international press – including *Art in America, Art Asia Pacific, Sculpture,* and *ArtForum* magazines and the *New York Times* and *Boston Globe* – recognize the exhibitions program at MassArt as one of the New England area's leaders in the presentation of thought-provoking and diverse visual arts programming. The Curatorial Programs department also employs the most students on campus, between 50 and 75 students in any given academic year. Trained in best museum practices, students are carefully mentored by staff in all areas of staging an exhibition.

The M. Goodwin Associates report in 2008 found that "In the twenty-plus years since their founding, the galleries have consistently presented contemporary art exhibitions of the very highest quality and are an unparalleled resource for the MassArt community and general public. The galleries present work to MassArt that is truly dynamic, cutting-edge, and thought-provoking in the best sense of the word." The report also stated that the largest impediments to further success and the success of the Bakalar & Paine Galleries were due largely to the physical space and deferred maintenance of South Hall. Since 2008 MassArt has worked to complete various studies towards addressing these concerns. Due in part to the M. Goodwin Associates report, the Bakalar & Paine Galleries were added to the college's first comprehensive campaign launched in April 2010. Six years later, the Galleries have raised $7M towards a $12M goal and is now in the design and development phase for a complete renovation of the Bakalar & Paine Galleries.

The ownership and ultimate responsibility for most of the real estate property at MassArt rests with the Commonwealth of Massachusetts. Residence halls and some academic facilities were constructed and are owned by the Massachusetts State College Building Authority (MSCBA), a distinct, quasi-public entity established by the Massachusetts legislature to build facilities that could be financed using student fees and charges.

As a public institution, MassArt is a “user agency” under Massachusetts General Laws; its real estate and facilities planning, design, and construction are supervised by the Commonwealth’s Division of Capital Asset Management (DCAM). The campus also maintains a liaison with the state Department of Public Safety, the Department of Environmental Protection. and other agencies to ensure compliance with all current statutes, codes, and regulations. The campus is responsible for day-to-day management of its state-owned property but cannot act independently.

All new construction and renovations on campus comply with the current Massachusetts State Building Code and all national codes. All construction designs are reviewed by the state Building Inspector, State Plumbing Inspector, City of Boston Fire Department, and Electrical Inspectors.

The state mandates that all new Commonwealth-funded building projects meet or exceed certain guidelines articulated in the U.S. Green Building Council’s Leadership in Energy and Environmental Design (LEED) Plus program. In addition, the campus uses recognized standards for promoting sustainable design; all new campus construction has a goal of LEED Silver certification. The campus also participates in the American College and University Presidents Climate Commitment. For each construction project, the Facilities Department works with a Project Manager with substantial experience in project design and construction. A licensed professional in architecture or engineering, the Project Manager provides oversight from inception to completion. Every project complies with State Procurement and Construction Regulations.

MassArt provides a variety of spaces, both in type and location, to create atmospheres conducive to study, research, exhibition, and creativity. Around MassArt, several small spaces provide couches, chairs, and tables for small group or individual conversation and study. The Library offers such spaces, as well as study carrels and adjoining conference rooms. "The Lab" anchors the digital technology available to all students including labs with appropriate low lighting and a wide range of workspaces and printing capabilities. The University has several shared spaces and spaces within departments for creating projects—from laser cutters to lighting and sound studios to expansive printmaking and woodshop facilities. And this is a just a small sample of the resources available. MassArt also has 10 exhibition spaces, three directed by our Exhibitions and Curatorial Department and seven directed by departments and/or students. These spaces are integral to the study and research atmosphere.

MassArt monitors and responds to illegal and/or inappropriate uses of its technology guided by established, clear policies and procedures detailed in our Technology Acceptable Use Policy. We also require university ID numbers and MassArt email addresses for registration and correspondence; all online resources secured from the public are password protected.

MassArt uses a suite of enterprise software, managed by the IT department, to ensure efficiency in planning, administering, and evaluating our programs and services. These applications are described online in the Technology Knowledge Base.

Institutional Resources Appraisal

Human Resources

MassArt employs over 380 benefited employees and approximately 215 adjuncts on a yearly basis. Most of the employees are part of three separate collective bargaining units; The Massachusetts State College Association, American Professional Association, and AFSCME (2 units). About 28 people are non-unit professionals. Our Human Resources office assists in the faculty search process, staff searches, professional development, and payroll and benefit coordination.

Financial Resources

MassArt has enjoyed a long history of financial stability during which it has successfully balanced current financial needs, investments for long-term growth, and moderate tuition increases, while at the same time managing financial stability as measured against multiple-year financial goals. The achievement of our goals is dependent upon having the institutional resources available to the College. This happens through good planning and strong fiscal controls. The financial operations of Massachusetts College of Art and Design are regulated by the General Laws of the Commonwealth of Massachusetts (Chapter 15A, 29, and 73), the policies of our Board of Trustees (BOT), the Board of Higher Education (BHE), the Secretary of Administration and Finance (A&F), and the procedures of the Offices of the State Comptroller, Auditor, and Treasurer. The balance of high quality and reasonable cost is difficult, but not impossible. The process begins with good planning and budgeting. Three major steps are part of the College's budget development cycle:

1) Annual state appropriations procedures are set by statute, and involve budget submittals by the Governor, the House, and the Senate, with conference committee reconciliation and gubernatorial veto opportunity, along with potential mid-year reversions or supplemental appropriations. The College budget is approved in June, and the state budget process is concluded around July 1.

2) In the spring, we estimate the state appropriation, along with other revenue that we anticipate will be available for the following fiscal year. This consensus revenue amount will be the assumed number used for planning unless estimates are adjusted for any reason.

3) The trust fund development process follows campus-based procedures. Trust fund managers, following parameters provided by the Executive Vice President and guided by constituent input from the Provost, Vice Presidents, and Budget Advisory committee, prepare trust fund budgets for administrative review. The budget is submitted to the A&F committee of the BOT and to the full BOT for approval in late spring.

All College accounts are subject to oversight by the Office of the State Auditor, the State Comptroller, the Board of Higher Education, and the MassArt BOT. In addition, the College conducts an annual independent financial audit with the accounting firm of O'Connor and Drew.

The College's mission, risk assessment, and identified strategic priorities guide budget

development, with input from multiple constituent groups throughout the campus community. The College's strategic planning and financial management process supports the institution's mission through targeted funding of strategic initiatives. The process links periodic strategic planning initiatives to budget development through prioritization of certain initiatives and an ongoing review of budgets against planning goals. In addition, the Executive Vice President leads periodic budget discussions with various College constituents. .A transparent Capital Budget Process allows the College leadership to focus on long-term objectives and provide information to the MassArt Community and stakeholders keeping them informed.

The BOT retains local authority regarding budget and financial matters for the College. The BOT Administration and Finance Committee is charged with "the responsibility for the financial soundness of the College. Furthermore, this Committee receives proposals and recommends action on all proposed major College capital projects, setting of fees, and financing. Recommendations of the Administration and Finance Committee are brought to the full BOT for consideration. The College's annual budget development creates budgets from each trust fund for the upcoming fiscal year. These are compared to the prior year's budget, as well as to the annual general operating budget, within the context of a five-year pro forma budget.

Individual trust fund managers are responsible for submitting budgets through their Vice President. Various constituent groups, including the Budget Advisory Committee and the President's Leadership Team, discuss these budgets, with final deliberation and approval by the BOT. Major new initiatives, such as new academic degree programs, require financial capacity demonstration, which College governance, the BOT, and the BHE must approve.

The College's financial statements clearly delineate the use of its financial resources for academic and support purposes. In addition to the annual budget development process and annual financial statement audits, the College has periodically undertaken reviews of specific administration, finance, and technology operations and is also subject to periodic review by various state agencies, such as the Office of the State Auditor. The College maintains various operational policies, available on the campus portal, including the Business Office's Internal Control Policies and Procedures Manual. Other written policies, including Debt Management and Investment Policies, guide decision-making,

As shown in the attached Data First forms, our fiscal performance, and aggregate income, the University's budget development processes have allowed the institution to respond to significant variability in state revenue support over the past decade, as well as moderate changes in financial condition. Despite these shifts, the College has maintained positive annual net income results and consistently improved its financial position. MassArt's state appropriation offsets a portion of these educational expenses and enables the College to keep the cost of attendance affordable for Massachusetts residents; in-state student charges presently cover less than 50% of the total cost of education per student. Additional revenue sources including student fees, fundraising, and auxiliary enterprises narrow the remaining gap. Less than 26% of the College operating budget is supported directly by a state appropriation. This percentage has been trending downward for the last decade. If state support does not keep up with the increased cost of education, MassArt will not be in a position to meet the targets set forth in our current five-year financial plan. Continuing state support for the operation of undergraduate programs is necessary if MassArt is

to deliver a high-quality education at an affordable price. But state support alone, even if increased by the legislature, cannot reasonably be expected to meet fully the demands of this highly specialized environment. Therefore, to close the funding gap, MassArt needs to continue to develop varied and increased sources of revenue to support its essential mission. As noted in our multiyear financial plan for 2016-2020, we plan to increase spending and revenue by 18% to ensure planned growth in enrollment and curriculum. This plan relies heavily on a consistent level of state support. The "roller coaster" history of state funding has had a significant impact on student fees, which the University has increased in response to reduced state revenue, in addition to exercising expenditure controls and creating alternative revenue initiatives. MassArt has invested and will continue to invest in the primary mission of the College, instructional support by 20% from FY2014-FY2016. We have continued to invest in our full-time faculty to ensure students receive the essential support they need to be successful.

Information, Physical and Technological Resources

The Executive Vice President oversees and coordinates all financial aspects of the College, information technology, and all physical property. This coordination of resources is closely aligned with the Provost and the Academic Affairs office. The College has over 1 million square feet of classrooms, studios, specialized shops, , dormitories, galleries, computer labs, a cafeteria, and an Academic Resource Center (ARC). The Technology Department provides faculty, staff, and students with an integrated, broadly-accessible information, voice, and video communications technology infrastructure, making information available to people who need it when they need it and where they need it. The Department provides reliable network infrastructure, a dependable computing environment, essential help-desk services, and comprehensive information delivery.

Continued investment in the capital plant will ensure that MassArt delivers curriculum with the best resources and tools needed for Artist and Designers for the next several decades. The funding for capital development was a combination of borrowing and state grants. The majority of debt service is for student housing and services, most of which have dedicated revenue streams. Investment in our students has been a key part of the College's retention and enrollment goals. MassArt has significantly increased institutional aid over the last 8 years; that has been essential to attracting top students, while providing support for students most in need. Future growth in aid will be level, but we feel we have achieved the proper balance for admissions and retention. While we strive to deliver the best services to our students, we understand the need to diversify revenue streams and reduce expenses to ensure adequate funding is available for core education components and experiences artist and designers need for professional success. MassArt is an active member of the Colleges of the Fenway (COF) in Boston. The COF association promotes collaboration between local schools to enhance the variety of educational programs; to gain economic benefits through shared research, medical, and dining facilities; and to provide students and faculty with the opportunity to study, live, and teach in a small college environment while enjoying the resources of a major academic environment comparable to a university setting. We save over $1M annually in cost avoidance through collaborative programs with our fellow consortium members. Through this collaboration, our students and faculty share the best of both worlds: continuing to study, live, and teach in a small College environment while also enjoying the resources of a major academic university.

Library

The Morton R. Godine Library promotes a culture of inquiry and supports the College's mission to discover, preserve, and disseminate knowledge and creative expression. The Library occupies the top 2 floors and 21,495 sq. ft. of assignable space (31,328 sq. ft. of gross space) in the main Tower Building. The Library offers both physical and digital content, as well as, hosting several special collections of the college.

Professional Galleries

Despite the excellent programming gallery attendance has been stagnant and visitor demographics are hard to capture. Because there is no entrance fee and visitors are welcome to enter the space without having to pass a ticket booth, it is a challenge to learn about those attending our exhibitions and to re-engage them more deeply. To examine this issue further, the Bakalar & Paine Galleries were the subject of a study by Boston University's Metropolitan College Arts Administration Master's Program in 2008. The study leaders were "very impressed with the high quality of the exhibition...and the number of visitors that came to the gallery both during the opening and throughout the run of the show. We were also impressed by the fantastic media coverage War Stories [the exhibition] received with a relatively modest marketing budget." The group conducted an audience survey to gather basic demographic information and found that the majority of gallery visitors lived outside of MassArt's immediate neighborhood (84%), were single (54%), white (74%), under the age of 40 (69%) and earned under $50,000 a year (63%). They also found that the majority of visitors were not MassArt students as we had anticipated. In addition to shedding some light into our audience the report stated that "the professional galleries at MassArt boast impressive and competitive attendance numbers, given the number of galleries in Boston." Simultaneously it reaffirmed that while it may be difficult to capture information on guests that visit the galleries, "it is crucial to do so in order to reach visitors with future marketing efforts." The findings led to specific recommendations many of which have been implemented including:

- an e-newsletter specifically for gallery events (which now has over 5,000 subscribers),
- having gallery attendants during all hours of operation, especially on weekends (we have since created a unique and rigorous Gallery Attendant program),
- create intern positions to help with being understaffed (we now consistently have a Gallery Education Intern and have created a paid Curatorial Fellow position)
- consider visitors as "members" and engage them with unique events (Family Day).

Areas that still need to be addressed include a stronger web presence (which has greatly improved since 2008 and will further be enhanced with the college's launch of its new website in January 2017), and capturing more visitor data either through a tailored guest book or periodic visitor surveys.

Institutional Resources Projection

The completed 2016-2020 Partnership Plan, a plan between MassArt and the Board of Higher Education, will guide MassArt's activities over the next five years, including a new strategic plan to be completed in 2017. The College's long-range pro forma budget (see 2016-2020 Partnership Plan) identifies resources to support various functions of the College. These assumptions are predicated on the Commonwealth keeping its commitment to the College and to Public Higher Education. Support from the state is critical for the College to keep the cost affordable for students and families. In 2018, MassArt will implement a budget process involving new budget software with better financial analytics to help College leadership make more informed and transparent fiscal decisions. The following are essential goals of a comprehensive five-year financial plan:

- Strengthen the total financial resources available to the College. This can be done through a continued collaboration with like-minded associations such as PACE, ProArts Consortium, and Colleges of the Fenway (COF). MassArt has saved money through joint contracts, shared positions, and cost avoidance through our partnerships with other educational institutions (see more detail in section 6).
- Narrow the resource gap for academic operations between MassArt and its Association of Independent Colleges of Art and Design peers. The new Media and Design Center and state-of-the-art instructional area upgrades will continue to narrow this gap.
- Expand current successful partnerships with other colleges and universities, with the goal of expanding opportunities for students and reducing operations costs. The current multi-school partnerships save the College over $2M annually.
- Increase enrollment, improve the efficiency of Academic Programs, and continue to expand alternative revenue streams. These steps will allow Massart to adequately fund program and campus operations, invest in new programs, and enhance facilities.

In addition, MassArt recognizes that its Bakalar & Paine Galleries are a venue unlike any other, showcasing some of the most exciting and influential artists and rising talents in the world of contemporary art through imaginatively curated exhibitions. The $12M Unbound campaign will fund a transformative revitalization of the galleries and free the exhibition spaces from their current constraints—making them more inviting to the community; expanding the calendar and breadth of programming; improving public access; increasing student opportunities for inspiration, education, and career preparation; and ultimately raising the reputation of both the Bakalar & Paine Galleries and MassArt. By enabling MassArt to unleash the power and energy of the galleries' groundbreaking activities, the Unbound campaign supports the College's commitment to provide our communities with challenging and thought-provoking contemporary art experiences of the highest quality.

Likewise, we will celebrate the 28th MassArt Auction, a spectacular night featuring a live and silent auction, cocktails, and more on Saturday, April 8, 2017. The proceeds will provide vital scholarship aid and academic program support for our deserving students. MassArt is the nation's only independent public college of art and design and is dedicated to providing an exceptional and affordable education for the next generation of artists and designers. The 2016 MassArt Auction raised over $1.2 million in support of student scholarships and our academic programs, helping to ensure that deserving MassArt students receive an exceptional education.

8.a Undergraduate Retention and Graduation Rates Data First Form

Other Undergraduate Graduation Rates (Add definitions/methodology in # 2 below)

Other Undergraduate Graduation Rates (Add definitions/methodology in # 2 below) less than 1

Student Success Measures/Prior Performance and Goals	3 Years Prior	2 Years Prior	1 Year Prior	Current Year	Next Year Forward (goal)
	(FY2013/14)	(FY2014/15)	(FY2015/16)	(FY2016/17)	(FY2017/18)
IPEDS Retention Data - Bachelors degree students	84	89	92	90	90
IPEDS Graduation Data (150% of time) - Bachelors degree students	74	70	72	74	74
IPEDS Outcomes Measures Data					
First-time, full time students - Awarded a degree within six years	74	70	72	70	74
First-time, full time students - Awarded a degree within eight years	71	68	75	72	73
First-time, full time students - Not awarded within eight years but still enrolled	less than 1	less than 1	Less than 1	Less than 1	
First-time, part-time students - Awarded a degree within six years	50	NA	50	NA	NA
First-time, part-time students - Awarded a degree within eight years	0	NA	50	NA	NA
First-time, part-time students - Not awarded within eight years but still enrolled	0	NA	0	NA	NA
Non-first-time, full-time students - Awarded a degree within six years	78	80	78	79	80
Non-first-time, full-time students - Awarded a degree within eight years	69	73	79	81	80
Non-first-time, full-time students - Not awarded within eight years but still enrolled	0	0	0	0	NA
Non-first-time, part-time students - Awarded a degree within six years	18	50	18	63	80
Non-first-time, part-time students - Awarded a degree within eight years	0	0	18	63	80
Non-first-time, part-time students - Not awarded within eight years but still enrolled	0	0	0	0	NA
Not awarded within eight years but still enrolled					
Other Undergraduate Graduation Rates (Add definitions/methodology in # 2 below)					
Awarded a degree within 6 years - men	65	70	71	64	72
Awarded a degree within 6 years - women	77	71	72	75	75
Pell Recipients-degree within 6 years	65	72	56	69	72
ALANA - degree within 6 years	68	62	57	67	70

Definition and Methodology Explanations

1. NA indicates no students in that cohort.
2. Years use data reported on IPEDS in that year.
3. ALANA rates are for Hispanic, Black, Asian, Native American, and Multiracial students.

Note: complete this form for each distinct student body identified by the institution (See Standard 8.1)

8.b Student Success and Progress Rates and Other Measures of Student Success Data First Form

	Bachelor Cohort Entering	
Category of Student/Outcome Measure	6 years ago	4 years ago
First-time, Full-time Students - Degree from original institution	72%	50%
First-time, Full-time Students - Not graduated, still enrolled at original institution	1%	12%
First-time, Full-time Students - Degree from a different institution		
First-time, Full-time Students - Transferred to a different institution	16%	19%
First-time, Full-time Students - Not graduated, never transferred, no longer enrolled	12%	19%
First-time, Part-time Students - Degree from original institution	NA	NA
First-time, Part-time Students - Not graduated, still enrolled at original institution		
First-time, Part-time Students - Degree from a different institution		
First-time, Part-time Students - Transferred to a different institution		
First-time, Part-time Students - Not graduated, never transferred, no longer enrolled		
Non-first-time, Full-time Students - Degree from original institution	69%	59%
Non-first-time, Full-time Students - Not graduated, still enrolled at original institution	1%	8%
Non-first-time, Full-time Students - Degree from a different institution		
Non-first-time, Full-time Students - Transferred to a different institution	13%	14%
Non-first-time, Full-time Students - Not graduated, never transferred, no longer enrolled	17%	19%
Non-first-time, Part-time Students - Degree from original institution	0	50%
Non-first-time, Part-time Students - Not graduated, still enrolled at original institution	0	25%
Non-first-time, Part-time Students - Degree from a different institution		
Non-first-time, Part-time Students - Transferred to a different institution	40%	0
Non-first-time, Part-time Students - Not graduated, never transferred, no longer enrolled	60%	25%

Measures of Student Achievement and Success/Institutional Performance and Goals

	3 Years Prior	2 Years Prior	1 Year Prior	Current Year	Next Year Forward (goal)
Success of students pursuing higher degrees (add more rows as needed; add definitions/methodology in #1 below)					
1.					
Other measures of student success and achievement, including success of graduates in pursuing mission-related paths (e.g., Peace Corps, public service, global citizenship, leadership, spiritual formation) and success of graduates in fields for which they were not explicitly prepared (add more rows as needed; add definitions/methodology in #2 below)					
1.					

Definition and Methodology Explanations

Non-first-time, Part-time student cohorts were extremely small, containing 5 students, and 4 students.

8.c Licensure Passage and Job Placement Rates and Completion and Placement Rates for Short-Term Vocational Training Programs Data First Form

		3-Years Prior		2 Years Prior		1 Year Prior		Most Recent Year	
		(FY 2013)		(FY 2014)		(FY 2015)		(FY 2016)	
State Licensure Examination Passage Rates									
Name of exam		# who took exam	# who passed	# who took exam	# who passed	# who took exam	# who passed	# who took exam	# who passed
MTEL		25	24	31	30	25	24	38	35
National Licensure Passage Rates									
Name of exam		# who took exam	# who passed	# who took exam	# who passed	# who took exam	# who passed	# who took exam	# who passed
n/a									
Job Placement Rates									
Major/time period	*	# of grads		# of grads		# of grads		# of grads	
n/a									

* Check this box if the program reported is subject to "gainful employment" requirements.
Web location of gainful employment report (if applicable)

Completion and Placement Rates for Short-Term Vocational Training Programs for which students are eligible for Federal Financial Aid

	3 Years Prior	2 Years Prior	1 Years Prior	Current Year	Next Year Forward (goal
	(FY 2)	(FY 2)	(FY 2)	(FY 2)	(FY 2)
Completion Rates					
n/a					
Placement Rates					
n/a					

Please enter any explanatory notes in the box below

8.d Graduate Programs, Distance Education, Off-Campus Locations Data First Form

"Student Success Measures/ Prior Performance and Goals"	3 Years Prior	2 Years Prior	1 Years Prior	Current Year	Next Year Forward (goal)
	(FY 2014)	(FY 2015)	(FY 2016)	(FY 2017)	(FY 2018)
Master's Programs (Add definitions/methodology in #1 below)					
Retention rates first-to-second year	83%	95%	94%	97%	100%
Graduation rates @ 150% time	89%	90%	90%	97%	100%
Average time to degree	23 mos	24 mos	24 mos	24 mos	24 mos
Other measures, specify:					
Master of Architecture					
Retention rates first-to second year	90%	71%	100%	100%	100%
Graduation rates @ 150% time	78%	75%	80%	66%	71%
Average time to degree	42 mos	42 mos	33 mos	ss mos	35 mos
Master of Arts-Teaching/Art Ed					
Retention rates first-to second year	89%	100%	100%	89%	100%
Graduation rates @ 150% time	83%	80%	100%	100%	78%
Average time to degree	19 mos	21 mos	18 mos	16 mos	20 mos

Definition and Methodology Explanations

1. Master's Programs include MFA programs.
MassArt does not have Distance Education, Off-Campus Locations

STANDARD EIGHT

Educational Effectiveness Description

Each student body at MassArt (undergraduate, graduate, certificate, continuing education) uses data, evidence, and information as described below to determine educational effectiveness.

The mission, values, and priorities of MassArt guide our educational endeavors. Univeristy-wide learning goals were developed from these statements in concert with departmental and program leaning goals. These reflect the level and range of our degrees and certificates, as well as expectations from the fields and disciplines. The Student Success E Series: Inventory of Educational Effectiveness Indicators links to the clear public statements about what students are expected to gain from an education at MassArt. They reflect our mission and range of degrees and certificates offered.

Each program maintains verifiable learning goals stating expectations for achievement, demonstration, knowledge, and understanding. Courses and sections are expected to include program learning goals in syllabi and establish course-level learning outcomes. The course and program learning outcomes and goals inform the University-wide learning goals that broadly, but verifiably, describe the MassArt graduate.

Systematic assessment of student learning is a top priority of MassArt's academic and institutional leadership. The continued focus on student learning and assessment involves close collaboration between faculty and administration through dual governance and bi-weekly meetings of Chairs with the Provost. In addition, MassArt created a Dean of Academic Programming, which has since become an Associate Vice President for Academic Affairs, who works with faculty on issues and systems of assessment. (For examples, see 2.6 (pp. 9-11), 4.5 (p. 29), 4.6 (pp. 29-30), 4.12 (p. 31), 5.8 (pp. 58-60), 5.20 (pp. 64-5).)

In addition to the examples listed in other standards, a collaboration between the Animation department, the Academic Resource Center (ARC), and Counseling & Wellness in 2014 formed as part of a study by the Jed & Clinton Foundations. The study found that there was a high majority of students with mental health concerns in the Animation department. With climbing numbers of students declaring Animation as a major, the full-time faculty grew concerned that the students' needs were not being met, resulting in larger numbers of withdrawals and leaves of absence than historically seen in the department. A number of these leaves were a result of high anxiety and lack of social connections between new sophomores and upperclassmen within the department. ARC and Animation decided to pilot a program in which Teaching Assistants would be trained as Department Mentors and assist in making connections with students.

As part of this process, the ARC and Animation department made three structural changes:

1. A department standard was created by faculty and defined what TA expectations would be, updating the TA contract to reflect the universal standard of expectation, regardless of instructor. Every sophomore section is now assigned a TA. These new expectations include interacting with a group of 3-4 sophomores specifically asking about project

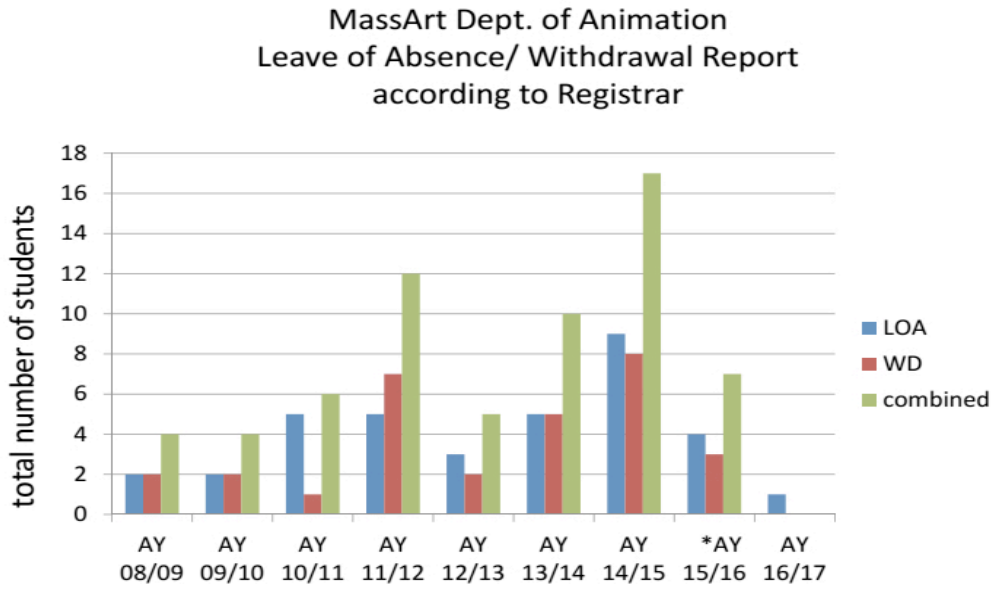
management and transition into the department. Every sophomore student has a TA assigned to them.

2. The ARC took on the responsibility of training the TAs in areas of active listening, reflective questioning, interpersonal communication, ADA/ Mental Health resources, and Classroom Crisis management. TAs are now required to attend a one-day training session provided by ARC, with 4 follow-up meetings as a group during the semester (once in the fall, twice in the spring.)
3. An Animation professor was made Area Coordinator for the Teaching Assistants and serves as the departmental coordinator for the TAs and liaison with ARC.

The goals for the program are:

1. Reduce and prevent the number of students withdrawing from MassArt or leaving the department due to lack of connection or anxiety issue.
2. Create a meaningful Teaching Assistant experiences for students in the department that required higher expectation other then "just showing up" to their assigned class.
3. Foster a community that engages the sophomore class with the upperclassmen, having the interface with each other on assignments and projects, and allowing for further skill development and networking within the department.

Although it is too early to tell, the projection this program's effectiveness is promising. Reviewing data from the registrar, we learned that a much smaller number of students withdrew or took a leave of absence from Animation, bringing the number from 17 to 5 year over year for fall. In addition, Animation reports that student grades and performance have increased since putting this structure into place. We would like to monitor this again for another year to see if the results are similar.



* = denotes when TA program was implemented.
AY = Academic Year LOA= Leave of Absense WD= withdrawal from MassArt

At an institutional level, NSSE results from 2014 evidence the use of external instruments to measure and assess student learning. A concern arose in the area of quantitative reasoning in comparing MassArt student responses to other New England publics and the NSSE sample.

First-Year Students:

Mean Comparisons

	MassArt	*Your first-year students compared with*					
		New England Public		Carnegie Class		NSSE 2013 & 2014	
Engagement Indicator	*Mean*	*Mean*	*Effect size*	*Mean*	*Effect size*	*Mean*	*Effect size*
Higher-Order Learning	38.8	38.4	.03	40.5	-.12	39.0	-.02
Reflective & Integrative Learning	39.0	35.0 ***	.32	38.7	.02	35.6 **	.27
Learning Strategies	34.5	39.0 ***	-.32	37.9 **	-.23	39.5 ***	-.35
Quantitative Reasoning	13.1	27.8 ***	-.91	18.1 ***	-.30	27.4 ***	-.87

Notes: Results weighted by institution-reported sex and enrollment status (and institution size for comparison groups); *p<.05, **p<.01, ***p<.001 (2-tailed); Effect size: Mean difference divided by pooled standard deviation; Symbols on the Overview page are based on effect size and p before rounding.

Seniors:

Mean Comparisons

	MassArt	*Your first-year students compared with*					
		New England Public		Carnegie Class		NSSE 2013 & 2014	
Engagement Indicator	*Mean*	*Mean*	*Effect size*	*Mean*	*Effect size*	*Mean*	*Effect size*
Higher-Order Learning	38.8	38.4	.03	40.5	-.12	39.0	-.02
Reflective & Integrative Learning	39.0	35.0 ***	.32	38.7	.02	35.6 **	.27
Learning Strategies	34.5	39.0 ***	-.32	37.9 **	-.23	39.5 ***	-.35
Quantitative Reasoning	13.1	27.8 ***	-.91	18.1 ***	-.30	27.4 ***	-.87

Notes: Results weighted by institution-reported sex and enrollment status (and institution size for comparison groups); *p<.05, **p<.01, ***p<.001 (2-tailed); Effect size: Mean difference divided by pooled standard deviation; Symbols on the Overview page are based on effect size and p before rounding.

Based on the analysis, MassArt prioritizes the hiring of new Liberal Arts faculty in the areas of science, mathematics, and economics. All undergraduate students are expected to take at least one social science elective. Those courses are being reviewed for student learning outcomes in the area of quantitative reasoning.

Student Development crafted co-curricular learning goals that are aligned to both our internal co-curricular programming and the commonwealth Vision Project for building a Massachusetts culture of assessment. A matrix was also created that identifies specific co-curricular programs and the learning goals they address. Programming gets assessed by participants at specific events. Student Development produces and annual report that reports on results and findings, which are then used to modify, create, or terminate programs. (For examples, see 5.8 (pp. 58-60), 5.20 (pp. 64-5).)

MassArt employs a wide-range of methods and instruments to measure and understand the experiences and learning outcomes of students. From critiques and reviews to scored essays and research papers, students experience a variety of course-specific assessments. Semester studio reviews often involve outside, professional participation. First year students take a timed and scored essay evaluation that assesses their proficiency with learning outcomes for collegiate-level writing (see Standard Four Appraisal: General Education section (pp. 49-50)).

MassArt conducts annual evaluations of graduation and retention rates and surveys on student experiences that allow us to benchmark against other Association of Independent Colleges of Art and Design (AICAD) (for examples, see 2.7 (pp. 11-12), 2.8 (pp. 12-16)). Likewise, Institutional Research and Student Development survey students periodically to inform academic, co-curricular, and career preparation programming. Student Development also surveys students after orientations to assess understanding of MassArt resources, supports, guidelines, and policies. (For examples see 5.8 (pp. 58-60), 5.9 (p. 60), 5.20 (pp. 64-5).)

Another example is the recent mixed-methods assessment of the experiences of students, staff and faculty in relation to diversity and inclusion. This project took over a year in collaboration with Health Resources in Action (HRiA). The findings from this intensive study formed the basis for the three-year Plan for a More Diverse, Inclusive, and Just University, adopted by the Board of Trustees in January 2016.

MassArt publishes an annual Performance Report that includes measures of student success and levels of achievement. The selection of measurements relate directly to the mission. These fall under the key indicator areas of Academic Quality, Access and Affordability, Student Success and Engagement, and Service to the Commonwealth and the Economy/Financial Health. Specific measurements include rates of progression, retention, transfer, graduation, and employment, among others. (See 2.1 (pp. 4-8), 2.8 (pp. 12-16), Standard Two Appraisal (pp. 16-20), 4.19 (pp. 34-5), 5.2 (pp. 54-6), and Standard Seven Appraisal (pp. 91-4) for data and analysis samples from the 2015 Performance Report.)

As stated in 2.2 (p. 8), IR produces a variety of quantitative reports for compliance, annual performance, and ad hoc and departmental requests. Likewise, 2.7 (pp. 11-12) describes in further detail quantitative instruments used to understand civic participation, further education, success of recent graduates, and satisfaction with their MassArt education. The results and findings from these sources inform decision-making from the Board of Trustees to the departmental level. For examples, please see Standard Four Appraisal (pp. 43-52) and Standard Five Appraisal (pp. 65-72).

The MassArt Performance Reports, as well as other quantitative measures, inform curricular, programatic, and resource allocation efforts to improve learning and results for students. Faculty in departments analyze and use trends from semester reviews, final projects, and tests to inform the quality, pace, and sequence of curricula (for examples, see 2.6 (pp. 9-11), 4.5 (p. 29), 4.6 (pp. 29-30), 4.12 (p. 31), and the Student Success E Series). A recent finding from an analysis of the first-year Written Communications essay test and subsequent sophomore grades has prompted the Writing Program director to develop plans for a Sophomore Success program, which will eventually provide additional writing assistance as students move into their majors.

MassArt attends to the validity of its methods in a variety of ways. We use nationally respected surveys as highlighted in 2.7 (pp. 11-12) that have established and credible validity. These national measures are triangulated with local assessments using comparative criterion-related validity (for example, see 8.3 (p. 96)). Departments, using their learning goals, use face-validity - the expertise of faculty to make sure what is being assessed in courses and reviews relate to the learning goals. Likewise, outside professionals from the disciplines offer feedback on assessments and students provide feedback through the curriculum committees. These constitute a form of construct validity. Formative validity takes place as faculty consider the ways in which assessment instruments and methods take place and recognize areas that need improvement to better reflect the learning and/or expectations (for examples, see Student Success E Series).

MassArt is presently developing a system of formalized cyclical program evaluation. Much assessment work (including the development of program-specific learning goals and university-wide learning goals) has led to this development. Each department currently integrates the findings of its assessment processes and measures of student success into ongoing evaluation activities as described in numbered paragraphs 4.3 (p. 28), 4.6 (pp. 29-30), 6.17 (p. 77), and 8.3 (p. 96). Moving forward, resource allocation will be more closely aligned with the cyclical program evaluation.

Educational Effectiveness Appraisal

Learning goals

MassArt prepares students from diverse backgrounds to participate in the creative economy as artists, designers, and educators, and to engage in the well-being of their society as evidenced by the Standard Four and Standard Eight Data First Forms and the most recently available survey of alumni employment (see 4.19 (pp. 34-5)). We renewed our focus in 2009 after determining a shared sense of what that preparation should look like and understanding how students experience it. Faculty and administration created departmental, programmatic, and University-wide learning goals, which were adopted in 2011. The goals enable us to consider more deeply how we assess students and the curricula.

From 2009 to 2012, Lois Hetland, Professor of Art Education, worked with Academic Affairs and the departments to develop and implement a strategy for the creation of University-wide learning goals. Each department developed learning goals based on a review of their curricula. In the fall of 2011, Hetland conducted an analysis of those learning goals and synthesized them into

a draft of University¬-wide learning goals. Through a series of feedback mechanisms a final draft was submitted to governance and accepted. MassArt created, under her leadership, fourteen University-wide, aspirational learning goals for students.

Hetland then moved the assessment conversation to the course level, with the intention for each course to have stated learning outcomes and clear systems of assessment. She provided professional development sessions, meeting with departments and individually with many faculty members. During this time, she developed a template for documenting course learning outcomes and assessment practices.

As of August 2013, approximately 45 templates had been completed for courses that listed the learning outcomes and assessments. The new Dean of Academic Programs decided to move away from the template and focus on integrating the needed documentation through the syllabi – a more familiar document for faculty members and one involving direct communication with the students. A framework was created for faculty to use in developing syllabi that not only addressed learning outcomes and assessments, but also included links between the outcomes, assessments, departmental goals, and assignments. In this way, the relationships were embedded in the documentation and communication with students. The framework was introduced to Chairs in August 2013, emailed to all faculty, and posted on Inside MassArt in a new section on Syllabi and Assessment. Besides introducing the framework to Chairs, focused presentations over the course of the next two months at Chairs meetings developed an understanding of the contexts, purposes, and expectations for syllabi. By spring 2014, over 350 syllabi had been submitted for review based on the new framework. Exemplars from that group of syllabi that represent the variety and flexibility inherent in the framework were also posted on Inside MassArt for reference.

However, a glance at the E Series form provides sufficient evidence that MassArt needs to develop and implement cyclical program reviews. Besides programs that have outside accrediting bodies (Architectural Design and Art Education), academic departments and programs have relied on the NEASC and NASAD for review. The regional and national reviews provide opportunities for deep reflection and recognition of areas for improvement, but a cycle of program reviews is necessary for developing and implementing assessment strategies; reviewing and revising learning goals; determining discipline trends and changes; and gathering evidence from students, alumni, outside professionals, and the field to substantiate recommended changes. In our appraisal of our academic programs, creating and implementing cyclical program reviews is a glaring need.

Annual Performance Reports

The MassArt Annual Performance Reports succinctly yet thoroughly detail some of the quantitative measures used to determine educational effectiveness. These include measures of academic quality as well as measures that address core aspects of the MassArt mission such as service to the commonwealth and community. Please refer to the most recent Annual Performance Report that describes our appraisal of the quantitative data in its relation to educational effectiveness (for examples of data and analyses, see 2.8 (pp. 12-16) and 4.19 (pp. 34-5)).

Educational Effectiveness Projection

1. As stated in the Standard Four projection, MassArt plans to implement cyclical, formal program reviews during the 2017-18 academic year.

2. In addition, will use the feedback from NEASC and NASAD to inform the forthcoming strategic planning process (beginning in 2017) to ensure greater educational effectiveness.

3. MassArt is engaging in a new budget development process in the 2016-17 year. The results of an assessment of the first year of the process will help inform a deeper relationship between resource allocation and educational effectiveness.

9.a Integrity Data First Form

* Website location links footnoted.

Policies	Last Updated	Website location where policy is posted	Responsible Office or Committee
Academic honesty	2016	Academic policies (1)	Academic Affairs
Intellectual property rights	2016	Intellectual property rights (2)	IT
Conflict of interest	2016	Conflict of interest (3)	HR
Privacy rights	2016	Privacy rights (4)	HR
Fairness for students	2016	Community standards (5)	Student Development
Fairness for faculty	2016; varies	Faculty Handbook (6) and Collective bargaining agreements (7)	Academic Affairs
Fairness for staff	2016; varies	Employee Handbook (8) and Collective bargaining agreements (7)	HR
Academic freedom	2016	In Rights and responsibilities (9)	Student Development
Research			Academic Affairs
Title IX	2016	Title IX (10)	Title IX Coordinator
Other; specify			
Technology Acceptable Use	2016	Technology Acceptable Use link (11)	IT
Non-discrimination policies			
Recruitment and admissions	2016	Admissions non-discrimination (12)	Admissions
Employment	2016	http://massart.edu/careers (13)	HR
Evaluation	2016; varies	Employee Handbook (8) and Collective bargaining agreements (7)	HR and Academic Affairs
Disciplinary action	2016	Employee Handbook (8) and Collective bargaining agreements (7)	HR and Academic Affairs
Advancement	2016; varies	Employee Handbook (8) and Collective bargaining agreements (7)	HR and Academic Affairs
Resolution of grievances			
Students	2016	Community Standards (5)	Student Development
Faculty	2014	MSCA Collective Bargaining Agreement (14)	HR and Academic Affairs
Staff	Varies	Collective Bargaining Agreements (7)	HR

Please enter any explanatory notes in the box below

Collective Bargaining Agreements are updated approximately every three years depending on the schedule of negotiations with each union.

Links

1. http://academic-catalog.massart.edu/content.php?catoid=5&navoid=113#Plagiarism
2. https://wiki.massart.edu/display/TechResources/Electronic+File+Sharing+Policy
3. https://wiki.massart.edu/display/HumanResources/Conflict+of+Interest
4. https://wiki.massart.edu/display/HumanResources/Privacy+Policy

5. http://massart.edu/community-standards
6. https://wiki.massart.edu/display/AcademicAffairs/Faculty+Handbook
7. https://wiki.massart.edu/display/HumanResources/Collective+Bargaining+Agreements
8. https://wiki.massart.edu/display/HumanResources/Employee+Handbook
9. http://massart.edu/node/4781
10. http://massart.edu/node/4411
11. http://massart.edu/node/4776
12. https://www.massart.edu/Admissions/Non-Discrimination.html
13. https://massart.edu/careers
14. http://mscaunion.org/wp-content/uploads/2015/03/MSCA-Day-CBA-2014-2017-final-revised.pdf

9.b Transparency Data First Form

Information	Website location and/or Relevant Publication(s)
How can inquiries be made about the institution? Where can questions be addressed?	https://massart.edu/contactus
Notice of availability of publications and of audited financial statement or fair summary	http://massart.edu/public-disclosure
Processes for admissions	http://massart.edu/admissions
Processes for employment	https://massart.edu/careers
Processes for grading	http://academic-catalog.massart.edu/content.php?catoid=5&navoid=113 - Grading_System
Processes for assessment	http://academic-catalog.massart.edu/content.php?catoid=5&navoid=113 - Grading_System
Processes for student discipline	http://massart.edu/community-standards
Processes for consideration of complaints and appeals	http://massart.edu/community-standards

List below the statements or promises made regarding program excellence, learning outcomes, success in placement, and achievements of graduates or faculty and indicate where valid documentation can be found.

Statement/Promise	Website location and/or publication where valid documentation can be found
Our alumni are shaping the world of the future as painters, sculptors, curators, industrial designers, fashion designers, filmmakers, leaders, and creatives in numerous fields.	http://www.alumni.massart.edu/s/1432/start.aspx
The college's academic and co-curricular programs prepare students from diverse backgrounds to participate in the creative economy as artists, designers, and educators, and to engage in the well-being of their society.	http://massart.edu/node/4706
The MassArt internship program provides structured internship experiences for academic credit that help prepare MassArt students for careers. Through internships, students can apply their skills and experience in a professional environment, acquire business skills, explore potential career paths, and start building a professional network.	https://massart.edu/sites/default/files/InternshipData.pdf

Date of last review of:	
Print publications	Annually - date varies by department
Digital publications	2016

9.c Public Disclosure Data First Form

Information (NOTE: Primary links page for Public Disclosure)	**Website location**
Institutional catalog	http://academic-catalog.massart.edu/
Obligations and responsibilities of students and the institution	http://massart.edu/node/4756
Information on admission and attendance	http://massart.edu/x395.xml
Institutional mission and objectives	http://massart.edu/About_MassArt/Mission_and_Values.html
Expected educational outcomes	https://wiki.massart.edu/display/AcademicAffairs/University-wide+Learning+Goals
Status as public or independent institution; status as not-for-profit or for-profit; religious affiliation	http://massart.edu/quick-facts
Requirements, procedures and policies re: admissions	http://massart.edu/x395.xml and http://massart.edu/Admissions/Admissions_Policies.html
Requirements, procedures and policies re: transfer credit	http://massart.edu/transfer-credit-guidelines
A list of institutions with which the institution has an articulation agreement	http://massart.edu/sites/default/files/MassArtPerformance%20Report2015.pdf
Student fees, charges and refund policies	http://www.massart.edu/x2125.xml
Rules and regulations for student conduct	http://massart.edu/node/4756
Procedures for student appeals and complaints	http://massart.edu/node/4756
Other information re: attending or withdrawing from the institution	http://massart.edu/node/4421
Academic programs	http://massart.edu/Academic_Programs.html
Courses currently offered	http://academic-catalog.massart.edu/
Other available educational opportunities	http://massart.edu/Continuing_Education.html
Other academic policies and procedures	http://academic-catalog.massart.edu/content.php?catoid=6&navoid=146
Requirements for degrees and other forms of academic recognition	Links to academic programs: http://massart.edu/Academic_Programs.html
List of continuing faculty, indicating department or program affiliation, degrees held, and institutions granting them	Listed within each academic program: http://massart.edu/faculty-staff/departments
Names and positions of administrative officers	http://massart.edu/About_MassArt/College_Leadership.html
Names, principal affiliations of governing board members	http://massart.edu/node/4281
Locations and programs available at branch campuses, other	N/A

instructional locations, and overseas operations at which students can enroll for a degree, along with a description of programs and services available at each location	
Programs, courses, services, and personnel not available in any given academic year.	Not available.
Size and characteristics of the student body	http://massart.edu/About_MassArt/Quick_Facts.html and linked annual reports
Description of the campus setting	http://massart.edu/student-life
Availability of academic and other support services	http://massart.edu/node/2861 and http://massart.edu/node/2926 and http://massart.edu/node/2141 and http://massart.edu/academic-resource-center
Range of co-curricular and non-academic opportunities available to students	http://massart.edu/student-life/get-involved
Institutional learning and physical resources from which a student can reasonably be expected to benefit	http://massart.edu/node/2011 and http://massart.edu/student-life and http://massart.edu/exhibitions
Institutional goals for students' education	https://wiki.massart.edu/display/AcademicAffairs/University-wide+Learning+Goals
Success of students in achieving institutional goals including rates of retention and graduation and other measure of student success appropriate to institutional mission. Passage rates for licensure exams, as appropriate	http://massart.edu/node/4706
Total cost of education and net price, including availability of financial aid and typical length of study	http://massart.edu/Admissions/Tuition_and_Fees.html and http://massart.edu/Admissions/Financial_Aid.html
Expected amount of student debt upon graduation and loan payment rates	http://massart.edu/node/2586
Statement about accreditation	http://massart.edu/About_MassArt/Quick_Facts/Accreditation_Information.html

STANDARD NINE

Integrity, Transparency, and Public Disclosure Description

Integrity

As an institution devoted to the professional training of artists, designers, and educators— all as productive contributors to 21st century citizenry—the faculty, staff, students, executive leadership, and members of the Board of Trustees are all committed to the highest level of professional ethics and personal integrity. We strive for openness and transparency in all actions, including a shared governance model with particular emphasis on including all constituencies in the decision-making process. Furthermore, the Offices of the President and the Vice Presidents maintain direct communication with the faculty, staff and students through various separate meetings among the College community. In course content delivery and personal and group critique, faculty emphasize the role of integrity in the students' work and conduct and its relationship to the world beyond the College.

MassArt continually strives to treat all faculty, staff and students, with mutual respect and dignity. All college polices are set with this priority as a base. The Faculty Handbook, Student Handbook, and Employee Handbook, all prescribe the rights of each constituent group and the procedures in place for any member to pursue any complaint, grievance, or inquiry.

As a founding member of the National Association of Schools of Art and Design (1948), MassArt has an additional national accrediting body to which it is accountable. While NASAD standards closely mirror those of NEASC, the specific emphasis on curricular content and integrity of art/design studio practice assures that we remain compliant with historic and contemporary national standards.

MassArt administrators, faculty and Board members are required by the Commonwealth to file a Conflict of Interest report annually to ensure individual's actions are in the best interest of the institution and its members. All community members are expected to act responsibly, ethically, and with integrity in an open and supportive environment. An independent auditing firm conducts an annual review of the institution's financial state and presents a report to the Board of Trustees. This review includes all student financial aid activities as well as the overall financial health of the College.

MassArt ensures academic freedom for scholars in the Collective Bargaining Agreement. In part the section states:

> Academic freedom is the right of scholars in institutions of higher education freely to study, discuss, investigate, teach, exhibit, perform and publish. Freedom in research is fundamental to the advancement of truth. Academic freedom in its teaching aspect is fundamental for the protection of the rights of the teacher in teaching and of the student in learning. (Article V.A)

The mutual pursuit of academic excellence by faculty and students is further exemplified by some of our shared values and priorities published on the MassArt website:

Values of commitment to the free pursuit and dissemination of knowledge:

- We believe that diversity-in background, status, culture, and viewpoint-is essential to a vital and creative community.
- We respect the roles and views of all members of our college community and operate our institution in a spirit of collegiality and transparent communication.
- We believe that academic excellence is fundamental to professional education in the visual arts.

Priority for the free pursuit and dissemination of knowledge:

- We educate students to critically examine the form and content of art, both their own and others', to understand it in historical, social, and global contexts.

We strive for open classrooms, intellectual discussion, and dialogue. We know and respect the principle that the free pursuit and dissemination of knowledge—while sometimes difficult, awkward, or controversial—is a critical component of an active and productive citizenry and the development of human potential.

Academic freedom is assured though all processes and policies at the institution and is governed by the MSCA Agreement, the Faculty Handbook and the Student Handbook. Policies are in place to protect the intellectual property rights of individuals and to oversee the procedures around electronic file sharing.

Both Department and Institutional Curriculum Committees strive toward developing and maintaining professional integrity in course content and assessment.

MassArt is approaching its 150th anniversary as a public institution in the Commonwealth of Massachusetts and is chartered by the MA Board of Higher Education to offer both undergraduate and graduate degree programs. All new programs are reviewed and vetted by the BHE through its Academic Policies subcommittee and then presented to the full Board for approval. Our Partnership Plan further governs the operation of the institution within the Commonwealth.

Our current Strategic Plan, MassArt 2015-20, highlights the importance of diversity and respect for all individuals and cultures. This planning process was truly institution-wide, with active engagement across the campus, involving all offices and constituents to develop a clear, shared vision for the College's future. The faculty and staff of the College are committed to our mission of access for all. Discussions among community members over the past nine months focused on the Black Lives Mater movement have further defined our vision for the College and honed our resolve for diversity and inclusion.

The importance and value of a diverse academic community is inherent in our mission and is the

cornerstone of our principles of accessibility. We proactively foster a community that is welcoming and respectful of cultural, artistic, and individual differences.

Human Resources, the Office of Civil Rights Compliance and Diversity, and Admissions monitor our non-discriminatory policies that protect against bias based on age, color, race, sex, disabilities, religion, sexual orientation, national origin, and any other classifications protected by applicable city, state, and/or federal laws or ordinances. Any form of abuse, harassment, or intimidation of another person, including sexual harassment, is a violation of the School's community standards and will be subject to disciplinary action. MassArt's full-time Title IX compliance officer oversees investigations of alleged sexual harassment among students, faculty, and/or staff. We adhere to the Equal Opportunity, Diversity, and Affirmative Action Plan implemented by the BHE for all public state universities in 2015.

MassArt expects and manages for honesty and integrity in of its academic, research and service programs, administrative operations, responsibilities to students, and interactions with prospective students. These expectations are evidenced in our Mission, Values, and Priorities, as well as the handbooks for Employees, Faculty, and Students.

MassArt takes full responsibility for all activities it sponsors, whether academic, co-curricular, or otherwise. We are an active participant with other Colleges of the Fenway to provide curricular and co-curricular opportunities for student engagement both in and out of class. This consortium provides cross-registration options to share the unique course content of each institution with its partner schools. The registrar's office at each school manages the process thus simplifying it for students. A similar arrangement is in place with the ProArts colleges, providing an even broader spectrum of course offerings to MassArt students.

Faculty and Student handbooks and reviewed and revised (as necessary) each year to ensure all polices and publications present the most current and accurate policies governing the institutions and its members actions. The MSCA, APA, and AFSME agreements (available on line) present clear guidelines for conflict resolution and grievance procedures. The college web-site is now undergoing an major overhaul with a launch date for Spring 2017. It too, will be constantly monitored for accuracy and clarity.

One way MassArt pursues institutional integrity is through annual review and assessment of the Faculty, Adjunct, Student, and Employee Handbooks. These documents include descriptions of the policies and conditions that support the professionalism, integrity, and community standards expected at MassArt.

The All University Committee (AUC) serves as a gatekeeper of sorts for institutional polices. All institutional polices relative to the shared governance format are vetted by this committee, and/or its various sub-committees, with recommendations going directly to the President for action. Any member of the community may bring a policy issue or concern to the AUC for consideration.

Both department and Institutional Curriculum committees strive toward developing and maintaining professional integrity in course content and assessment.

MassArt has the highest respect for the oversight provided by its accrediting bodies: the New England Association of Schools and Colleges (regional) and the National Association of Schools of Art and Design (national) using the standards set by each organization as its models for compliance.

The Standards Handbooks provide the necessary framework for assuring our programs and institutional objectives are appropriate and aligned with the expectations of our students and the public. We consult with either body when necessary for guidance in the direction of the institution's growth and development.

MassArt adheres to all requirements related to integrity embedded in all other Commission Standards.

Transparency

MassArt is just now completing a year-long process of updating the institutional website with a planned launch of early 2017. The re-design has been guided by the decreasing emphasis on printed material and the ability to have the most current, accurate, and pertinent information on the College readily available for the current MassArt community, external community members, and prospective students and their parents. Information on all facets of the institution's operation are available: academic programs and requirements, faculty, cost of attendance and financial aid, student life concerns, policies and governance.

The Admissions Office practices very open and transparent procedures for student application and acceptance to the institution. These are available on line and through direct inquiry to the office. The Human Resources office provides all pertinent employment opportunities and guidelines and has published protocols for all hiring instances. The Student Handbook describes MassArt Community Standards and the expectations to which each stent is held. Specific procedures for complaints, grievances and appeals are clearly described.

MassArt takes its responsibility toward requests for information about the College very seriously and makes every attempt to respond in as complete and timely a manner as possible. The Admissions Office, being one of our more externally focused offices, fields many such inquires throughout its regular day-to-day activities. This office can answer most questions from potential students and/or their parents. Occasionally there are discipline-specific questions that are then forwarded to specific academic departments/faculty.

As a public institution of the Commonwealth of Massachusetts we are also subject to general Freedom of Information requests. Most of these inquires from external parties are directed to the President's Office and are responded to by the President's Chief of Staff. By having a single point of reference for such inquires, we are able to assure consistent and accurate messaging to the general public.

MassArt has a Public Disclosure section and a Quick Facts section on the website. All financial statements are available to the public upon request and foundation IRS form 990 is available at Guidestar.

Higher Education Information Resource System

The DHE maintains HEIRS, a centralized database of student unit-record data from 28 of the 29 public higher education institutions in Massachusetts (15 community colleges, nine state universities, and the four undergraduate campuses of the University of Massachusetts). The database currently contains information on:

- enrollment
- demographics
- admissions
- programs/majors
- course records
- degree and certificate completion
- financial aid

While the greatest source of current information on all aspects of the instruction are available through the institutional, the Registrar's Office and the Library hold past printed material in archival collections for anyone needing a more in-depth historical view of the college.

MassArt maintains records of student success, including graduation and retention rates. Learning outcome data and program excellence is available for each degree program from the relevant department. Because MassArt does not have a placement office, the record of graduates' achievements is more anecdotal than formal. Our Alumni office maintains contact with many graduates and through that network we are able to provide information as to the nature and location of many past students. We are actively working to increase this area of communication both in service to our alumni, but also for our current and future students. Faculty achievement is noted on the website through the individual faculty listings under professional activities.

With the most recent staffing of the Marketing and Communication Office and the redesign of its website, the institution has just recently begun a more formal process of reviewing published information for accuracy and availability. The Director of the office has been very proactive in engaging all offices of the college in this process of review.

Public Disclosure

The college catalog, in coordination with the faculty and student handbooks, present clear information on individual degree program completion requirement and expectations within the context of the mission of the school. The responsibilities and obligations of the faculty, students, and institution as a whole are clearly delineated.

MassArt publishes our mission, priorities, values and expected education outcomes online as linked in the 9.c Data First Form. The links on the 9.c also demonstrate the complete online

publishing of all policies, guidelines and information listed in numbered paragraph 9.19 of the NEASC Standard Nine.

The college website lists all individual departments and names the principle individuals and their areas of responsibility:

- All current full-time faculty including the department in which they teach and their professional qualifications.
- All Administrators are listed under each institutional division
- The Board of Trustees are named with their term of office

MassArt does not operate branch campuses.

We are using a number of initiatives to carefully review our course catalog for accuracy. The nature of our programs does define some of our courses as being offered only in the spring or fall semesters. Some courses are offered every semester and some course are offered when faculty with the appropriate qualifications are available (sometimes every other year). The process of our website redesign has provided a very timely opportunity for curricular review. Two additional initiatives have also guided this review. One is our own on-going process of identifying course content relative to diversity and to multi-cultural, non-western perspectives. Another initiative has come from the Board of Higher Education to identify courses addressing civic engagement for our students. These three priorities have served us in reviewing the course catalog with an eye toward identifying and assessing the cycle (regularity) in which courses are offered. Courses that have not been offered within the past two years will be purged from the active listing.

Through a number of offices and publications, the college provides detailed information on the physical characteristics and demographics of the MassArt community. The Admissions Office provides an up-to-date description of the student body including geographic and racial demographics. The offices of both Academic Affairs and Student Development work collectively to provide information on available services (academic, physical, and physiological) in support of the students.

Co-curricular and non-academic opportunities for students are promoted through the Student Development Office, the Student Government Association, and the College of the Fenway. These opportunities run the gamut from student clubs, intramural sports, performing arts programs, to school trips.

Each academic department provides students with the educational goals of each degree program. Data on retention and graduation rates is available on the institutional website as well as select publications provided by the Admissions Office.

All costs associated with attendance are published on the official college website as are financial aid options, student loan programs. This information is also available directly from the Financial Aid Office where associated counseling is also provided to current and perspective students.

As stated in section 5.14, MassArt annually publishes updated information regarding financial aid and typical length of study.

MassArt does not use private contractors as representatives of the institution for any student recruiting. We do use an outside public relations firm to gather and disseminate information for and about the institution. The contractual agreement with this firm clearly describes its relationship to the college and the regulations under which it operates as a representative.

The institutions publishes its accreditation status on the official website and all applicable print material.

Integrity, Transparency, and Public Disclosure Appraisal

Integrity

MassArt has a well-established history and culture recognizing integrity as a core value in all governance, decision-making, policies, and procedures. The senior administration and Board of Trustees acknowledge this principle as one of their major responsibilities to see this through. Professionalism and honesty is the foundation on which we build all programs and to which we hold everyone accountable.

One of the great advantages of a shared governance model is that there are many levels of checks-and-balances with several different offices and individuals providing a wide perspective on all college operations. MassArt has an open and transparent system of review, which allows anyone to investigate and question procedures and/or actions of the college, without fear of reprisal.

Some specific examples of our view on institutional integrity are:

- The reaffirmation of our commitment to diversity and inclusion across the campus
- The college's strategic planning process is structured to provide the broadly inclusive participation across all MassArt community constituencies, including students, faculty, staff, administration, Board of Trustees, and alumni. The resulting document remains the shared planning framework for accreditation and all strategic and budgetary initiatives.
- The Academic Affairs Office and the Provost work closely with the departmental and college-wide Curriculum committees to ensure the integrity of each class and the overall curriculum.
- Student advising is highly personalized and takes two forms: academic /studio advising, ensuring that the student is on track to meet their goals; and financial aid advising, helping students and, if appropriate, their families create an achievable financial plan.
- Resources, including facilities, equipment, technology and personnel are aligned to support the needs of the academic enterprise.
- MassArt undergoes an annual independent external financial audit.
- MassArt adheres to non-discriminatory policies for hiring and student recruiting
- MassArt is a founding member of the National Association of Schools of Art and Design, which requires periodic reporting and a full reaccreditation review every ten years.

NASAD reporting and review includes reflection on all policies, including those related to integrity and academic policy, and provides an important and objective review of the specific competencies expected from students in professional art and design programs.

Transparency

The Marketing Office coordinated a review of all online and print documents during 2015-16 as a precursor to and in development of the redesigned massart.edu website. This was a major overhaul of our online presence that went live on January 30, 2017.

Public Disclosure

As part of the website redesign, particular attention was devoted to making sure information that needs to be available to the public went under the massart.edu site, while many internal policy, guideline, committee minutes, etc. were moved to an internal wiki structure.

Integrity, Transparency, and Public Disclosure Projection

As noted earlier in this report, we have recently reaffirmed our commitment to the principles of inclusion, diversity and access and we will direct all initiatives moving forward toward this goal.

- We will seek to improve procedures for hiring and recruiting staff and faculty.
- We will expand our student recruiting efforts in underserved areas.
- We will work more closely with the Boston Public Schools to support college bound students.
- We will begin a more regular review of publications (print and electronic) to ensure the most accurate information about the college is readily available and used consistently across the college.
- Beginning in AY2017-18 we will begin a regular external program review procedure, ensuring that every academic program will undergo an external, peer review every five years.

NEW ENGLAND ASSOCIATION OF SCHOOLS AND COLLEGES
COMMISSION ON INSTITUTIONS OF HIGHER EDUCATION
3 Burlington Woods, Suite 100, Burlington, MA 01803-4514
Voice: (781) 425 7785 Fax: (781) 425 1001 Web: http://cihe.neasc.org

AFFIRMATION OF COMPLIANCE WITH FEDERAL REGULATIONS RELATING TO TITLE IV

Periodically, member institutions are asked to affirm their compliance with federal requirements relating to Title IV program participation, including relevant requirements of the Higher Education Opportunity Act.

1. **Credit Hour:** Federal regulation defines a credit hour as an amount of work represented in intended learning outcomes and verified by evidence of student achievement that is an institutional established equivalence that reasonably approximates not less than (1) One hour of classroom or direct faculty instruction and a minimum of two hours of out of class student work each week for approximately fifteen weeks for one semester or trimester hour of credit, or ten to twelve weeks for one quarter hour of credit, or the equivalent amount of work over a different amount of time; or (2) At least an equivalent amount of work as required in paragraph (1) of this definition for other academic activities as established by the institution including laboratory work, internships, practica, studio work, and other academic work leading to the award of credit hours (CIHE Policy 111. See also *Standards for Accreditation* 4.34.)

URL	http://academic-catalog.massart.edu/content.php?catoid=6&navoid=146&hl="credit+hour"&returnto=search - Credit_Hour_Ratio
Print Publications	Course Catalog with Academic Policies is only online.
Self-study/Fifth-year report Page Reference	4.34 (p. 40)

2. **Credit Transfer Policies.** The institution's policy on transfer of credit is publicly disclosed through its website and other relevant publications. The institution includes a statement of its criteria for transfer of credit earned at another institution of higher education along with a list of institutions with which it has articulation agreements (CIHE Policy 95. See also *Standards for Accreditation* 4.44 and 10.5.)

URL	http://academic-catalog.massart.edu/content.php?catoid=6&navoid=146&hl="credit+hour"&returnto=search - Transfer_Credit
Print Publications	Course Catalog with Academic Policies is only online.
Self-study/Fifth-year Report Page Reference	4.38 (p. 41), 4.39 (p. 41), 9.19 (pp. 107-8)

3. **Student Complaints.** "Policies on student rights and responsibilities, including grievance procedures, are clearly stated, well publicized and readily available, and fairly and consistently administered." (*Standards for Accreditation* 6.18, 10.5, and 11.8.)

URL	http://massart.edu/community-standards and http://massart.edu/student-handbook
Print Publications	The Student Handbook/Community Standards is only online.
Self-study/Fifth-year Report Page Reference	5.18 (p. 64), 9.8 (p. 105), 9.19 (pp. 107-8)

4. **Distance and Correspondence Education: Verification of Student Identity:** If the institution offers distance education or correspondence education, it has processes in place to establish that the student who registers in a distance education or correspondence education course or program is the same student who participates in and completes the program and receives the academic credit. . . The institution protects student privacy and notifies students at the time of registration or enrollment of any projected additional student charges associated with the verification of student identity. (CIHE Policy 95. See also *Standards for Accreditation* 4.48.)

Method(s) used for verification	MassArt username and password obtainable only with MassArt ID
Self-study/Fifth-year Report Page Reference	4.48 (p. 42)

July, 2012

5. FOR COMPREHENSIVE EVALUATIONS ONLY: Public Notification of an Evaluation Visit and Opportunity for Public Comment: The institution has made an appropriate and timely effort to notify the public of an upcoming comprehensive evaluation and to solicit comments. (CIHE Policy 77)

URL	http://massart.edu/neasc
Print Publications	NA
Self-study Page Reference	9.10 (pp. 105-6), 9.11 (p. 106)

The undersigned affirms that **Massachusetts College of Art and Design** meets the above federal requirements relating to Title IV program participation, including those enumerated above.

Chief Executive Officer: _____ Date: 8 February 2017

E-Series Forms on Student Achievement and Success

OPTION E1: PART A. INVENTORY OF EDUCATIONAL EFFECTIVENESS INDICATORS

*Website location links footnoted.

CATEGORY	(1) Where are the learning outcomes for this level/program published? (please specify) Include URLs where appropriate.	(2) Other than GPA, what data/ evidence is used to determine that graduates have achieved the stated outcomes for the degree? (e.g., capstone course, portfolio review, licensure examination)	(3) Who interprets the evidence? What is the process? (e.g. annually by the curriculum committee)	(4) What changes have been made as a result of using the data/evidence?	(5) Date of most recent program review (for general education and each degree program)
At the institutional level:	University-wide Learning Goals (1)	Exhibitions; NASAD accreditation;	AUC; Admin Council; VPs; BOT	Expanded Compass program; Consolidated student academic support services; Adjusted faculty workloads; Developed university-wide learning goals from developed departmental learning goals	2005
For general education if an undergraduate institution:	Liberal Arts (2) and History of Art links (3)	Liberal Arts: Capstone course, first-year timed essay exam History of Art:	Ongoing through faculty meetings and curriculum committee; Institutional Research	Writing program curriculum; development of Summative Elective requirement; development of Freshman Seminar requirement; Change in Western Art Survey course to one semester; additional History of Art elective offerings; creation of History of Art major	2005
	Studio Foundation link (4)	Portfolio review; weekly or bi-weekly critiques;	Ongoing through faculty meetings	Developed assessment rubric for Time course; greater Integration	2005

		semester reviews; exhibitions; presentations	and curriculum committee; course coordinators with faculty	of technology within Visual Language & TIME classes; improved consistency of content/skill delivery across the sections of required courses; improvement to the delivery of Color content across Visual Language and Studio for Drawing course sections; increased dialogue between Studio Foundation and major departments	
List each degree program:					
Undergraduate:					
1. Animation	Animation link (5)	Portfolio review; weekly or bi-weekly critiques; degree project; public screening; external, professional reviewers	Ongoing through faculty meetings and curriculum committee	Changes to course sequence; additional guidance on degree projects; mentoring program	None
2. Architectural Design	Architectural Design link (6)	Portfolio review; weekly or bi-weekly critiques; degree project; external, professional reviewers; advisory board; NAAB accreditors; student survey	Ongoing through faculty meetings and curriculum committee	Academic program review guidelines; Written project assessments; Linking NAAB Student Performance Criteria to courses; additional electives	2005
3. Art Education	Art Education link (7)	Portfolio review, licensure exams, observations, critiques, licensure standards review	Ongoing through faculty meetings and curriculum committee	Revised focus on internships and fieldwork; revised interdisciplinary studio courses; alignment of practicum sequence with new state regulations, consolidation of tracks	2016 - State Department of Elementary and Secondary Education (DESE)

4. Ceramics - 3DFA	Ceramics link (8)	Portfolio review; critiques; senior thesis; public exhibition; external, professional reviewers; artist statement	Ongoing through faculty meetings and curriculum committee	New courses to address contemporary issues related to social change, sustainability, technology, and diversity, Created Ceramics Department Studio Manual. All juniors and seniors research and develop ideas/plans for what they plan to do after graduating. They are advised about options including continued education, internships, grants, travel, business and artist residencies.	2005
5. Fashion Design	Fashion Design link (9)	Portfolio review; weekly or bi-weekly critiques; degree project; public viewings; external, professional reviewers	Ongoing through faculty meetings and curriculum committee	Changes to course sequence; inclusion of color theory; additional public viewings; increased internships and corporate collaborations	2005
6. Fibers - 3DFA	Fibers link (10)	Portfolio review; critiques; senior thesis; public exhibition; external, professional reviewers; artist statement	Ongoing through faculty meetings and curriculum committee	New courses to address contemporary issues related to social change, sustainability, technology, and diversity. All juniors and seniors research and develop ideas/plans for what they plan to do after graduating. They are advised about options including continued education, internships, grants,	2005

				travel, business and artist residencies.	
7. Film/Video	Film/Video link (11)	Portfolio review; critiques; degree project; public screening; external, professional reviewers	Ongoing through faculty meetings and curriculum committee; questionnaire for adjuncts	Sophomore and Junior courses revised in 2008; Sound One added as required course; developed additional electives; technical facilities updated; increased modes/methods of advising and communicating with students; developing new curriculum modes for f2017	2005
8. Glass - 3DFA	Glass link (12)	Portfolio review; critiques; senior thesis; public exhibition; external, professional reviewers; artist statement	Ongoing through faculty meetings and curriculum committee	Development of advanced electives including Commissions and Marketing. All juniors and seniors research and develop ideas/plans for what they plan to do after graduating. They are advised about options including continued education, internships, grants, travel, business and artist residencies.	2005
9. Graphic Design	Graphic Design link (13)	Portfolio review; weekly or bi-weekly critiques; degree project; external, professional reviewers; presentations; rubrics; capstone courses	Ongoing through faculty meetings and curriculum committee	Revised requirements for the Senior Portfolio, reducing the number of required projects but increasing their scope; introduced a public presentation in the form of individual lectures delivered by each senior student	2005
10. History of Art	History of Art link (14)	General: exams, research papers, critiques of	Ongoing through faculty	One-semester survey of western art (HART 100)	2005

		scholarly articles, class participation; Majors: Major research papers, presentations	meetings and curriculum committee	takes the place of a year-long survey; allows students to take an additional HART elective in another semester	
11. Illustration	Illustration link (15)	Portfolio review; critiques; senior thesis; public exhibition; external, professional reviewers	Ongoing through faculty meetings and curriculum committee	Developed and initiated the required Color for Illustrators course; added an advanced digital course; added two Advanced Human Figure courses	2012
12. Industrial Design	Industrial Design link (16)	Portfolio review	Ongoing through faculty meetings and curriculum committee	Creation of departmental learning goals, which led to creation of course-specific learning outcomes.	2005
13. Jewelry and Metalsmithing - 3DFA	Jewelry and Metalsmithing link (17)	Portfolio review; critiques; presentations; senior thesis; public exhibition; external, professional reviewers; artist statement	Ongoing through faculty meetings and curriculum committee	Increase earlier technical proficiency for second semester juniors by moving the Hollow Hinge Bracelet assignment to second semester junior year. Create a new course based on the need to learn diverse casting techniques. Increase the student's awareness of the breadth of material possibilities that practicing professional artists are employing. Broaden possibilities and erode assumptions about the making of wearable art and objects.	2005
14. Painting - 2DFA	Painting link (18)	Portfolio review; critiques;	Ongoing through	Change requirements for	2005

		presentations; senior thesis; public exhibition; external, professional reviewers; artist statement	faculty meetings and curriculum committee	juniors and seniors from two Drawing into Print course to one; Majors must take Sophomore Drawing course; Changed the Senior Seminar to Professional Practice to reflect the content of the course and allow juniors to take the course.	
15. Photography	Photography link (19)	Portfolio review; critiques; presentations; senior thesis; public exhibition; external, professional reviewers; artist statement	Ongoing through faculty meetings and curriculum committee	Overhauled major requirements to remove obsolete techniques (color analog photography) and introduced an array of emerging digital capture, edit, and output techniques; developed a required Visiting Artist Seminar in order to bring our students into close contact with leading practitioners in the field; developed new electives.	2005
16. Printmaking - 2DFA	Printmaking link (20)	Portfolio review; critiques; presentations; senior thesis; public exhibition; external, professional reviewers; artist statement	Ongoing through faculty meetings and curriculum committee	Change requirements for juniors and seniors from two Drawing into Print course to one; Majors are required to take PM265 Sophomore printmaking class in the fall; Changed the Senior Seminar to Professional Practice to reflect the content of the course and allow juniors to take the course.	2005
17. Sculpture - 3DFA	Sculpture link (21)	Portfolio review; critiques;	Ongoing through	Provide more guidance to juniors	2005

		senior thesis; public exhibition; external, professional reviewers; artist statement	faculty meetings and curriculum committee	in Advanced Sculpture Studio. Change Welding course to meet twice per week for 3 hours each meeting.	
18. Studio for Interrelated Media (SIM)	SIM link (22)	Portfolio review; critiques; presentations; senior thesis; public exhibition; external, professional reviewers; artist statement	Ongoing through faculty meetings and curriculum committee	Revised expectations for major studio projects. Developed professional practice course. Created additional Event Works apprenticeships.	2005
Graduate:					
1. M.Arch.	M.Arch. link (23)	Thesis project and book; review boards; external, professional reviewers; NAAB performance criteria	Ongoing through faculty meetings and Graduate Council	Increased emphasis on research; adding additional course time to develop thesis projects; sustainability content added across the program	2016
2. MFA: 2DFA	MFA: 2DFA link (24)	Thesis exhibition; review boards; external, professional reviewers	Ongoing through faculty meetings and Graduate Council	Graduate Seminars updated; Benchmark course eliminated and replaced with open elective; increased interdisciplinary elective courses	2005
3. MFA: 3D (General, Fibers, and Metals)	MFA: 3D link (25)	Thesis exhibition; review boards; external, professional reviewers	Ongoing through faculty meetings and Graduate Council	Graduate Seminars updated; Benchmark course eliminated and replaced with open elective; increased interdisciplinary elective courses	2005
4. MAT: Art Education	MAT: Art Education link (26)	Portfolio review; MTEL exams; DESE performance criteria; external, professional reviewers	Ongoing through faculty meetings and Graduate Council	Course content revised to span K-16 student populations; curriculum revised to meet new DESE standards; expanded student	2016

				teaching assessments	
5. MFA: Design	MFA: Design link (27)	Thesis project and book; review boards; presentation and defense; external, professional reviewers	Ongoing through faculty meetings and Graduate Council	Revised thesis criteria and expectations. Revised user experience curriculum. Increased opportunities for students to exhibit/demonstrate work/projects.	2005
6. MDes: Design Innovation	MDes: Design Innovation link (28)	Thesis project and book; review boards; presentation and defense; external, professional reviewers	Ongoing through faculty meetings and Graduate Council	Not applicable. New program.	None
7. MFA: Low-Residency in Boston	MFA: Low-Res link (29)	Thesis exhibition; review boards; external, professional reviewers	Ongoing through faculty meetings and Graduate Council	Relocated to Boston/MassArt; broadened elective opportunities.	None
8. MFA: Media Arts (Film/Video)	MFA: Media Arts (Film/Video) link (30)	Thesis exhibition; review boards; external, professional reviewers	Ongoing through faculty meetings and Graduate Council	Graduate Seminars updated; Benchmark course eliminated and replaced with open elective; increased interdisciplinary elective courses.	2005
9. MFA: Media Arts (Photography)	MFA: Media Arts (Photography) link (31)	Thesis exhibition; review boards; external, professional reviewers	Ongoing through faculty meetings and Graduate Council	Graduate Seminars updated; Benchmark course eliminated and replaced with open elective; increased interdisciplinary elective courses.	2005

Continued on next page.

OPTION E1: PART B. INVENTORY OF SPECIALIZED AND PROGRAM ACCREDITATION

(1) Professional, specialized, State, or programmatic accreditations currently held by the institution (by agency or program name).	(2) Date of most recent accreditation action by each listed agency.	(3) List key issues for continuing accreditation identified in accreditation action letter or report.	(4) Key performance indicators as required by agency or selected by program (licensure, board, or bar pass rates; employment rates, etc.). *	(6) Date and nature of next scheduled review.
Architectural Design (M.Arch)	2015 NAAB	Faculty diversity; adequate office space; interdisciplinary courses	Annual report that includes: Institutional Characteristics, Completion and 12-Month Enrollment Report submitted to IPEDS	2023 - full
Art Education (BFA)	2016 DESE	Leadership consolidation; Field experience development; Continuity with Gen Ed courses	Annual report that includes: Substantial Changes to Program, Candidate Data, Faculty Data, Annual Goals and Attainment, Types of District Partnerships and Collaborations, Update on Review Findings	Nov. 2016 - full
MAT: Art Education	2016 DESE	Leadership consolidation; Field experience development; Continuity with Gen Ed courses	Annual report that includes: Substantial Changes to Program, Candidate Data, Faculty Data, Annual Goals and Attainment, Types of District Partnerships and Collaborations, Update on Review Findings	Nov. 2016 - full
National Association of Schools of Art and Design	2005	Assess partnership plan; strengthen GenEd section; deferred maintenance	Meet Association standards	Spring 2017 - full

Links

1. https://wiki.massart.edu/display/AcademicAffairs/University-wide+Learning+Goals
2. https://massart.edu/foundation-course-study
3. https://massart.edu/academics/programs/history-art
4. https://massart.edu/foundation-course-study
5. https://massart.edu/academics/programs/animation
6. https://massart.edu/degree-programs/bachelor-fine-arts-architecture
7. https://massart.edu/degree-programs/art-education-bfa
8. https://massart.edu/academics/programs/ceramics
9. https://massart.edu/academics/programs/fashion-design
10. https://massart.edu/academics/programs/fibers
11. https://massart.edu/degree-programs/bfa-filmvideo
12. https://massart.edu/academics/programs/glass

13. https://massart.edu/academics/programs/glass
14. https://massart.edu/degree-programs/history-art-bfa
15. https://massart.edu/academics/programs/illustration
16. https://massart.edu/degree-programs/industrial-design-bfa
17. https://massart.edu/degree-programs/jewelry-metalsmithing-bfa
18. https://massart.edu/academics/programs/painting
19. https://massart.edu/degree-programs/photography-bfa
20. https://massart.edu/degree-programs/printmaking-bfa
21. https://massart.edu/academics/programs/sculpture
22. https://massart.edu/node/1756
23. https://massart.edu/degree-programs/master-architecture
24. https://massart.edu/node/1491
25. https://massart.edu/node/631
26. https://massart.edu/node/591
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29. https://massart.edu/node/1791
30. https://massart.edu/node/1026
31. https://massart.edu/node/1571

MASSACHUSETTS COLLEGE OF ART AND DESIGN

(an agency of the Commonwealth of Massachusetts)

FINANCIAL STATEMENTS AND MANAGEMENT'S DISCUSSION AND ANALYSIS

JUNE 30, 2016

MASSACHUSETTS COLLEGE OF ART AND DESIGN
(an agency of the Commonwealth of Massachusetts)

Financial Statements and Management's Discussion and Analysis

June 30, 2016 and 2015

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INDEPENDENT AUDITORS' REPORT

To the Board of Trustees of
Massachusetts College of Art and Design
Boston, Massachusetts

Report on Financial Statements

We have audited the accompanying financial statements of Massachusetts College of Art and Design (an agency of the Commonwealth of Massachusetts) (the "College"), which comprise the statements of net position as of June 30, 2016 and 2015, and the related statements of revenues and expenses, changes in net position and cash flows for the years then ended and the related notes to the financial statements. We have also audited the financial statements of Massachusetts College of Art and Design Foundation, Inc. (the “Foundation”) as of June 30, 2016 and 2015, and the related statements of revenues and expenses, changes in net position and cash flows for the years then ended. These financial statements are the responsibility of the Foundation’s management. Our responsibility is to express an opinion on these financial statements based on our audits.

Management’s Responsibility for the Financial Statements

Management is responsible for the preparation and fair presentation of these financial statements in accordance with accounting principles generally accepted in the United States of America; this includes the design, implementation, and maintenance of internal control relevant to the preparation and fair presentation of financial statements that are free from material misstatement, whether due to fraud or error.

Auditors' Responsibility

Our responsibility is to express an opinion on these financial statements based on our audit. We conducted our audit in accordance with auditing standards generally accepted in the United States of America and the standards applicable to financial audits contained in *Government Auditing Standards*, issued by the Comptroller General of the United States. Those standards require that we plan and perform the audits to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditors' judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditors consider internal control relevant to the entity’s preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not

for the purpose of expressing an opinion on the effectiveness of the entity's internal control. Accordingly, we express no such opinion. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of significant accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

Opinion

In our opinion, the financial statements referred to above present fairly, in all material respects, the respective financial position of the Massachusetts College of Art and Design as of June 30, 2016 and 2015, and the respective changes in net position and cash flows for the years then ended in accordance with accounting principles generally accepted in the United States of America.

Required Supplementary Information

Accounting principles generally accepted in the United States of America require that management's discussion and analysis on pages 4-14 and the schedules of proportionate share of the net pension liability on page 47, and the schedules of contributions on page 48 and the notes to the required supplemental information on page 49 be presented to supplement the basic financial statements. Such information, although not a part of the basic financial statements, is required by the Governmental Accounting Standards Board, who considers it to be an essential part of financial reporting for placing the basic financial statements in an appropriate operational, economic, or historical context. We have applied certain limited procedures to the required supplementary information in accordance with auditing standards generally accepted in the United States of America, which consisted of inquiries of management about the methods of preparing the information and comparing the information for consistency with management's responses to our inquiries, the basic financial statements, and other knowledge we obtained during our audit of the basic financial statements. We do not express an opinion or provide any assurance on the information because the limited procedures do not provide us with sufficient evidence to express an opinion or provide any assurance.

Other Matters

Our audits were conducted for the purpose of forming an opinion on the financial statements that collectively comprise the College's financial statements as a whole. The Schedules of Net Position – Dormitory Trust Fund Report and the Schedules of Revenues, Expenses, and Changes in Net Position – Dormitory Trust Fund Report are presented for purposes of additional analysis and are not a required part of the financial statements. Such information is the responsibility of management and was derived from and relates directly to the underlying accounting and other records used to prepare the financial statements. Such information has not been subjected to the auditing procedures applied in the audits of the basic financial statements, and accordingly, we do not express an opinion or provide any assurance on it.

Other Reporting Required by *Government Auditing Standards*

In accordance with *Government Auditing Standards*, we have also issued our report dated October 13, 2016, on our consideration of the College's internal control over financial reporting and on our tests of its compliance with certain provisions of laws, regulations, contracts, and grant agreements and other matters. The purpose of that report is to describe the scope of our

testing of internal control over financial reporting and compliance and the results of that testing, and not to provide an opinion on internal control over financial reporting or on compliance. That report is an integral part of an audit performed in accordance with *Government Auditing Standards* in considering the College's internal control over financial reporting and compliance.

O'Connor and Drew, P.C.

Certified Public Accountants
Braintree, Massachusetts

October 13, 2016

This document is intended to provide an overview of the financial position and activities of Massachusetts College of Art and Design (the "College") for the year ended June 30, 2016. This discussion and analysis has been prepared by management and should be read in conjunction with the enclosed financial statements and footnotes. Responsibility for the fairness and completeness of this narrative rests with the College.

Massachusetts College of Art and Design is a member of the Commonwealth's Public Higher Education System. The College serves over 2,400 students, offering baccalaureate, graduate degrees and certificate programs as well as continuing education programs and campus housing. The institution is the only publicly funded, freestanding college of art and design in the United States. The College employs approximately 375 full-time faculty and staff. Our urban campus is located on the Avenue of the Arts (Huntington Avenue) in Boston, Massachusetts.

In FY2004, the College embarked on a New Partnership with the Commonwealth, which allows the College to retain tuition and strategically grow enrollment. In FY2008, the College received confirmation from the Legislative Branch and Executive Branch that the partnership is no longer considered a pilot, and that the status articulated in FY2004 is permanent.

The Massachusetts College of Art and Design Foundation, Inc., which is a legally separate 501(c)(3) corporation, provides financial support to the College's programs and activities. In accordance with Governmental Accounting Standards Board, Statement 39, the College reports Foundation financial activity in a separate column in our report.

FINANCIAL HIGHLIGHTS

- In FY2016, the College was funded by both operating revenue (local tuition and fees), and non-operating revenue (state appropriations).

- In FY2016, the College experienced a very slight increase in operating revenue to $44,018,959. Non-operating revenue in FY2016 increased by approximately $1.4 million to $24,599,682.

- The College's operating expenses for FY2016 totaled $69,492,158, an increase from the prior year of approximately $2.9 million.

- Depreciation, a non-cash expense increased by approximately $625,000 in FY2016 mainly due to the new Design & Media Center of $48.5 million coming on-line in January, 2016.

FINANCIAL HIGHLIGHTS - Continued

- In FY2016, the College experienced a net loss of $873,517 before Capital Improvements.

- The College in FY2016, had Capital Improvement to Buildings from the Commonwealth of Massachusetts of approximately $17 million.

- The College's total assets and deferred outflows of resources exceeded total liabilities and deferred inflows of resources at the close of FY2016, leaving a net position of $65,807,400, an increase of approximately $16.1 million from FY2015.

- In the FY2016 financial statements, the College had a net increase in Investment in Plant of approximately $16.4 million.

- In the prior year, FY2015 financial statements, the College implemented a new accounting standard to report the net pension liability for its non-state supported employees. The valuation of this liability is an allocation from the Commonwealth of Massachusetts. This liability and other related items are listed on the Statements of Net Position. For FY2014 there was a net overall adjustment to the College's Unrestricted Net Position of $1,264,973. For FY2015 this net pension liability portion was valued at $1,181,800. The FY2016 liability amount is $2,430,633.

USING THE FINANCIAL STATEMENTS

The Massachusetts College of Art and Design's financial statements are comprised of two parts: (1) the financial statements and (2) the notes to the financial statements. These financial statements are presented on a consolidated basis to focus on the College as a whole. These financial statements are prepared in accordance with Government Accounting Standards Board principles. The financial statements include the Statements of Net Position; the Statements of Revenues and Expenses; the Statements of Changes in Net Position and the Statements of Cash Flows.

Assets and liabilities are presented in current (short-term) and non-current (long term) activity. Revenue and expenses are categorized as operating and non-operating; most significant is that the annual state appropriation is presented as non-operating revenue. A brief description of the components of the financial statements is as follows:

USING THE FINANCIAL STATEMENTS - Continued

The *Statements of Net Position* present the financial position of the College, showing information on all of the College's assets and liabilities, with the difference reported as *net position*. Assets and liabilities are measured using current values, except capital assets, which are stated at historical cost less a depreciation allowance.

The *Statements of Revenues and Expenses and the Statements of Changes in Net Position* present the change in net position for the fiscal year, showing both the gross and net costs of the College's activities supported by state and other revenues.

The *Statements of Cash Flows* present cash inflows and outflows as operating, capital and non-capital financing and investing activity.

FINANCIAL ANALYSIS OF THE COLLEGE AS A WHOLE

In FY2016, the College recorded an increase of $15,467,982 in total assets, an increase in deferred outflows of resources of $817,177 and an increase of $483,068 in total liabilities, along with a net reduction in deferred inflows of resources of $288,822 resulting in an overall increase to the net position of $16,090,913.

The College's assets total $102,332,461 of which non-current represents 80% and 20% represents current assets. It is important to note the primary assets of the College are non-current and represent the value of fixed plant and equipment.

The College's liabilities total $35,610,789 of which 74% represents long-term (non-current) obligations related to accrued employee compensation, debt service costs and the new accounting for the net pension liability. Current liabilities consist of accounts payable, deferred revenue and the current portion of long-term obligations.

The College also has deferred outflows of resources of $1,012,513 and deferred inflows of resources of $1,926,785 at year-end.

The College closed FY2016 in a positive financial position and has sufficient current assets to cover current liabilities, a current ratio of (2.2:1). The current assets are $20,086,751 and the current liabilities are $9,275,931.

FINANCIAL ANALYSIS OF THE COLLEGE AS A WHOLE - Continued

	FY2016	FY2015	(Restated) FY2014
Current Assets	**$ 20,086,751**	$ 20,972,429	$ 20,804,558
Non-Current Assets	**82,245,710**	65,892,050	50,353,122
Total Assets	**102,332,461**	86,864,479	71,157,680
Total Deferred Outflows of Resources	**1,012,513**	195,336	93,636
Total Assets & Deferred Outflows of Resources	**103,344,974**	87,059,815	71,251,316
Current Liabilities	**9,275,931**	8,962,109	8,784,270
Non-Current Liabilities	**26,334,858**	26,165,612	19,908,229
Total Liabilities	**35,610,789**	35,127,721	28,692,499
Total Deferred Inflows of Resources	**1,926,785**	2,215,607	2,301,406
Total Liabilities & Deferred Inflows of Resources	**37,537,574**	37,343,328	30,993,905
Total Net Position = (Total Assets + Deferred Outflows of Resources) - (Total Liabilities + Deferred Inflows of Resources)	**$ 65,807,400**	$ 49,716,487	$ 41,522,384
Overall Adjustment to the Statement of Net Position; Due to Net Pension activity			(1,264,973)
FY2014 Adjusted Net Position			$ 40,257,411

NET POSITION

The difference between total assets and deferred outflows of resources, less total liabilities and deferred inflows of resources (net position) is $65,807,400. The net position is detailed as follows:

	FY2016	FY2015	(Restated) FY2014
Unrestricted	**$ 5,574,497**	$ 6,690,693	$ 7,696,602
Adjustment to Unrestricted; Due to Net Pension	**-**	-	(1,264,973)
Unrestricted - Restated	**5,574,497**	6,690,693	6,431,629
Restricted	**1,461,153**	1,550,518	1,391,127
Investments in Capital Assets, Net	**58,771,750**	41,475,276	32,434,655
Total Net Position	**$ 65,807,400**	$ 49,716,487	$ 40,257,411

The College has positive balances in all three net position categories at the end of FY2016. Capital assets, representing land, buildings, construction in progress, equipment and educational resource materials, account for 89% of the College's total net position. Restricted funds are for specialized program activities and financial aid loan programs, which are subject to external restrictions on use.

The College, at year-end, has a local unrestricted fund balance of $13,641,850. We also have unfunded liabilities with the Commonwealth of Massachusetts Unrestricted Fund Balance totaling ($8,067,353). The Commonwealth Unrestricted Fund Balance includes liabilities for employee's accumulated sick and vacation leave and net pension activity.

College's Unrestricted Fund Balance	$ 13,641,850
Commonwealth of Massachusetts Unrestricted Fund Balance	(8,067,353)
Total Unrestricted Funds	$ 5,574,497

Note 20 of the Financial Statements, *Title to Various Assets and Liabilities*, explains the unrestricted fund balance in more detail.

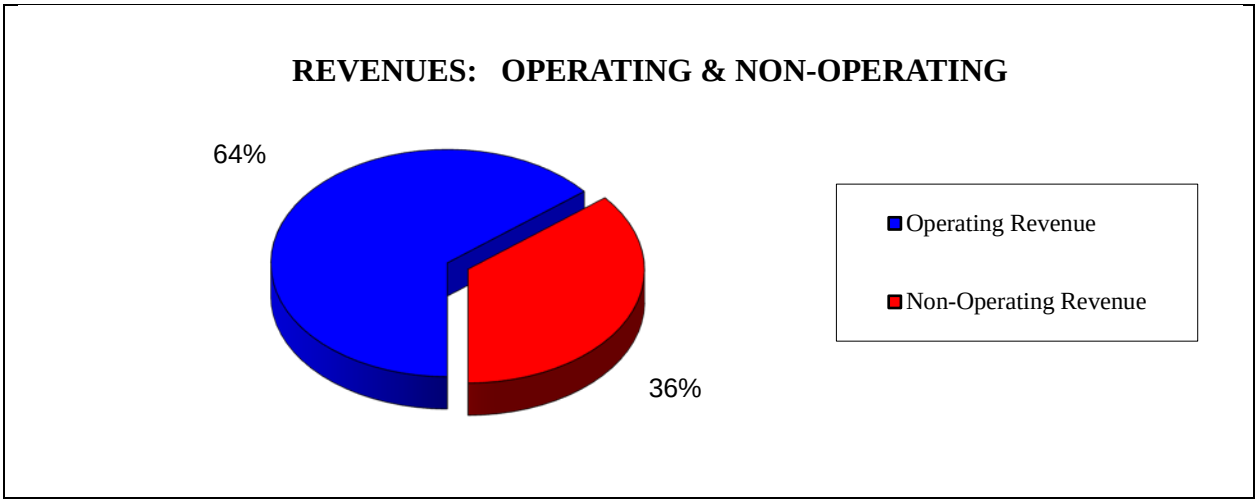
STATEMENTS OF REVENUES AND EXPENSES AND STATEMENTS OF CHANGES IN NET POSITION

The statements of revenues and expenses and statements of changes in net position presents the College's results of operations. A summary of the FY2016 operating and non-operating revenue, expenses and net position is as follows:

I.	NET POSITION, BEGINNING OF YEAR		$ 49,719,487
II.	OPERATING REVENUE TUITION, FEES, & OTHER REVENUE	44,018,959	
III.	OPERATIONAL EXPENSES	69,492,158	
IV.	**OPERATING LOSS (II-III)**	***(25,473,199)***	
V.	NON-OPERATING: COMMONWEALTH APPROPRIATIONS CAPITAL APPROPIRATIONS NET INVESTMENT INCOME & INTEREST EXPENSE	 25,324,221 441,701 (1,166,240)	
	TOTAL NON-OPERATING ACTIVITY	24,599,682	
VI.	NET INCOME /LOSS BEFORE CAPITAL IMPROVEMENTS (IV+V)	(873,517)	
VII.	CAPITAL IMPROVEMENTS TO BUILDINGS	16,964,430	
VIII.	*CHANGE IN NET POSITION (VI+VII)*		16,090,913
IX.	NET POSITION, END OF YEAR (I+VIII)		$ 65,807,400

STATEMENTS OF REVENUES AND EXPENSES AND STATEMENTS OF CHANGES IN NET POSITION - Continued

As of June 30, 2016 the College realized an operating loss of $25,473,199 (IV) due primarily to the nature of the Massachusetts public higher education funding system. The Commonwealth's FY2016 appropriation and fringe support to the College, considered non-operating income, assists in making up the operating loss not covered by tuition, fees and other operating revenue. The Commonwealth's FY2016 funding for Capital Improvements to Buildings increases the net position of the College.

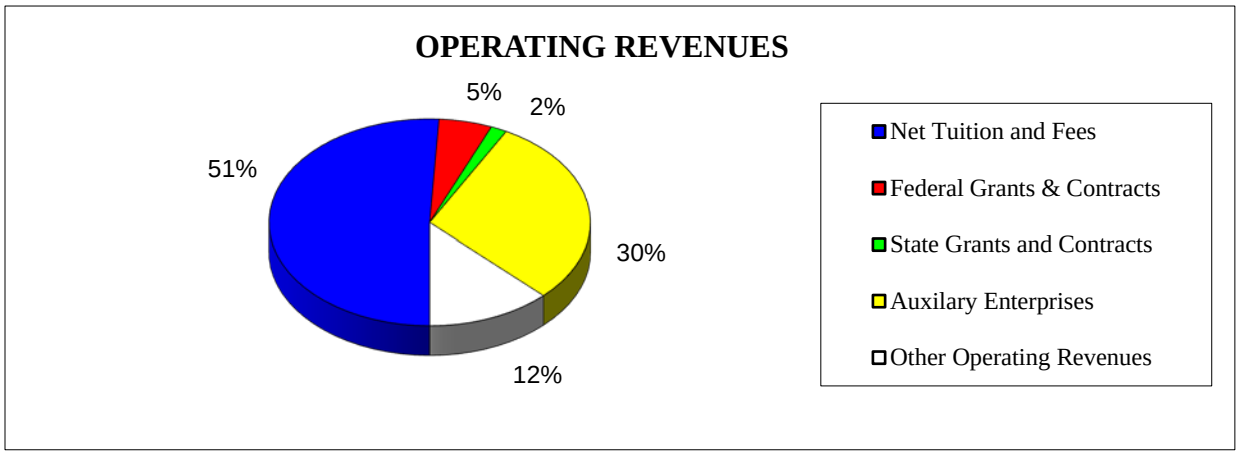


The College develops its budgets based on local revenue and the Commonwealth's appropriation. The Commonwealth's appropriation is a critical component of the College's funding structure. In FY2016, non-operating revenue sources represent 36% of total annual income, as compared to 35% in FY2015, 34% in FY2014 and 32% in FY2013.

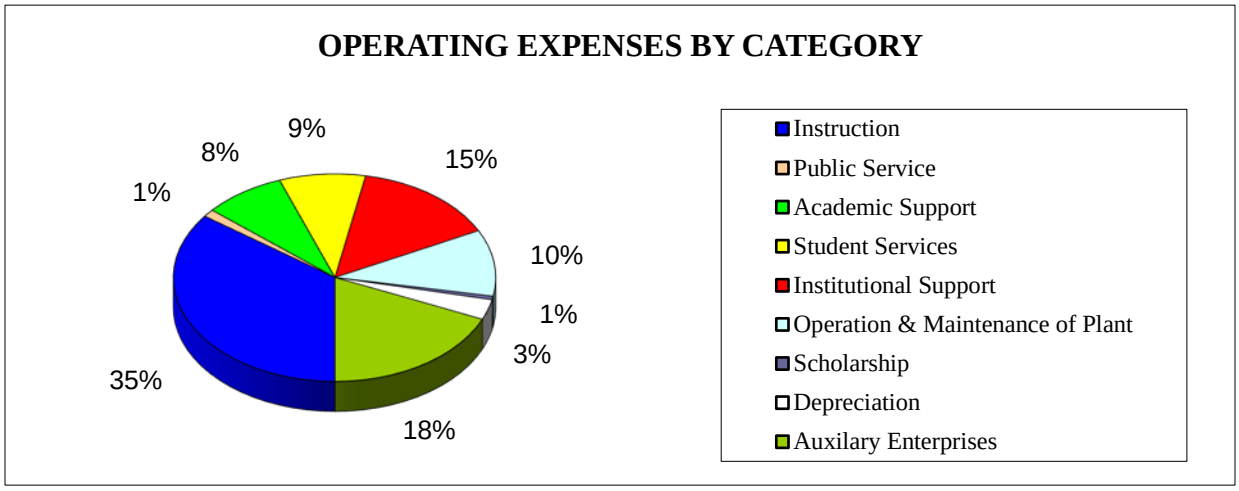
The College combines tuition and fees into a consolidated student charge. These revenues are considered operating income.

	FY2016	FY2015	FY2014
Undergraduate Day Program Student Charges	**$ 26,629,388**	$ 26,576,207	$ 25,332,856
Graduate and Program of Continuing Education Tuition and Fees	**4,860,749**	4,912,216	5,564,802
Total Tuition and Fee Revenue	**$ 31,490,137**	$ 31,488,423	$ 30,897,658

STATEMENTS OF REVENUES AND EXPENSES AND STATEMENTS OF CHANGES IN NET POSITION - Continued



Tuition and fees are the largest source of operating revenue, accounting for 51% of total operating resources. The College's auxiliary enterprises, consisting of the residence halls and dormitory dining, accounts for 30% of operating revenue. Income from federal and state grants total 7% of operating income and another 12% classified as other operating revenues, derived from a variety of miscellaneous sources. Included in this category is $2,784,121 in support from the Massachusetts College of Art and Design Foundation, Inc.



STATEMENTS OF REVENUES AND EXPENSES AND STATEMENTS OF CHANGES IN NET POSITION - Continued

Operating expenditures totaled $69,492,158. Consistent with the College's efforts to maintain competitive advantage, our instructional and academic support expenses account for 43% of total operating expenses. Auxiliary enterprises are 18% of total operating expenses, institutional (i.e. administrative expenditures) account for 15% of operational costs, which is significantly below peer institution spending rates. Plant (10%) and depreciation (3%) expenses account for 13% of the operating costs.

In FY2016, the Commonwealth of Massachusetts, through Division of Capital Asset Management and Maintenance (DCAMM), had Capital Improvements to Buildings of the College in the amount $16,964,430. In FY2015 this Capital amount was $8,767,962. In FY2014 this amount was $5,541,111 and in FY2013 it was $2,997,618.

STATEMENTS OF CASH FLOWS

	FY2016	FY2015	FY2014
Cash, Beginning of Year	**$ 19,805,975**	$ 19,596,629	$ 17,354,472
Cash, End of Year	**$ 18,806,422**	$ 19,805,975	$ 19,596,629

The College's cash and cash equivalents decreased by $999,553 in FY2016.

SUMMARY ANALYSIS AND COMMENT

The Board of Trustees of the College approves the operating budget and reviews financial reports on a quarterly basis. Management advises the Board of Trustees of any significant adjustments or concerns in the budget as necessary.

During the fiscal year, monthly reports are disseminated to all employees who have responsibility and involvement in any aspect of the financial activity of the College. This information allows managers to review and monitor their budgets. Weekly reports along with online financial information are available to employees who process financial transactions. At year-end, an audit is conducted and these financial statements are produced.

SUMMARY ANALYSIS AND COMMENT - Continued

The College has entered into FY2017, the second year of our five-year financial plan (approved by the Board of Trustees, Massachusetts Board of Higher Education and the Secretary of Education) which helps guide decisions during the budget process. Management has developed this five-year Financial Plan as part of our Partnership Plan with the Massachusetts Board of Higher Education and the Secretary of Education.

Management strives to maintain and increase the quality of our academic programs for our students. In addition, the College continues its commitment to efficient and transparent operations through continuous improvement and transparency. Administration and Finance will continue to coordinate the college wide risk assessments. The College began the implementation of BudgetPak (new budget management and business intelligence software) during FY2016. During FY 2017 training and final implementation of BudgetPak will be completed. The FY2018 Budget will be developed and managed by BudgetPak. The implementation of new budgeting software will promote efficiency and evaluation tools to better assist managers in their budgeting and forecasting. The total cost of a department will be available as well as 3+ years of historic budget data to employees tasked with department level budget development and management.

The College will continue its investment in facilities begun in FY2007 under the 2007 Campus Master Plan. The current rate of expenditure on renewal will slow down as the 2007 Campus Master Plan is completed during FY 2017 and 2018. FY2016 saw the completion of the Design and Media Center which has added approximately 40,000 gross square feet in new academic space. Projects started during FY2016 are a study for the replacement of the MassArt Tower Building, new electrical switch gear and infrastructure on the Evans Way side of campus, and a major upgrade in the Fire alarm system inside the Tower Building. Starting in FY2017, we will start phase 1 of the Paine and Bakalar Galleries Project. Phase 2 of the project will start during FY2018 and finish between 18 to 24 months of the start date. This will upgrade those facilities within the South Building to meet industry standards for gallery space and allow the facility to be used for academic purposes on a 12 month program cycle. The South Building will be ADA access compliant and life safety systems will be upgraded to meet current code standards. This project will allow us to start to plan the renovation and renewal of the South Building as a part of a new Campus Master Plan.

The College continues to provide institutional financial aid at increased levels. Student scholarships are another critical component to student success. The activity in the General Scholarship Account over the years has risen from $800,000 in FY2008 to $5.4 million in FY2016. For FY2017, the institutional financial aid increased to $7.3 million. The College adjusted its awarding to make more money available to the need based aid and Massachusetts resident categories. The fall 2016 incoming class is approximately 27% larger than the fall 2015 incoming class. This increase is mainly attributed to a change in recruitment tactics as well as

SUMMARY ANALYSIS AND COMMENT - Continued

increased funding of the admissions operation in FY2016. This added scholarship support has allowed students to borrow less in the past several years. Loans processed by the Office of Student Financial Assistance have decreased significantly since FY2012 while scholarships and grant aid as well as student employment have seen significant increases.

The College will be assessing its institutional financial aid levels and growth as part of an overall assessment of our recruitment strategies during FY2017. Academic Affairs and Administration and Finance Divisions will be staffing and working together on this effort. The goal is to have this two-tiered assessment completed in time to inform the FY2018 budget process. The goal is to develop a more sustainable financial aid awarding matrix that aligns with our five-year financial plan that calls for 4% yearly caps on increases in student charges (non-housing). The assessment will also be looking at the new reality of needing to self-fund the second and third year of our collective bargaining contracts. All three unions are due to negotiate new collective bargaining agreements effective FY2018.

MASSACHUSETTS COLLEGE OF ART AND DESIGN
(an agency of the Commonwealth of Massachusetts)

Statements of Net Position

June 30,

Assets and Deferred Outflows of Resources

	Primary Government		Component Unit	
	2016 College	2015 College	**2016 Foundation**	2015 Foundation
Current Assets:				
Cash and equivalents	**$ 17,604,747**	$ 18,717,207	**$ 2,745,038**	$ 3,562,145
Deposits held by State Treasurer	**996,616**	864,516	**-**	-
Accounts receivable, net	**607,926**	526,421	**-**	-
Contributions receivable	**-**	-	**432,478**	342,765
Loans receivable	**732,945**	733,151	**-**	-
Prepaid expenses	**-**	-	**1,447**	-
Investments	**-**	-	**11,833,382**	11,507,214
Inventories	**144,517**	131,134	**-**	-
Total Current Assets	**20,086,751**	20,972,429	**15,012,345**	15,412,124
Non-Current Assets:				
Restricted cash and equivalents	**172,194**	191,420	**-**	-
Restricted deposits held by State Treasurer	**32,865**	32,832	**-**	-
Long-term contributions receivable, net	**-**	-	**344,017**	290,640
Investment in plant, net	**82,040,651**	65,667,798	**-**	-
Total Non-Current Assets	**82,245,710**	65,892,050	**344,017**	290,640
Total Assets	**102,332,461**	86,864,479	**15,356,362**	15,702,764
Deferred Outflows of Resources:				
Change in plan actuarial assumptions	**420,936**	13,285	**-**	-
Change in proportion due to internal allocation	**433,982**	48,367	**-**	-
Difference between expected and actual experience	**48,045**	-	**-**	-
Contributions made after the measurement date	**109,550**	133,684	**-**	-
Total Deferred Outflows of Resources	**1,012,513**	195,336	**-**	-
Total Assets and Deferred Outflows of Resources	**$ 103,344,974**	$ 87,059,815	**$ 15,356,362**	$ 15,702,764

See accompanying notes to the financial statements.

Liabilities, Deferred Inflows of Resources and Net Position

	Primary Government		Component Unit	
	2016 College	2015 College	**2016 Foundation**	2015 Foundation
Current Liabilities:				
Accounts payable and accrued expenses	**$ 1,133,822**	$ 1,503,473	**$ 39,377**	$ 13,491
Accrued salaries and wages	**2,020,253**	1,745,104	**-**	-
Accrued compensated absences and benefits	**3,051,179**	2,908,663	**-**	-
Annuity payable	**-**	-	**44,152**	43,725
Bonds payable	**1,093,062**	923,621	**-**	-
Unearned revenues and deposits	**1,977,615**	1,881,248	**-**	-
Total Current Liabilities	**9,275,931**	8,962,109	**83,529**	57,216
Non-Current Liabilities:				
Accrued compensated absences and benefits	**1,728,386**	1,714,911	**-**	-
Bonds payable	**22,175,839**	23,268,901	**-**	-
Net pension liability	**2,430,633**	1,181,800	**-**	-
Total Non-Current Liabilities	**26,334,858**	26,165,612	**-**	-
Total Liabilities	**35,610,789**	35,127,721	**83,529**	57,216
Deferred Inflows of Resources:				
Service concession revenue applicable to future years	**1,855,073**	1,972,634	**-**	-
Differences between projected and actual earnings on plan investments	**69,846**	242,564	**-**	-
Changes in proportion from Commonwealth	**1,866**	409	**-**	-
Total Deferred Inflows of Resources	**1,926,785**	2,215,607	**-**	-
Net Position:				
Investment in capital assets, net	**58,771,750**	41,475,276	**-**	-
Restricted:				
Nonexpendable	**58,622**	58,622	**4,882,603**	4,504,004
Expendable	**1,402,531**	1,491,896	**10,145,209**	11,112,918
Unrestricted	**5,574,497**	6,690,693	**245,021**	28,626
Total Net Position	**65,807,400**	49,716,487	**15,272,833**	15,645,548
Total Liabilities, Deferred Inflows of Resources and Net Position	**$ 103,344,974**	$ 87,059,815	**$ 15,356,362**	$ 15,702,764

MASSACHUSETTS COLLEGE OF ART AND DESIGN

(an agency of the Commonwealth of Massachusetts)

Statements of Revenues and Expenses

For the Years Ended June 30,

	Primary Government		Component Unit	
	2016 College	2015 College	**2016 Foundation**	2015 Foundation
Operating Revenues:				
Tuition and fees	**$ 31,490,137**	$ 31,488,423	**$ -**	$ -
Less: scholarships and fellowships	**(9,072,041)**	(8,789,026)	**-**	-
Net tuition and fees	**22,418,096**	22,699,397	**-**	-
Gifts and contributions	**-**	-	**1,783,175**	1,984,859
Federal grants and contracts	**2,357,515**	2,598,555	**-**	-
State grants and contracts	**714,978**	694,552	**-**	-
In-kind revenue	**-**	-	**408,942**	274,243
Auxiliary enterprises	**13,019,180**	12,799,017	**-**	-
Other operating revenues	**5,509,190**	5,221,725	**1,520,074**	1,223,515
Total Operating Revenues	**44,018,959**	44,013,246	**3,712,191**	3,482,617
Operating Expenses:				
Educational and general:				
Instruction	**24,374,109**	22,996,852	**-**	-
Gifts and contributions	**-**	-	**3,032,133**	3,056,073
Public service	**811,245**	777,809	**-**	-
Academic support	**5,690,590**	6,083,229	**-**	-
Student services	**5,990,875**	5,218,078	**-**	-
Fundraising	**-**	-	**791,021**	714,503
Institutional support	**10,060,799**	9,812,998	**240,325**	231,141
Operation and maintenance of plant	**7,201,256**	7,035,358	**-**	-
Scholarships and fellowships	**388,877**	306,965	**-**	-
Depreciation	**2,183,278**	1,558,333	**-**	-
Auxiliary enterprises	**12,791,129**	12,755,876	**-**	-
Total Operating Expenses	**69,492,158**	66,545,498	**4,063,479**	4,001,717
Net Operating Loss	**(25,473,199)**	(22,532,252)	**(351,288)**	(519,100)
Non-Operating Revenues (Expenses):				
State appropriations, net	**25,324,221**	24,022,435	**-**	-
State capital appropriations	**441,701**	133,571	**-**	-
Investment income (loss)	**55,005**	25,231	**(21,427)**	144,625
Interest expense	**(1,221,245)**	(957,871)	**-**	-
Total Non-Operating Revenues (Expenses)	**24,599,682**	23,223,366	**(21,427)**	144,625
Net Income (Loss) Before Capital Improvements	**(873,517)**	691,114	**(372,715)**	(374,475)
Capital Improvements, DCAM	**16,964,430**	8,767,962	**-**	-
Changes in Net Position	**$ 16,090,913**	$ 9,459,076	**$ (372,715)**	$ (374,475)

See accompanying notes to the financial statements.

MASSACHUSETTS COLLEGE OF ART AND DESIGN

(an agency of the Commonwealth of Massachusetts)

Statements of Changes in Net Position

For the Years Ended June 30,

College

	Investment in Capital Assets, Net	Restricted Nonexpendable	Restricted Expendable	Unrestricted	Total
Balance, June 30, 2014 as restated	**$ 32,434,655**	**$ 58,622**	**$ 1,332,505**	**$ 6,431,629**	**$ 40,257,411**
Change in net position for 2015	9,040,621	-	159,391	259,064	9,459,076
Balance, June 30, 2015	**41,475,276**	**58,622**	**1,491,896**	**6,690,693**	**49,716,487**
Change in net position for 2016	17,296,474	-	(89,365)	(1,116,196)	16,090,913
Balance, June 30, 2016	**$ 58,771,750**	**$ 58,622**	**$ 1,402,531**	**$ 5,574,497**	**$ 65,807,400**

Foundation

	Investment in Capital Assets, Net	Restricted Nonexpendable	Restricted Expendable	Unrestricted	Total
Balance, June 30, 2014	**$ -**	**$ 4,330,168**	**$ 11,615,557**	**$ 74,298**	**$ 16,020,023**
Change in net position for 2015	-	173,836	(502,639)	(45,672)	(374,475)
Balance, June 30, 2015	**-**	**4,504,004**	**11,112,918**	**28,626**	**15,645,548**
Change in net position for 2016	-	378,599	(967,709)	216,395	(372,715)
Balance, June 30, 2016	**$ -**	**$ 4,882,603**	**$ 10,145,209**	**$ 245,021**	**$ 15,272,833**

See accompanying notes to the financial statements.

MASSACHUSETTS COLLEGE OF ART AND DESIGN
(an agency of the Commonwealth of Massachusetts)

Statements of Cash Flows

For the Years Ended June 30,

	Primary Government	
	2016 College	2015 College
Cash Flows from Operating Activities:		
Tuition and fees	**$ 22,432,958**	$ 22,904,882
Grants and contracts	**3,072,493**	3,293,107
Payments to employees	**(25,822,508)**	(25,237,988)
Payments to suppliers and vendors	**(20,523,141)**	(19,958,872)
Loans issued	**(39,500)**	(99,000)
Collections on loans	**39,706**	33,677
Scholarships and fellowships	**(388,877)**	(306,965)
Auxiliary enterprises expenses	**(12,791,129)**	(12,755,876)
Auxiliary enterprises revenues	**13,019,180**	12,799,017
Other operating revenues	**5,241,629**	4,892,953
Net Cash Applied to Operating Activities	**(15,759,189)**	(14,435,065)
Cash Flows from Non-Capital Financing Activities:		
State Appropriations	**17,898,905**	17,446,652
9C reduction payment	**-**	(245,302)
Net Cash Provided by Non-Capital Financing Activities	**17,898,905**	17,201,350
Cash Flows from Capital Financing Activities:		
Purchases of capital assets	**(1,000,000)**	(1,000,000)
Principal paid on bonds payable	**(923,621)**	(697,421)
Interest paid on bonds payable	**(1,270,653)**	(884,749)
Net Cash Applied to Capital Financing Activities	**(3,194,274)**	(2,582,170)
Cash Flows from Investing Activity:		
Dividends and interest income	**55,005**	25,231
Net Increase (Decrease) in Cash and Equivalents	**(999,553)**	209,346
Cash and Equivalents, Beginning of Year	**19,805,975**	19,596,629
Cash and Equivalents, End of Year	**$ 18,806,422**	$ 19,805,975
Reconciliation of Net Operating Loss to Net Cash Applied to Operating Activities:		
Net operating loss	**$ (25,473,199)**	$ (22,532,252)
Adjustments to reconcile net operating loss to net cash applied to operating activities:		
Depreciation	**2,183,278**	1,558,333
Fringe benefits provided by State appropriations	**7,425,316**	6,821,085
Deferred inflows of resources	**(267,561)**	(328,772)
Bad debts	**58,706**	95,781
Changes in assets and liabilities:		
Accounts and loans receivable	**(140,005)**	6,982
Inventories	**(13,383)**	(7,016)
Accounts payable and accrued expenses	**(320,243)**	(392,796)
Accrued salaries and wages	**275,149**	76,057
Accrued compensated absences and benefits	**155,991**	265,669
Unearned revenues and deposits	**96,367**	37,400
Net pension liability	**260,395**	(35,536)
Net Cash Applied to Operating Activities	**$ (15,759,189)**	$ (14,435,065)

MASSACHUSETTS COLLEGE OF ART AND DESIGN
(an agency of the Commonwealth of Massachusetts)

Statements of Cash Flows - Continued

For the Years Ended June 30,

	Primary Government	
	2016 College	2015 College
Summary of Restricted Cash and Equivalents and Cash and Equivalents, End of Year:		
Cash and equivalents	**$ 17,604,747**	$ 18,717,207
Deposits held by State Treasurer	**996,616**	864,516
Restricted cash and equivalents	**172,194**	191,420
Restricted deposits held by State Treasurer	**32,865**	32,832
Cash and Equivalents, End of Year	**$ 18,806,422**	$ 19,805,975
Non-Cash Transactions:		
Fringe benefits provided by State appropriations	**$ 7,425,316**	$ 6,821,085
Capital improvements provided by state capital appropriations	**$ 441,701**	$ 133,571
Capital improvements, DCAM	**$ 16,964,430**	$ 8,767,962
Construction in progress	**$ -**	$ 7,250,000
Bonds payable	**$ -**	$ 7,250,000
Deferred inflows of resources - service concession revenue	**$ 370,861**	$ 328,772
Deferred inflows of resources - service concession agreement - building improvements	**$ 150,000**	$ -

See accompanying notes to the financial statements.

MASSACHUSETTS COLLEGE OF ART AND DESIGN
(an agency of the Commonwealth of Massachusetts)

Notes to the Financial Statements

June 30, 2016 and 2015

Note 1 - **Summary of Significant Accounting Policies**

Organization

Massachusetts College of Art and Design (the "College") is a comprehensive college supported by the Commonwealth of Massachusetts (the "State") that offers a quality education leading to a Bachelor degree in the arts, and Master's degrees in fine arts and design and art education. The College's campus is located in Boston, Massachusetts and provides instruction and training in a variety of visual arts. The College also offers, through the Division of Continuing Education, credit and noncredit courses, as well as a variety of summer workshop programs. The College is accredited by the New England Association of Schools and Colleges and the National Association of Colleges of Art and Design.

Basis of Presentation

The accompanying financial statements have been prepared using the economic resources measurement focus and the accrual basis of accounting in accordance with accounting principles generally accepted in the United States of America, as prescribed by the Governmental Accounting Standards Board ("GASB").

The Massachusetts College of Art and Design Foundation, Inc. (the "Foundation"), a component unit of the College, was organized to render financial assistance and support to the educational programs and development of the College. The Foundation is legally separate from the College, and the College is not financially accountable for the Foundation. The Foundation has been included within these financial statements because of the nature and significance of its relationship with the College. The complete financial statements can be obtained from the Foundation's administrative offices in Boston, Massachusetts.

Revenues are recorded when earned and expenses when a liability is incurred, regardless of the timing of related cash flows. Grants and similar items are recognized as revenue as soon as all eligibility requirements have been met. Direct expenses are those that are clearly identifiable within a specific function. Program revenues primarily include charges to students or others who enroll or directly benefit from services that are provided by a particular function. Items not meeting the definition of program revenues are instead reported as general revenue.

Note 1 - **Summary of Significant Accounting Policies - Continued**

Basis of Presentation - Continued

The College has determined that it functions as a business-type activity, as defined by GASB. The effect of interfund activity has been eliminated from these financial statements. The basic financial statements and required supplementary information for general purpose governments consist of management's discussion and analysis, basic financial statements including the College's discretely presented component unit, the Foundation, and required supplemental information. The College presents statements of net position, revenues and expenses, changes in net position and cash flows on a combined College-wide basis.

The College's policies for defining operating activities in the statements of revenues and expenses are those that generally result from exchange transactions such as the payments received for services and payments made for the purchase of goods and services. Certain other transactions are reported as non-operating activities in accordance with GASB Statement No. 35. These non-operating activities include the College's operating and capital appropriations from the State, investment income, and interest expense.

Net Position

Resources are classified for accounting purposes into the following four net position categories:

Investment in capital assets, net: Capital assets, net of accumulated depreciation and outstanding principal balances of debt attributable to the acquisition, construction, repair, or improvement of those assets.

Restricted - non-expendable: Net position, subject to externally imposed conditions that the College must maintain in perpetuity.

Restricted - expendable: Net position, whose use is subject to externally imposed conditions that can be fulfilled by the actions of the College or by the passage of time.

Unrestricted: All other categories of net position. Unrestricted net position may be designated by actions of the College's Board of Trustees.

Note 1 - **Summary of Significant Accounting Policies - Continued**

Net Position - Continued
The College has adopted a policy of generally utilizing restricted - expendable funds, when available, prior to unrestricted funds.

Trust Funds
In accordance with the requirements of the State, the College's operations are accounted for in several trust funds. All of these trust funds have been consolidated and are included in these financial statements.

Cash and Equivalents
The College has defined cash and equivalents to include cash on hand, demand deposits, and cash and deposits held by state agencies on behalf of the College.

Allowance for Doubtful Accounts
Accounts receivable are periodically evaluated for collectability based on past history with students. Provisions for losses on loans receivable are determined on the basis of loss experience, known and inherent risks in the loan portfolio, the estimated value of underlying collateral, and current economic conditions.

Investments
Investments in marketable securities are stated at fair value. Dividends, interest, and net gains or losses on investments of endowments and similar funds are reported in the statements of revenues and expenses as non-operating revenues (expenses).

Inventories
Inventories consisting of books, publications and supplies are stated at the lower of cost or market. Cost is determined using the first-in, first-out method.

Note 1 - **Summary of Significant Accounting Policies - Continued**

Capital Assets

Real estate assets, including improvements, are generally stated at cost. Furnishings and equipment are stated at cost as of date of acquisition or, in the case of gifts, at fair market value at the date of donation. Capital assets, with the exception of land and construction in progress, are depreciated on a straight-line basis over their estimated useful lives, which range from 3 to 40 years. The costs of normal maintenance and repairs that do not add to the value of the asset or materially extend assets lives are not capitalized.

The College does not have collections of historical treasures, works of art, or other items that are inexhaustible by their nature and are of immeasurable intrinsic value, thus not requiring capitalization or depreciation in accordance with GASB guidelines.

Pensions

For purposes of measuring the net pension liability, deferred outflows of resources and deferred inflows of resources related to pensions, and pension expense, information about the fiduciary net position of the Massachusetts State Employees' Retirement System plan ("SERS") and the additions to/deductions from SERS' fiduciary net position have been determined on the same basis as they are reported by SERS. For this purpose, benefit payments (including refunds of employee contributions) are recognized when due and payable in accordance with the benefit terms. Investments are reported at fair value.

Fringe Benefits

The College participates in the State's retirement plan and programs for fringe benefits and others, including health insurance, unemployment and workers' compensation. Health insurance and pension costs are billed through a fringe benefit rate charged to the College.

Compensated Absences

Employees with ten or more years of service are entitled to carry forward 20% of unused sick time. Upon retirement, the employees are entitled to receive payment for their unused balance.

Note 1 - **Summary of Significant Accounting Policies - Continued**

Unearned Revenues and Deposits
Unearned revenues represent unearned income related to certain summer courses and programs that transcend the fiscal year. Deposits are advance payments received from students who will be attending the College in the next academic year and are recognized ratably as revenue upon the students' matriculation.

Student Tuition and Fees
Student tuition and fees are presented net of scholarships and fellowships applied to students' accounts. Certain other scholarship amounts paid directly to the students are generally reflected as operating expenses.

Tax Status
The College is an agency of the Commonwealth of Massachusetts and is therefore, generally exempt from income taxes under Section 115 of the Internal Revenue Code.

Use of Estimates
The preparation of financial statements in conformity with generally accepted accounting principles requires management to make estimates and assumptions that affect the reported amounts of assets, liabilities, revenues, and expenses. The actual outcome of the estimates could differ from the estimates made in the preparation of the financial statements.

New Governmental Accounting Pronouncements
GASB Statement 75 - *Accounting and Financial Reporting for Postemployment Benefits Other Than Pensions* is effective for periods beginning after June 15, 2017. This Statement replaces Statement 45, *Accounting and Financial Reporting by Employers for Postemployment Benefits Other Than Pension Plans* and Statement 57, *OPEB Measurements by Agent Employers and Agent Multiple-Employer Plans.* The objective of Statement 75 is to improve accounting and financial reporting by state and local governments for postemployment benefits other than pensions ("OPEB"). It also requires additional information by state and local governmental employers about financial support for OPEB that is provided by other entities. The Statement establishes standards for recognizing and measuring liabilities, deferred outflows and inflows of resources, and expense/expenditures. GASB 75 also identifies the assumptions and methods that are required to be used to project benefit payments, discount projected

Note 1 - **Summary of Significant Accounting Policies - Continued**

New Governmental Accounting Pronouncements - Continued
benefit payments to their actuarial present value and attribute that present value to periods of employee service for defined benefit OPEB. Management has not yet evaluated the effects of the implementation of this Statement.

Note 2 - **Cash and Equivalents**

Custodial credit risk is associated with the failure of a depository financial institution. In the event of a depository financial institution's failure, the College would not be able to recover its balances in excess of amounts insured by the Federal Deposit Insurance Corporation ("FDIC"). The College does not have a formal deposit policy for custodial credit risk. Deposits in banks in excess of the insured amount are uninsured and uncollateralized. Amounts exposed to custodial risk at June 30, 2016 and 2015 were approximately $11,515,000 and $11,461,000.

The Treasurer of the Commonwealth of Massachusetts oversees the financial management of the Massachusetts Municipal Depository Trust ("MMDT"), an external investment pool for cities, towns and other state and local agencies within the Commonwealth. MMDT operates as a Rule 2a-7-like pool and is valued by MMDT's management on amortized cost where the net asset value is $1 per share. At June 30, 2016 and 2015, the College has $11,515,064 and $11,460,682, respectively, invested with MMDT and is included in cash and equivalents.

Note 3 - **Investments**

Foundation

Investments of the Foundation are stated at fair market value and consist of the following at June 30:

	2016	2015
Equity mutual funds	**$ 6,278,552**	$ 7,443,285
Fixed income mutual funds	**4,998,796**	3,462,782
Hedge funds	**556,034**	601,147
Total investments	**$ 11,833,382**	$ 11,507,214

The following schedule summarizes the Foundation's investment income and its classification in the statements of revenues and expenses for the years ended June 30:

	2016	2015
Dividend and interest income	**$ 316,508**	$ 376,079
Net realized gains on investments	**511,451**	2,712
Net unrealized losses on investments	**(849,386)**	(234,166)
Total return (loss) on investments	**$ (21,427)**	$ 144,625

Note 4 - **Accounts Receivable**

Accounts receivable comprise the following at June 30:

	2016	2015
Student accounts receivable	**$ 694,558**	$ 671,759
Less: allowance for doubtful accounts	**86,632**	145,338
	$ 607,926	$ 526,421

Note 5 - **Contributions Receivable**

Unconditional promises to give due in more than one year are reflected at the present value of estimated future cash flows using varying discount rates of 5.00% to 7.00%.

Contributions receivable of the Foundation comprise the following at June 30:

	2016	2015
Due within one year	**$ 432,478**	$ 342,765
Due within one to five years	**367,767**	309,833
Gross contributions receivable	**800,245**	652,598
Unamortized discount	**(23,750)**	(19,193)
Total Contributions Receivable	**$ 776,495**	$ 633,405

Note 6 - **Loans Receivable**

The College participates in the Federal Perkins Loan Program. This program is funded through a combination of federal and College resources. The portion of this program that has been funded with federal funds is ultimately due to the United States government upon the termination of the College's participation in the program. The Joslin loan receivable represents monies provided to students as a form of financial aid. Students are required to pay 5% interest on these loans. Management has reviewed loans receivable as of June 30, 2016 and 2015 and considers the balance to be fully collectible and, accordingly, no allowance for doubtful accounts is required. Loans receivable are comprised of the following at June 30:

	2016	2015
Perkins loans receivable	**$ 661,486**	$ 661,692
Joslin loans receivable	**71,459**	71,459
	$ 732,945	$ 733,151

Note 7 - **Capital Assets**

Capital assets activity for the year ended June 30, 2016 is as follows:

	Lives (In Years)	Beginning Balance	Additions	Retirements	Reclassifications	Ending Balance
Non-depreciable:						
Land		**$ 5,677**	**$ -**	**$ -**	**$ -**	**$ 5,677**
Construction in progress		**35,459,282**	**3,228,033**	**-**	**(33,901,970)**	**4,785,345**
Total non-depreciable		**35,464,959**	**3,228,033**	**-**	**(33,901,970)**	**4,791,022**
Depreciable:						
Buildings, including improvements	**40**	**98,121,701**	**15,328,098**	**-**	**33,901,970**	**147,351,769**
Furnishings and equipment	**3 to 10**	**2,435,779**	**-**	**(105,478)**	**-**	**2,330,301**
Educational resource materials	**5**	**2,057,529**	**-**	**-**	**-**	**2,057,529**
Total depreciable		**102,615,009**	**15,328,098**	**(105,478)**	**33,901,970**	**151,739,599**
Less: accumulated depreciation:						
Buildings, including improvements		**67,918,862**	**2,183,278**	**-**	**-**	**70,102,140**
Furnishings and equipment		**2,435,779**	**-**	**(105,478)**	**-**	**2,330,301**
Educational resource materials		**2,057,529**	**-**	**-**	**-**	**2,057,529**
Total accumulated depreciation		**72,412,170**	**2,183,278**	**(105,478)**	**-**	**74,489,970**
Capital assets, net		**$ 65,667,798**	**$ 16,372,853**	**$ -**	**$ -**	**$ 82,040,651**

Capital assets activity for the year ended June 30, 2015 is as follows:

	Estimated Lives (In Years)	Beginning Balance	Additions	Retirements	Reclassifications	Ending Balance
Non-depreciable:						
Land		$ 5,677	$ -	$ -	$ -	$ 5,677
Construction in progress		18,307,749	17,151,533	-	-	35,459,282
Total non-depreciable		18,313,426	17,151,533	-	-	35,464,959
Depreciable:						
Buildings, including improvements	40	98,121,701	-	-	-	98,121,701
Furnishings and equipment	3 to 10	2,501,490	-	(65,711)	-	2,435,779
Educational resource materials	5	2,057,529	-	-	-	2,057,529
Total depreciable		102,680,720	-	(65,711)	-	102,615,009
Less: accumulated depreciation:						
Buildings, including improvements		66,360,529	1,558,333	-	-	67,918,862
Furnishings and equipment		2,501,490	-	(65,711)	-	2,435,779
Educational resource materials		2,057,529	-	-	-	2,057,529
Total accumulated depreciation		70,919,548	1,558,333	(65,711)	-	72,412,170
Capital assets, net		$ 50,074,598	$ 15,593,200	$ -	$ -	$ 65,667,798

Note 8 - **Long-Term Liabilities**

Activity in long-term liabilities for the year ended June 30, 2016 consists of the following:

	Beginning Balance	Additions	Reductions	Ending Balance	Current Portion
Bonds payable	**$ 24,192,522**	**$ -**	**$ 923,621**	**$ 23,268,901**	**$ 1,093,062**
Other non-current liabilities:					
Compensated absences	**4,269,572**	**4,465,286**	**4,269,572**	**4,465,286**	**2,984,866**
Worker's compensation	**354,002**	**314,279**	**354,002**	**314,279**	**66,313**
Net pension liability	**1,181,800**	**1,248,833**	**-**	**2,430,633**	**-**
Total	**$ 29,997,896**	**$ 6,028,398**	**$ 5,547,195**	**$ 30,479,099**	**$ 4,144,241**

Activity in long-term liabilities for the year ended June 30, 2015 consists of the following:

	Beginning Balance	Additions	Reductions	Ending Balance	Current Portion
Bonds payable	$ 17,639,943	$ 7,250,000	$ 697,421	$ 24,192,522	$ 923,621
Other non-current liabilities:					
Compensated absences	4,026,222	4,269,572	4,026,222	4,269,572	2,831,491
Worker's compensation	331,683	354,002	331,683	354,002	77,172
Net pension liability	1,358,609	159,800	336,609	1,181,800	-
Total	$ 23,356,457	$ 12,033,374	$ 5,391,935	$ 29,997,896	$ 3,832,284

The College has five separate financing agreements with the Massachusetts State College Building Authority (“MSCBA”) for improvements to the Student Dining Hall and the Center for Design and Media. The source of financing for the projects is from the revenue bonds issued by MSCBA on behalf of the College. Principal is payable annually, and interest is payable semiannually at a predetermined rate, which varies between 4.00% and 6.00%.

Note 8 - **Long-Term Liabilities - Continued**

Maturities of bond principal and interest subsequent to June 30, 2016 are as follows:

Fiscal Years Ending June 30,	Principal	Interest
2017	$ 1,093,062	$ 1,096,364
2018	1,134,263	1,054,186
2019	1,181,944	1,003,799
2020	1,236,385	952,223
2021	1,284,066	894,716
2022-2026	7,449,511	1,874,449
2027-2031	7,494,670	1,454,234
2032-2034	2,395,000	710,965
	$ 23,268,901	$ 9,040,936

Note 9 - **Pensions**

Defined Benefit Plan Description

The College makes contributions for employees paid by state appropriations through a benefit charge assessed by the Commonwealth. Such pension expense amounted to $2,425,000 and $2,599,000 for the years ended June 30, 2016 and 2015, respectively. Employees, who contribute a percentage of their regular compensation, fund the annuity portion of the retirement system. Annual covered payroll was approximately 96% and 95% of total related payroll for the years ended June 30, 2016 and 2015, respectively.

Certain employees of the College participate in a cost-sharing multiple-employer defined benefit pension plan – the Massachusetts State Employees' Retirement System – administered by the Massachusetts State Board of Retirement (the "Board"), which is a public employee retirement system ("PERS"). Under a cost-sharing plan, pension obligations for employees of all employers are pooled and plan assets are available to pay the benefits through the plan, regardless of the status of the employers' payment of its pension obligations to the plan. The plan provides retirement and disability benefits and death benefits to plan members and beneficiaries.

Note 9 - **Pensions - Continued**

Defined Benefit Plan Description - Continued

The Massachusetts State Employees' Retirement System does not issue a stand-alone financial statement.

Benefit Provisions

SERS provides retirement, disability, survivor and death benefits to members and their beneficiaries. Massachusetts General Laws ("MGL") establishes uniform benefit and contribution requirements for all contributory PERS. These requirements provide for superannuation retirement allowance benefits up to a maximum of 80% of a member's highest three-year average annual rate of regular compensation. For employees hired after April 1, 2012, retirement allowances are calculated based on the last five years or any five consecutive years, whichever is greater in terms of compensation. Benefit payments are based upon a member's age, length of creditable service, and group creditable service, and group classification. The authority for amending these provisions rests with the Massachusetts State Legislature (the "Legislature").

Members become vested after ten years of creditable service. A superannuation retirement allowance may be received upon the completion of twenty years of service or upon reaching the age of 55 with ten years of service. Normal retirement for most employees occurs at age 65; for certain hazardous duty and public safety positions, normal retirement is at age 55. Most employees who joined the system after April 1, 2012 are not eligible to retire prior to age 60.

Contributions

The SERS' funding policies have been established by Chapter 32 of the MGL. The Legislature has the authority to amend these policies. The annuity portion of the SERS retirement allowance is funded by employees, who contribute a percentage of their regular compensation. Costs of administering the plan are funded out of plan assets.

Note 9 - **Pensions - Continued**

Contributions - Continued

Member contributions for SERS vary depending on the most recent date of membership:

Hire Date	Percentage of Compensation
Prior to 1975	5% of regular compensation
1975-1983	7% of regular compensation
1984 to 6/30/1996	8% of regular compensation
7/1/1996 to present	9% of regular compensation except for State Police which is 12% of regular compensation
1979 to present	An additional 2% of regular compensation in excess of $30,000

The College is required to contribute at an actuarially determined rate; the rate was 9.45% and 10.39% of annual covered payroll for the years ended June 30, 2016 and 2015, respectively. The College contributed $109,550 and $133,684 for the years ended June 30, 2016 and 2015, respectively, equal to 100% of the required contributions for each year.

Pension Liabilities, Pension Expense, Deferred Outflows of Resources and Deferred Inflows of Resources

At June 30, 2016 and 2015, the College reported a liability of $2,430,633 and $1,181,800, respectively, for its proportionate share of the net pension liability related to its participation in SERS. The net pension liability was measured as of June 30, 2015, the measurement date, and the total pension liability used to calculate the net pension liability was determined by an actuarial valuation as of January 1, 2015 rolled forward to June 30, 2015 for reporting at June 30, 2016, the reporting date. The net pension liability was measured as of June 30, 2014, the measurement date, and the total pension liability used to calculate the net pension liability was determined by an actuarial valuation as of January 1, 2014 rolled forward to June 30, 2014. The College's proportion of the net pension liability was based on its share of the Commonwealth of Massachusetts', collective pension amounts allocated on the basis of actual fringe benefit charges assessed to the College for the fiscal years 2015 and 2014. The Commonwealth's proportionate share was based on actual employer contributions to the SERS for fiscal years 2015 and 2014 relative to total contributions of all participating employers for the fiscal years. At June 30, 2015 and 2014, the College's proportion was 0.021% and 0.017%, respectively.

Note 9 - **Pensions - Continued**

Pension Liabilities, Pension Expense, Deferred Outflows of Resources and Deferred Inflows of Resources - Continued

For the years ended June 30, 2016 and 2015, the College recognized pension expense of $372,808 and $98,148, respectively. The College reported deferred outflows of resources and deferred inflows of resources related to pensions from the following sources at June 30:

	2016	2015
Deferred Outflows of Resources		
Change in plan actuarial assumptions	**$ 420,936**	$ 13,285
Change in proportion due to internal allocation	**433,982**	48,367
Difference between expected and actual experience	**48,045**	-
Contributions made after the measurement date	**109,550**	133,684
Total	**$ 1,012,513**	$ 195,336
Deferred Inflows of Resources		
Differences between projected and actual earnings on plan investments	**$ 69,846**	$ 242,564
Changes in proportion from Commonwealth	**1,866**	409
Total	**$ 71,712**	$ 242,973

The College's contributions of $109,550 and $133,684 made during fiscal years ending 2016 and 2015, respectively, subsequent to the measurement date will be recognized as a reduction of the net pension liability in each of the succeeding years.

Note 9 - **Pensions - Continued**

Pension Liabilities, Pension Expense, Deferred Outflows of Resources and Deferred Inflows of Resources - Continued

Other amounts reported as deferred outflows of resources and deferred inflows of resources related to pensions will be recognized as increases in pension expense as follows:

Years Ending June 30,	
2017	$ 174,681
2018	174,681
2019	174,681
2020	252,733
2021	54,475
	$ 831,251

Actuarial Assumptions

The total pension liability was determined using the following actuarial assumptions, applied to all periods included in the measurement:

Measurement date	**June 30, 2015**	June 30, 2014
Inflation	**3.00%**	3.00%
Salary Increases	**3.50% to 9.00%**	3.50% to 9.00%
Investment rate of return	**7.50%**	8.00%
Interest rate credited to annuity savings fund	**3.50%**	3.50%

For measurement dates June 30, 2015 and 2014, mortality rates were based on pre-retirement of the RP-2000 Employees table projected 20 years with Scale BB and Scale AA, (gender distinct), respectively, and post-retirement of Healthy Annuitant table projected 15 years with Scale BB and AA (gender distinct), respectively.

The actuarial assumptions used in the January 1, 2015 valuation rolled forward to June 30, 2015 and the calculation of the total pension liability at June 30, 2015 were consistent with the results of the actuarial experience study performed as of January 1, 2015.

Note 9 - **Pensions - Continued**

Actuarial Assumptions - Continued

Investment assets of SERS are with the Pension Reserves Investment Trust ("PRIT") Fund. The long-term expected rate of return on pension plan investments was determined using a building-block method in which best-estimate ranges of expected future rates of return are developed for each major asset class. These ranges are combined to produce the long-term expected rate of return by weighting the expected future rates of return by the target asset allocation percentage. Best estimates of geometric rates of return for each major asset class included in the PRIT Fund's target asset allocation as of June 30, are summarized in the following table:

	2015		2014	
Asset Class	Target Allocation	Long-term expected real rate of return	Target Allocation	Long-term expected real rate of return
Global Equity	40%	6.90%	43%	7.20%
Core Fixed Income	13%	2.40%	13%	2.50%
Hedge Funds	9%	5.80%	10%	5.50%
Private Equity	10%	8.50%	10%	8.80%
Real Estate	10%	6.50%	10%	6.30%
Portfolio Completion Strategies	4%	5.50%	0%	0.00%
Value Added Fixed Income	10%	5.80%	10%	6.30%
Timber/Natural Resources	4%	6.60%	4%	5.00%
	100%		100%	

Discount Rate

The discount rate used to measure the total pension liability was 7.5% and 8.0%, respectively, at June 30, 2015 and 2014. The projection of cash flows used to determine the discount rate assumed that plan member contributions will be made at the current contribution rates and the Commonwealth's contributions will be made at rates equal to the difference between actuarially determined contributions rates and the member rates. Based on those assumptions, the net position was projected to be available to make all projected future benefit payments of current plan members. Therefore, the long-term expected rate of return on pension plan investments was applied to all periods of projected benefit payments to determine the total pension liability.

Note 9 - **Pensions - Continued**

Sensitivity of the Net Pension Liability to changes in the Discount Rate
The following table illustrates the sensitivity of the net pension liability calculated using the discount rate as well as what the net pension liability would be if it were calculated using a discount rate that is one-percentage-point lower or one-percentage-point higher than the current rate.

	June 30, 2016	
1.00% Decrease (6.50%)	**Current Discount Rate (7.50%)**	**1.00% Increase (8.50%)**
$ 3,304,022	**$ 2,430,633**	**$ 1,677,315**

	June 30, 2015	
1.00% Decrease (7.00%)	Current Discount Rate (8.00%)	1.00% Increase (9.00%)
$ 1,710,893	$ 1,181,800	$ 727,635

Note 10 - **Deferred Inflows of Resources**

Campus Dining Facilities Agreement
The College has entered into a service concession arrangement for dining and related services with Chartwell Food Services, Inc. ("Chartwell"). In exchange for this agreement, Chartwell has provided the College with funds to augment the cost of improvements to the College's dining and kitchen facilities. These monies are amortized into revenue ratably over the life of the agreement through June 2021. In the event of termination, as provided for by either party in the agreement, repayment of the unamortized portion would be required. The agreement also requires additional payments from Chartwell to defray costs incurred by the College, as well as revenue sharing, which amounted to approximately $505,000 and $444,000 during the years ended June 30, 2016 and 2015, respectively. In accordance to the agreement, the College received $150,000 in building improvements during the year ended June 30, 2016.

Note 10 - **Deferred Inflows of Resources - Continued**

Campus Bookstore Agreement

Effective July 1, 2015 and expiring June 30, 2020, unless sooner terminated as provided for in the Agreement, and containing automatic one-year renewals requiring 120 days written notice by either party, the College entered into an agreement for the management of its bookstores. The Agreement provides for minimum annual commission payments to the College in years one and two. Minimum annual payments in subsequent years, including renewal years, will be 95% of the preceding years' actual commission payment. In addition, the College received a one-time bonus of approximately $103,300 subject to amortization over the initial life of the agreement. Under the terms of the agreement, the vendor is required to provide certain leasehold improvements to the bookstore with an estimated value of $87,000 during the fiscal year ending 2017.

Recognition of deferred inflows in annual revenue related to the Campus Dining Facilities and Campus Bookstore agreements is as follows:

Years Ending June 30,	
2017	$ 375,147
2018	375,147
2019	375,147
2020	375,147
2021	354,485
	$ 1,855,073

Note 11 - **Restricted Net Position**

The College is the recipient of funds that are subject to various external constraints upon their use, either as to purpose or time. These funds comprise the following at June 30:

	2016	2015
Restricted - non-expendable, categorized by allowable income usage:		
Scholarships	**$ 53,714**	$ 53,714
Loans	**4,908**	4,908
	$ 58,622	$ 58,622
Restricted - expendable:		
Program activities	**$ 492,703**	$ 591,228
Loans	**909,828**	900,668
	$ 1,402,531	$ 1,491,896

The Foundation's restricted - non-expendable net position consists of endowment funds to be held in perpetuity, whose income is mainly used for various scholarships and program support including the College's library and endowed lectures.

Note 12 - **Contingencies**

The College receives significant financial assistance from federal and state agencies in the form of grants. Expenditures of funds under these programs require compliance with the grant agreements and are subject to audit. Any disallowed expenditures resulting from such audits become a liability of the College. In the opinion of management, such adjustments, if any, are not expected to materially affect the College's financial position.

Note 12 - **Contingencies - Continued**

The College participates in the Massachusetts College Savings Prepaid Tuition Program (the "Program"). This Program allows individuals to pay in advance for future tuition at the cost of tuition at the time of election to participate, increased by changes in the Consumer Price Index plus 2.00%. The College is obligated to accept, as payment of tuition, the amount determined by this Program without regard to standard tuition rate in effect at the time of the individual's enrollment at the College. The effect of the Program cannot be determined as it is contingent on future tuition increases and the number of Program participants who attend the College.

Note 13 - **Operating Expenses**

The College's operating expenses, on a natural classification basis, comprise the following at June 30:

	2016	2015
Compensation and benefits	**$ 33,241,039**	$ 32,365,263
Supplies and services	**33,678,964**	32,314,937
Depreciation	**2,183,278**	1,558,333
Scholarships and fellowships	**388,877**	306,965
	$ 69,492,158	$ 66,545,498

Note 14 - **Fringe Benefits**

The College participates in the State's fringe benefit programs, including active employee and post-employment health insurance, unemployment, pension and workers' compensation benefits. Health insurance and pension costs (described in the subsequent paragraph) for active employees and retirees are paid through a fringe benefit rate charged to the College by the State. Currently the liability is borne by the State, as are any effects on net position and the results of current year operations, related to GASB Statement No. 45, *Accounting and Financial Reporting by Employers for Post-Employment Benefits Other than Pensions*.

Note 14 - **Fringe Benefits - Continued**

In addition to providing pension benefits, under Chapter 32A of the Massachusetts General Laws, the State is required to provide certain health care and life insurance benefits for retired employees of the State, housing authorities, redevelopment authorities, and certain other governmental agencies. Substantially all of the State's employees may become eligible for these benefits, if they reach retirement age while working for the State. Eligible retirees are required to contribute a specified percentage of the health care benefit costs, which is comparable to contributions required from employees. The State is reimbursed for the cost of benefits to retirees of the eligible authorities and non-state agencies.

Group Insurance Commission

The State's Group Insurance Commission ("GIC") was established by the Legislature in 1955 to provide and administer health insurance and other benefits to the State's employees and retirees, and their dependents and survivors. The GIC also covers housing and redevelopment authorities' personnel, certain authorities and other offline agencies, retired municipal teachers from certain cities and towns and a small amount of municipalities as an agent multiple employer program, accounted for as an agency fund activity of the State, not the College.

The GIC administers a plan included within the State Retiree Benefits Trust Fund, an irrevocable trust. Any assets accumulated in excess of liabilities to pay premiums or benefits or administrative expenses are retained in that fund. The GIC's administrative costs are financed through appropriations by the State and employee investment returns. The Legislature determines employees' and retirees' contribution rates.

The GIC is a quasi-independent state agency governed by an eleven member body (the "Commission") appointed by the Governor. The GIC is administratively located within the Executive Office of Administration and Finance and is responsible for providing health insurance and other benefits to the State's employees and retirees, and their survivors and dependents. During the years ended June 30, 2016 and 2015, the GIC provided health insurance for its members through indemnity, PPO, and HMO plans. The GIC also administers carve-outs for pharmacy, mental health, and substance abuse benefits for certain health plans. In addition to health insurance, the GIC sponsors life insurance, long-term disability insurance (for active employees only), dental and vision coverage (for employees not covered by collective bargaining), retiree discount vision and dental plans, and a pre-tax health care spending account and dependent care assistance program (for active employees only).

Note 15 - **Related Party Transactions**

Massachusetts College of Art and Design Foundation, Inc. is a separate tax-exempt corporation organized for the purpose of fund-raising through private donations for the ultimate benefit of the College. The College received contributions from the Foundation totaling approximately $2,784,000 and $2,872,000, included within other operating revenues, for the years ended June 30, 2016 and 2015, respectively.

Note 16 - **Pass-Through Student Federal Loans**

The College distributed $10,989,890 and $12,657,414 for student loans through the United States Department of Education federal direct lending program for the years ended June 30, 2016 and 2015, respectively. These distributions and related funding sources are not included as revenues and expenses or as cash receipts and cash disbursements in the accompanying financial statements.

Note 17 - **Lease Commitments**

During July 2015, the College entered into an operating lease agreement for certain equipment expiring June 2020. Total costs for the year ended June 30, 2016 were $171,000.

Future annual lease payments subsequent to June 30, 2016 are as follows:

Years Ending June 30,	
2017	$ 171,000
2018	171,000
2019	171,000
2020	171,000
	$ 684,000

Note 18 - **Litigation**

The College is periodically involved in legal actions arising in the ordinary course of business. Costs for all known claims not covered by insurance, if any, are recognized in the financial statements. Although the ultimate outcome of certain of these actions cannot be determined, management's opinion is that the College has adequate legal defense with respect to each of these actions, and that the amount of any additional liability would not have a material impact on the financial statements.

Note 19 - **Massachusetts Management Accounting and Reporting System**

Section 15C of Chapter 15A of the Massachusetts General Laws requires State colleges and universities to report activity of campus based funds to the Comptroller of the Commonwealth on the State's Statewide Accounting System, Massachusetts Management Accounting and Reporting System ("MMARS"), on the statutory basis of accounting. The statutory basis of accounting is a modified accrual basis of accounting and differs from the information included in these financial statements. Management believes the amounts reported on MMARS meet the guidelines of the Comptroller's *Guide for Higher Education Audited Financial Statements*.

The College's state appropriations are comprised of the following at June 30:

	2016	2015
Direct unrestricted appropriations	**$ 17,898,905**	$ 17,446,652
Less: 9C reduction	**-**	(245,302)
Total direct unrestricted appropriations	**17,898,905**	17,201,350
Fringe benefits for benefited employees on the State payroll	**7,425,316**	6,821,085
Total unrestricted appropriations	**25,324,221**	24,022,435
Capital appropriations	**441,701**	133,571
Total appropriations	**$ 25,765,922**	$ 24,156,006

In 2004, the College entered into an agreement with the State that allows the College to retain all tuition and fees received by the College. As such, the College is not required to remit day school tuition back to the State.

Note 19 - **Massachusetts Management Accounting and Reporting System - Continued**

A reconciliation of revenue between the College and MMARS as of June 30, is as follows:

	2016	2015
Revenue per MMARS	**$ 53,256,572**	$ 51,744,964
Revenue per College	**53,256,572**	51,744,964
Difference	**$ -**	$ -

A reconciliation of expenditures between the College and MMARS as of June 30, is as follows:

	2016	2015
Expenditures per MMARS	**$ 53,960,038**	$ 51,268,286
Expenditures per College	**53,960,116**	51,289,805
Difference	**$ (78)**	$ (21,519)

Note 20 - **Title to Various Assets and Liabilities**

The College is an agency of the Commonwealth of Massachusetts. Therefore, in accordance with GASB Statement No. 39, the College will ultimately be included in the State's financial statements.

Note 20 - **Title to Various Assets and Liabilities - Continued**

For financial reporting purposes, all capital assets used in the operation of the College will be recorded as investment in plant. In addition to the treatment of capital assets, the College's proportionate share of various other asset and liability accounts has been recorded on the College's financial statements in order for them to be in accordance with generally accepted accounting principles. The cumulative effect of these asset and liability accounts is reflected in the unrestricted net position balance. Included in the unrestricted net position balance are the State's portions of inventories, accrued salaries and wages, compensated absences, and workers' compensation.

The College's policy is not to record these assets and liabilities on its internal financial statements.

Massachusetts College of Art and Design's Preliminary Unrestricted Net Position at June 30, 2016				**$ 15,554,703**
	Local	State	Total	
Reconciling items:				
Inventories	**$ 144,517**	**$ -**	**$ 144,517**	
Deferred outflows of resources	**-**	**1,012,513**	**1,012,513**	
Deferred inflows of resources	**(1,855,073)**	**(71,712)**	**(1,926,785)**	
Accrued salaries and wages	**-**	**(2,020,253)**	**(2,020,253)**	
Accrued compensated absences and benefits	**(202,297)**	**(4,557,268)**	**(4,759,565)**	
Net pension liability	**-**	**(2,430,633)**	**(2,430,633)**	
Total				**(9,980,206)**
Massachusetts College of Art and Design's Audited Unrestricted Net Position at June 30, 2016				**$ 5,574,497**
Distribution of Unrestricted Net Position:				
Local funds				**$ 13,641,850**
State funds				**(8,067,353)**
				$ 5,574,497

Note 20 - **Title to Various Assets and Liabilities - Continued**

Massachusetts College of Art and Design's Preliminary Unrestricted Net Position at June 30, 2015				$ 16,130,308
	Local	State	Total	
Reconciling items:				
Inventories	$ 131,134	$ -	$ 131,134	
Deferred outflows of resources	-	195,336	195,336	
Deferred inflows of resources	(1,972,634)	(242,973)	(2,215,607)	
Accrued salaries and wages	-	(1,745,104)	(1,745,104)	
Accrued compensated absences and benefits	(231,089)	(4,392,485)	(4,623,574)	
Net pension liability	-	(1,181,800)	(1,181,800)	
Total				(9,439,615)
Massachusetts College of Art and Design's Audited Unrestricted Net Position at June 30, 2015				$ 6,690,693
Distribution of Unrestricted Net Position:				
Local funds				$ 14,057,719
State funds				(7,367,026)
				$ 6,690,693

Note 21 - **Massachusetts State College Building Authority (Unaudited)**

The Massachusetts State College Building Authority was created pursuant to Chapter 703 of the Act of 1963 of the Commonwealth as a public instrumentality for the general purpose of providing dormitories for use by students of the State colleges. The College has three dormitories in which payments are made to the Building Authority. Smith Hall is assessed on a student and building formula by the Building Authority based on a pool of the State colleges. For fiscal years 2016 and 2015, the College expended $361,579 and $414,199, respectively, for Smith Hall. The College also makes payments to the Building Authority for the Artist Residence and Treehouse Residence based on the principal, interest and other costs associated with the debt service on instruments issued for the dormitories. For fiscal years 2016 and 2015, the College expended $2,158,274 and $1,974,110, respectively, for the Artist Residence. For the years ended June 30, 2016 and 2015, the College expended $3,930,075 and $3,788,389, respectively, for the Treehouse Residence. Dormitory trust fund reports included as supplemental information include revenues and expenses, which are included in auxiliary enterprises revenues and expenses. The Commonwealth of Massachusetts requires all state colleges and universities to include the dormitory trust fund reports as supplemental information.

REQUIRED SUPPLEMENTARY INFORMATION

MASSACHUSETTS COLLEGE OF ART AND DESIGN
(an agency of the Commonwealth of Massachusetts)

Schedules of Proportionate Share of the Net Pension Liability (Unaudited)

Valuation Date	**January 1, 2015**	January 1, 2014
Measurement Date	**June 30, 2015**	June 30, 2014
Proportion of the collective net pension liability	**0.021%**	0.017%
Proportionate share of the collective net pension liability	**$ 2,430,633**	$ 1,181,800
College's covered-employee payroll	**$ 1,286,659**	$ 1,180,782
College's proportionate share of the net pension liability as a percentage of its covered-employee payroll	**188.91%**	100.09%
Plan fiduciary net position as a percentage of the plan's total pension liability	**67.87%**	76.32%

Notes:

The GASB pronouncement requiring the presentation of the information on this schedule became effective for years beginning after June 15, 2014 and is intended to provide data for the most recent ten years.

See accompanying notes to the required supplementary information.

MASSACHUSETTS COLLEGE OF ART AND DESIGN
(an agency of the Commonwealth of Massachusetts)

Schedules of Contributions (Unaudited)

For the Years Ended June 30,

	2016	2015
Contractually required contribution	**$ 109,550**	$ 133,684
Contributions in relation to the contractually required contribution	**109,550**	133,684
Contribution excess	**$ -**	$ -
Covered-employee payroll	**$ 1,158,859**	$ 1,286,662
Contribution as a percentage of covered-employee payroll	**9.45%**	10.39%

Notes:

Employers participating in the Massachusetts State Employees' Retirement System are required by MA General Laws, Section 32, to contribute an actually determined contribution rate each year.

The GASB pronouncement requiring the presentation of the information on this schedule became effective for years beginning after June 15, 2014 and is intended to provide data for the most recent ten years.

See accompanying notes to the required supplementary information.

Note 1 - **Changes in Assumptions**

Changes in assumptions about the discount rate from 8.00% to 7.50%, using different scales within mortality tables, and other inputs resulted in additional plan wide pension expense of $2.33 billion dollars to be charged to income over an amortization period of 5.5 years beginning with the fiscal year ended June 30, 2016. Previously, changes in assumptions about future economic or demographic factors and inputs resulted in additional plan wide pension expense of $102 million dollars to be charged to income over an amortization period of 5.5 years beginning with the fiscal year ended June 30, 2015. The unamortized portion of the change is reported as a deferred outflow of resources in the statements of net position. The College's proportionate share of the net pension liability and the results of changes in assumptions is 0.021% and 0.017%, respectively, as shown on the Schedules of Proportionate Share of Net Pension Liability, and represents the relationship of contributions made by the College to total contributions by all participating State Agencies.

The College's portion of these amounts is as follows:

	2016	2015
Changes in assumptions	**$ 510,822**	$ 16,237
Recognized in current year pension expense	**(89,886)**	(2,952)
Changes in assumptions, net	**$ 420,936**	$ 13,285

INDEPENDENT AUDITORS' REPORT ON INTERNAL CONTROL OVER FINANCIAL REPORTING AND ON COMPLIANCE AND OTHER MATTERS BASED ON AN AUDIT OF FINANCIAL STATEMENTS PERFORMED IN ACCORDANCE WITH *GOVERNMENT AUDITING STANDARDS*

INDEPENDENT AUDITORS' REPORT ON INTERNAL CONTROL OVER FINANCIAL REPORTING AND ON COMPLIANCE AND OTHER MATTERS BASED ON AN AUDIT OF FINANCIAL STATEMENTS PERFORMED IN ACCORDANCE WITH *GOVERNMENT AUDITING STANDARDS*

To the Board of Trustees of
Massachusetts College of Art and Design
Boston, Massachusetts

We have audited, in accordance with the auditing standards generally accepted in the United States of America and the standards applicable to financial audits contained in *Government Auditing Standards*, issued by the Comptroller General of the United States, the financial statements of Massachusetts College of Art and Design (an agency of the Commonwealth of Massachusetts) (the "College") as of and for the years ended June 30, 2016 and 2015, and the related notes to the financial statements, which collectively comprise the College's basic financial statements, and we have issued our report thereon dated October 13, 2016.

Internal Control Over Financial Reporting

In planning and performing our audit of the financial statements, we considered the College's internal control over financial reporting (internal control) to determine the audit procedures that are appropriate in the circumstances for the purpose of expressing our opinions on the financial statements, but not for the purpose of expressing an opinion on the effectiveness of the College's internal control. Accordingly, we do not express an opinion on the effectiveness of the College's internal control.

A *deficiency in internal control* exists when the design or operation of a control does not allow management or employees, in the normal course of performing their assigned functions, to prevent, or detect and correct, misstatements on a timely basis. A *material weakness* is a deficiency, or a combination of deficiencies, in internal control, such that there is a reasonable possibility that a material misstatement of the entity's financial statements will not be prevented, or detected and corrected on a timely basis. A *significant deficiency* is a deficiency, or a combination of deficiencies, in internal control that is less severe than a material weakness, yet important enough to merit attention by those charged with governance.

Our consideration of internal control was for the limited purpose described in the first paragraph of this section and was not designed to identify all deficiencies in internal control that might be material weaknesses or, significant deficiencies. Given these limitations, during our audits we did not identify any deficiencies in internal control that we consider to be material weaknesses. However, material weaknesses may exist that have not been identified.

Compliance and Other Matters

As part of obtaining reasonable assurance about whether the College's financial statements are free from material misstatement, we performed tests of its compliance with certain provisions of laws, regulations, contracts, and grant agreements, noncompliance with which could have a direct and material effect on the determination of financial statement amounts. However, providing an opinion on compliance with those provisions was not an objective of our audit, and accordingly, we do not express such an opinion. The results of our tests disclosed no instances of noncompliance or other matters that are required to be reported under *Government Auditing Standards*.

Purpose of this Report

The purpose of this report is solely to describe the scope of our testing of internal control and compliance and the results of that testing, and not to provide an opinion on the effectiveness of the entity's internal control or on compliance. This report is an integral part of an audit performed in accordance with *Government Auditing Standards* in considering the entity's internal control and compliance. Accordingly, this communication is not suitable for any other purpose.

O'Connor and Drew, P.C.

Certified Public Accountants
Braintree, Massachusetts

October 13, 2016

SUPPLEMENTAL INFORMATION

MASSACHUSETTS COLLEGE OF ART AND DESIGN

(an agency of the Commonwealth of Massachusetts)

Schedules of Net Position -
Dormitory Trust Fund Report (Unaudited)

June 30,

Assets

	2016	2015
Asset:		
Cash and equivalents	**$ 4,121,630**	$ 3,921,800
Total Dormitory Trust Fund Assets	**$ 4,121,630**	$ 3,921,800

Liabilities and Net Position

Liabilities:		
Compensated absences	**$ 45,375**	$ 42,692
Workers' compensation	**3,194**	3,540
Total Dormitory Trust Fund Liabilities	**48,569**	46,232
Net Position:		
Dormitory Trust Net Position - Smith Hall	**363,758**	361,664
Dormitory Trust Net Position - Artist Residence	**2,503,476**	2,547,158
Dormitory Trust Net Position - Treehouse	**1,205,827**	966,746
Total Net Position	**4,073,061**	3,875,568
Total Dormitory Trust Fund Liabilities and Net Position	**$ 4,121,630**	$ 3,921,800

* - At June 30, 2016 and 2015, a portion of the College's $2,430,633 and $1,181,800, respectively,net pension liability would be allocated to the Dormitory Trust Fund's net position balance.

MASSACHUSETTS COLLEGE OF ART AND DESIGN

(an agency of the Commonwealth of Massachusetts)

Schedules of Revenues, Expenses, and Changes in Net Position - Dormitory Trust Fund Report (Unaudited)

For the Years Ended June 30,

	2016	2015
Revenues:		
Student rents	**$ 6,310,050**	$ 6,623,333
Contract rents	**3,847,406**	3,279,433
Other	**823,082**	760,550
Total Revenues	**10,980,538**	10,663,316
Expenses:		
Loans and special payments	**6,449,928**	6,176,698
Operational services	**3,948,871**	3,970,125
Regular employee compensation	**260,453**	254,263
Pension and insurance related	**81,865**	77,048
Information technology	**11,456**	149,111
Regular employee related	**8,679**	8,434
Administrative	**7,931**	8,957
Special employee compensation	**4,547**	5,504
Equipment leases	**3,783**	2,814
Facility operational	**3,572**	1,270
Consultant services	**-**	11,810
Equipment purchases	**-**	7,873
Total Expenses	**10,781,085**	10,673,907
Increase (Decrease) of Revenues Over Expenses	**199,453**	(10,591)
Transfers	**(1,960)**	(27,449)
Total Increase (Decrease) in Net Position	**197,493**	(38,040)
Net Position, Beginning of Year	**3,875,568**	3,913,608
Net Position, End of Year	**$ 4,073,061**	$ 3,875,568

Appendix D. List of supporting documents available online

Documents of Description

1. Academic Affairs Organization Chart
2. Academic Policies
3. Adjunct Faculty Handbook
4. Academic Resource Center: Faculty Advising Handbook
5. Board of Trustees: By-Laws
6. Budget Advisory Committee
7. Budget Advisory Committee Charge
8. Carnegie Reporting Form 2008
9. Community Standards 2016
10. Curriculum Map Examples
11. 2D Painting Curriculum Map
12. Art Education Curriculum Map
13. Animation Curriculum Map
14. Graphic Design Curriculum Map
15. Industrial Design Curriculum Map
16. Illustration Curriculum Map
17. DGCE Agreement 2015-2017 (Graduate and Continuing Education Instructors)
18. Division Learning Outcomes
19. Employee Handbook
20. Faculty Guide 2015-2016
21. Faculty Handbook
22. Financial Statements - 2013
23. Financial Statements - 2014
24. Financial Statements - 2015
25. Financial Statements - 2016
26. General Laws_ CHAPTER 15A, Section 22
27. Guide to Financial Assistance for Undergraduates 2016-2017
28. HEADS Data Survey 2014-15
29. HEADS Data Survey 2015-16
30. HEADS Data Survey 2016-17
31. Library Survey Report
32. MSCA contract 2014-17 (Faculty)
33. Opening Day Report on Diversity Plan
34. Organizational Chart
35. Res Hall Handbook
36. Student Handbook 2017
37. Syllabi
38. Vital Signs 2011
39. Vital Signs 2012
40. Vital Signs 2013
41. Vital Signs 2014
42. Vital Signs 2015

Documents of Appraisal

1. Application Data 2015-2016
2. Artward Bound Program Report - 2012
3. Artward Bound Program Report 2013
4. Artward Bound Program Report 2014
5. Assessment International Education - International Orientation
6. Board of Trustees Self-Assessment 2016
7. Business Skills Survey Summary 2016
8. Carnegie Application
9. Clery Report 2016
10. Community Standards Process Review
11. Compass Evaluation Report 2014
12. Conduct Survey Assessment 2015-2016
13. DESE Formal Review Culminating Report 2015-2016
14. Executive Summary ICP and Risk Assessment
15. Family Orientation Assessment
16. Financial Aid Analysis 2014-2016
17. Fiscal Operations Report FY2016 - April 2016
18. Freshmen & Transfer Data Summary 2010-2016
19. Healthy Minds Study Report 2014
20. HERE Campus Assessment 2015
21. NAAB Accreditation Letter 2016
22. NAAB MassArt Final Report 2016
23. NSSE Engagement Indicators (MassArt) 2014
24. NSSE Frequencies and Statistical Comparisons (MassArt) 2014
25. NSSE High-Impact Practices (MassArt) 2014
26. Orientation Assessment 2014
27. Performance Report 2013-2014
28. Performance Report 2014-2015
29. Performance Report 2015-2016
30. Retention Study Results
31. Risk Assessment 2016
32. SNAAP 2012 Institutional Report - MassArt
33. Student Affairs Learning Goals Department Grid 2015-2016

Documents of Projection

1. Academic Plan 2015-2020
2. AUC - Course Creation and Change Policy
3. Budget Development Calendar FY13
4. Budget Development Calendar FY14
5. Budget Development Calendar FY15
6. Budget Development Calendar FY16
7. Budget Development Calendar FY16
8. Campus Master Plan 2008
9. Campus Planning and Project Report 2016
10. Capital Projects Agenda 2016
11. Enrollment Plan Summary 2016
12. EODAA Plan
13. Financial Plan 5YR (FY2010-FY2015)
14. Financial Plan 5YR (FY2016-FY2020)
15. Fundraisers Retreat Analysis + Goals 2016
16. Galleries Audience Building Study 2008
17. Galleries Intended Impact Learning Report
18. Gallery Expansion and Renovation Report 2010
19. Jed Foundation - MassArt Campus Program Planning Chart
20. MassArt Market Analysis and Economic Impacts
21. Mission Statement 2007
22. Partnership Plan 2010
23. Partnership Plan 2015
24. Partnership Plan 2015 Addendum
25. Plan for a More Diverse MassArt with Appendices 2016-19
26. Recruitment Goals
27. Strategic Facilities Committee - 1.25.16 Notes
28. Strategic Goals and Preliminary Space Needs Statement 2008
29. Strategic Plan 2010-2013
30. Strategic Plan 2015-2020

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2016-2017 HEADS Data Survey Printable Version

GENERAL INFORMATION

For more information about completing this section, please click here.

Name of Art/Design Executive/Representative to NASAD	Ken Strickland
Title of Art/Design Executive/Representative to NASAD	Vice President for Academic Affairs/Provost
Name of Institution (please do not abbreviate)	Massachusetts College of Art and Design
Name of Unit (please use full designation)	Academic Affairs
Street Address and/or P.O. Box	621 Huntington Avenue
City	Boston
State	Massachusetts
Zip Code	02115
Telephone	6178797365 ext.
Facsimile	
E-Mail	ken.strickland@massart.edu

CONFIDENTIALITY

Individual Institutional financial information provided in the survey is held in confidence by HEADS. HEADS will release non-institution specific financial data in the aggregate and subsets of the aggregate through Data Summaries and Special Reports. All other data provided may be released by institution.

Section I: GENERAL INSTITUTIONAL INFORMATION

1. Please check all that apply:

- [ ] a. Private
- [x] b. Public
- [ ] c. Proprietary
- [ ] d. Not-for-Profit
- [ ] e. Free-Standing/Independent
- [ ] f. Land-Grant
- [ ] g. Research
- [ ] h. Community/Junior College
- [x] i. Degree-Granting
- [ ] j. Non-Degree-Granting

2. What is the TOTAL institutional enrollment (number of individuals, i.e., headcount) for Fall 2016? Include only local campus, not system-wide, enrollment. *(Please check only one.)*

- ( ) a. 1 - 500
- ( ) b. 501 - 1,000
- (•) c. 1,001 - 2,500
- ( ) d. 2,501 - 5,000
- ( ) e. 5,001 - 10,000
- ( ) f. 10,001 - 15,000
- ( ) g. 15,001 - 20,000
- ( ) h. 20,001 - 25,000
- ( ) i. 25,001 - 30,000
- ( ) j. 30,001 - 35,000
- ( ) k. 35,001 - 40,000
- ( ) l. 40,001 plus

3. What is the highest program level offered IN ART/DESIGN at your institution? *(Please check only one.)*

- ( ) a. Associate Degree
- ( ) b. Baccalaureate Degree
- ( ) c. Master's Degree (non-MFA)
- (•) d. Master of Fine Arts Degree
- ( ) e. Doctoral Degree

4. What is the highest program level offered IN ANY UNIT at your institution? *(Please check only one.)*

- ( ) a. Associate Degree
- ( ) b. Baccalaureate Degree
- ( ) c. Master's Degree (non-MFA)
- (•) d. Master of Fine Arts Degree
- ( ) e. Doctoral Degree

5. Is your institution an accredited institutional member of NASAD? *(Please check only one.)*

- (•) a. Member
- ( ) b. Non-Member

6. Is your institution involved with either of the following during the 2016-2017 academic year? (Check all that apply. *If your institution is not involved with either, please leave blank.)*

- [ ] a. Building a new art/design facility
- [ ] b. Renovating the art/design facility

7. Does your institution offer any programs IN ART/DESIGN in which more than forty percent of the curricular requirements are fulfilled through distance learning mechanisms?

- ( ) Yes
- (•) No

Section II.A: ASSOCIATE DEGREES

For more information about completing this section, please click here.

		(a) Art/Design Major Enrollment Summer 2016	(b) Art/Design Major Enrollment Fall 2016	(c) Number of Degrees Awarded to Art/Design Majors July 1, 2015 - June 30, 2016
1. **Associate of Fine Arts Degree Programs or Equivalent** (Enter only **number of major students enrolled** in art/design programs with at least 65% art/design content.)				
Crafts		_____	_____	_____
Design		_____	_____	_____
Studio Arts		_____	_____	_____
Foundation/Basic Studies		_____	_____	_____
Other (please specify):	_____	_____	_____	_____
Other (please specify):	_____	_____	_____	_____
Total (Section II.A.1 only)		_____	_____	_____
2. **Associate Degree Programs in Art Education, Art Therapy or Art/Business/Arts Administration** (Enter only **number of major students enrolled** in art/design programs with at least 50% art/design content.)				
Art Education		_____	_____	_____
Art Therapy		_____	_____	_____
Art/Business/Arts Administration		_____	_____	_____
Foundation/Basic Studies		_____	_____	_____
Other (please specify):	_____	_____	_____	_____
Other (please specify):	_____	_____	_____	_____
Total (Section II.A.2 only)		_____	_____	_____
3. **Associate Liberal Arts Degree Programs in Art/Design** (Enter only **number of major students enrolled** in art/design programs with at least 30%-45% art/design content.)				
Foundation/Basic Studies		_____	_____	_____
Other (please specify):	_____	_____	_____	_____
Other (please specify):	_____	_____	_____	_____
Other (please specify):	_____	_____	_____	_____
Total (Section II.A.3 only)		_____	_____	_____

Section II.B: BACCALAUREATE DEGREES

For more information about completing this section, please click here.

		(a) Art/Design Major Enrollment Summer 2016	(b) Art/Design Major Enrollment Fall 2016	(c) Number of Degrees Awarded to Art/Design Majors July 1, 2015 - June 30, 2016
1. **Bachelor of Fine Arts Degree Programs or Equivalent** (Enter only **number of major students enrolled** in art/design programs with at least 65% art/design content.)				
Advertising Design				
Animation			143	34
Art History			13	18
Ceramics			22	5
Communication Design (Graphic Design, Visual Communication Design)			142	43
Design				
Digital Media/Multimedia				
Drawing				
Environmental Design			44	15
Fashion Design			89	15
Fiber			25	11
Film			47	13
Furniture Design				
Game Art/Design				
General Crafts				
Glassworking			15	4
Illustration			217	54
Industrial Design			74	28
Interior Design				
Jewelry/Fine Metals			19	10
Painting			64	26
Photography			77	23
Printmaking			24	5
Product Design				
Sculpture			53	22
Studio Arts				
Textile Design/Weaving				
Theatre Design				
Video				
Foundation/Basic Studies			431	
Other (please specify):	SIM		64	12
Other (please specify):				
Other (please specify):				
Total (Section II.B.1 only)		0	1563	338

2. **Baccalaureate Degree Programs in Art/Design Education, Art Therapy, and Art/Business/Arts Administration** (Enter only **number of major students enrolled** in art/design programs with at least 50% art/design content.)				
Art Education			85	12
Art Therapy				
Art/Business/Arts				

Administration				
Foundation/Basic Studies				
Other (please specify):				
Other (please specify):				
Other (please specify):				
Total (Section II.B.2 only)			85	12

3. **Baccalaureate Liberal Arts Degree Programs in Art/Design (B.A., B.S.)**
(Enter only **number of major students enrolled** in art/design programs with at least 30% art/design content.)

Studio Arts				
Art History				
Museum Studies				
Foundation/Basic Studies				
Other (please specify):				
Other (please specify):				
Other (please specify):				
Total (Section II.B.3 only)				

Appendix E

Section II.C: MASTER OF ARTS OR MASTER OF SCIENCE DEGREE PROGRAMS IN ART/DESIGN

For more information about completing this section, please click here.

		(a) Art/Design Major Enrollment Summer 2016	(b) Art/Design Major Enrollment Fall 2016	(c) Number of Degrees Awarded to Art/Design Majors July 1, 2015 - June 30, 2016
1. **Specific Initial Master's Degree Programs (M.A., or M.S.)** (Enter only **number of major students enrolled** in art/design degree programs with at least 50% art/design content.)				
Studio Art and Design				
Art Therapy				
Art History and Criticism				
Museum Studies				
Art Education		7	17	5
Arts Administration				
Interdisciplinary Program				
Other (please specify):				
Other (please specify):				
Total (Section II.C.2 only)		7	17	5

Section II.D: TERMINAL GRADUATE DEGREE PROGRAMS

For more information about completing this section, please click here.

1. **Master of Fine Arts Degree Programs or Equivalent**
(Enter only **number of major students enrolled** in art/design degree programs requiring at least two years of full-time graduate study and course work in the major area and directly supportive courses.)

		(a) Art/Design Major Enrollment Summer 2016	(b) Art/Design Major Enrollment Fall 2016	(c) Number of Degrees Awarded to Art/Design Majors July 1, 2015 - June 30, 2016
Advertising Design				
Animation				
Ceramics				
Communication Design (Graphic Design, Visual Communication Design)		8	19	6
Design				
Digital Media/Multimedia				
Drawing				
Environmental Design				
Fashion Design				
Fiber			1	
Film			8	4
Furniture Design				
Game Art/Design				
General Crafts				
Glassworking				
Illustration				
Industrial Design				
Interior Design				
Jewelry/Fine Metals			1	
Painting		26	30	15
Photography		1	15	5
Printmaking				
Product Design				
Sculpture			7	4
Studio Arts				
Textile Design/Weaving				
Theatre Design				
Video				
Visual Communications				
Other (please specify):	MArch	23	28	9
Other (please specify):	MDes	5	6	
Other (please specify):				
Total (Section II.D.1 only)		63	115	43

2. **Doctoral Degree Programs in Art/Design**
(Enter only **number of major students enrolled** in art/design degree programs.)

Art History and Criticism			
Art Education			
Other (please			

specify):	_____	_____	_____	_____
Other (please specify):	_____	_____	_____	_____
Total (Section II.D.2 only)		_____	_____	_____

Section II.E: NON-DEGREE PROGRAMS

1. **Undergraduate Level Non-Degree Programs (Certificate, Diploma, etc.)**

		(a) Enrollment Summer 2016	(b) Enrollment Fall 2016	(c) Number of Students Completing Program July 1, 2015 - June 30, 2016
Program Title:	Graphic Design Ctf	24	40	15
Program Title:	Fashion Design Ctf	10	23	9
Program Title:	Furniture Design Ctf	1	4	
Program Title:	Industrial Design Ctf	3	7	1
Program Title:				
Total (Section II.E.1 only)		38	74	25

2. **Graduate Level Non-Degree Programs (Certificate, Diploma, etc.)**

		(a) Enrollment Summer 2016	(b) Enrollment Fall 2016	(c) Number of Students Completing Program July 1, 2015 - June 30, 2016
Program Title:	Post Bac: Media Arts		1	
Program Title:	Post Bac: Teaching Ctf			2
Program Title:	Post Bac: Photography		7	3
Program Title:				
Program Title:				
Total (Section II.E.2 only)			8	5

Section II.F: GRAND TOTAL ART/DESIGN MAJOR ENROLLMENT

For more information about completing this section, please click here.

The grand total art/design major enrollment figures are derived by adding the answers from sections II.A, II.B., II.C., II.D., and II.E. You do not have to enter the figure; it has been completed for you.

	(a) Art/Design Major Enrollment Summer 2016	(b) Art/Design Major Enrollment Fall 2016	(c) Number of Degrees/Certificates/Diplomas Awarded to Art/Design Majors July 1, 2015 - June 30, 2016
Grand Total	108	1862	428

Section II.G: ETHNIC BREAKDOWN OF STUDENTS

For more information about completing this section, please click here.

	Black/ African-American		American Indian/ Alaska Native		Asian		Hispanic (of any race)		Native Hawaiian/ Pacific Islander		White		Other/ Ethnicity Unknown		
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	**Total:**
Associate Degrees:															
Professional															
Liberal Arts															
Baccalaureate Degrees:															
Professional	32	37	0	6	26	108	55	116	0	2	324	760	40	142	1648
Liberal Arts															
Graduate Degrees:															
Initial					1	1					3	8		4	17
Terminal	2	2			2	4	2	3	1		17	37	15	30	115
Non-Degree Programs															
Undergraduate	1	1				3	1				1	7	18	42	74
Graduate						1					2	3		2	8
Total:	35	40	0	6	29	117	58	119	1	2	347	815	73	220	1862

Section III: TOTAL INSTRUCTIONAL SERVICE (IN QUARTER OR SEMESTER CREDIT HOURS)

For more information about completing this section, please click here.

A. What is the projected total number of quarter credit hours OR semester credit hours generated in art/design courses offered during the 2016-2017 academic year (excluding summer) **by non-art/design major students**?

	(a)			(b)
Quarter Hours		**OR**	Semester Hours	0

B. What is the projected total number of quarter credit hours OR semester credit hours generated in art/design courses offered during the 2016-2017 academic year (excluding summer) **by art/design major students?**

	(a)			(b)
Quarter Hours		**OR**	Semester Hours	41495

C. What is the projected total number of quarter credit hours OR semester credit hours generated in art/design courses offered during the 2016-2017 academic year (excluding summer).

	(a)			(b)
Quarter Hours		**OR**	Semester Hours	41495

D. What is the projected number of students (nonduplicated headcount) involved in any curricular aspect of the art/design unit during the 2016-2017 academic year (excluding summer)?

1945 students

Section IV: ART/DESIGN FACULTY AND INSTRUCTIONAL STAFF

A. ART/DESIGN FACULTY TEACHING A FULL-TIME LOAD: 2016-2017 DATA ONLY

For more information about completing this section, please click here.

1. Male (2016-2017 Data Only)

Check here, if appropriate: ☐ We are unable to provide faculty data by gender and are providing combined faculty data.
This is recorded in the "Full-Time Faculty: Male" chart only.

CONFIDENTIALITY: Please note that salary information is released by HEADS only in the form of composite data. Salary figures provided by individual institutions are held strictly confidential. Institutions are asked to furnish complete information to ensure that all participating institutions receive true averages in the published results of this survey.

		Highest Degree Earned						Length of Service at Institution						
	Total Number	Doct.	MFA	Master Non-MFA	Bacc.	Assoc.	No Deg.	1-4 yrs.	5-9 yrs.	10+ yrs.	LOWEST Individual Salary	HIGHEST Individual Salary	TOTAL Salary Expenditure	Number with Tenure
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)	(k)	(l)	(m)	(n)
Full Professors	35	8	20	5	2				1	34	$ 81670	$ 125123	$ 3604786	35
Associate Professors	11	3	6		2			1	6	4	$ 71000	$ 86477	$ 888474	8
Assistant Professors	13		6	2	5			5	5	3	$ 60000	$ 77000	$ 851745	0
Instructors											$	$	$	
Lecturers											$	$	$	
Unranked											$	$	$	
Visiting											$	$	$	
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)	(k)	(l)	(m)	(n)
Total	59	11	32	7	9			6	12	41			$ 5345005	43

If a tenure system does not exist, check here: ☐

2. Female (2016-2017 Data Only)

CONFIDENTIALITY: Please note that salary information is released by HEADS only in the form of composite data. Salary figures provided by individual institutions are held strictly confidential. Institutions are asked to furnish complete information to ensure that all participating institutions receive true averages in the published results of this survey.

		Highest Degree Earned						Length of Service at Institution						
	Total Number	Doct.	MFA	Master Non-MFA	Bacc.	Assoc.	No Deg.	1-4 yrs.	5-9 yrs.	10+ yrs.	LOWEST Individual Salary	HIGHEST Individual Salary	TOTAL Salary Expenditure	Number with Tenure
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)	(k)	(l)	(m)	(n)
Full Professors	34	7	21	4	2				2	32	$ 84008	$ 136324	$ 3488444	33
Associate Professors	10	2	8					1	5	4	$ 75030	$ 87078	$ 801473	5
Assistant Professors	13	3	7	3				6	4	3	$ 61829	$ 79899	$ 878992	
Instructors											$	$	$	

Lecturers											$	$	$	
Unranked											$	$	$	
Visiting											$	$	$	
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)	(k)	(l)	(m)	(n)
Total	57	12	36	7	2			7	11	39			$ 5168909	38

3. Ethnic Breakdown of Art/Design Faculty/Instructors Teaching a Full-Time Load

	Black/ African-American		**American Indian/ Alaska Native**		**Asian**		**Hispanic (of any race)**		**Native Hawaiian/ Pacific Islander**		**White**		**Other/ Ethnicity Unknown**	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
Full Professors	2				2						21	25	10	9
Associate Professors	2				3	1		2			2	5	4	2
Assistant Professors	1					1					7	9	4	4
Instructors														
Lecturers														
Unranked														
Visiting														
Total	5				5	2		2			30	39	18	15

Section IV: ART/DESIGN FACULTY AND INSTRUCTIONAL STAFF

B. ART/DESIGN FACULTY/INSTRUCTORS TEACHING LESS THAN A FULL-TIME LOAD

For more information about completing this section, please click here.

1. Male (2016-2017 Data Only)

Check here, if appropriate: ☑ We are unable to provide faculty data by gender and are providing combined faculty data.
This is recorded in the "Part-Time Faculty: Male" chart only.

	(a) Actual Number of Individuals	(b) Full-Time Faculty Equivalence	(c) Total Salaries
i. With Faculty Status	16	9.07	$ 698265
ii. Adjunct Faculty and Teaching Associates	141	58.58	$ 1103262
iii. Graduate Teaching Assistants/Associates			$

2. Female (2016-2017 Data Only)

	(a) Actual Number of Individuals	(b) Full-Time Faculty Equivalence	(c) Total Salaries
i. With Faculty Status			$
ii. Adjunct Faculty and Teaching Associates			$
iii. Graduate Teaching Assistants/Associates			$

Section V: ART/DESIGN ADMINISTRATIVE PERSONNEL AND PROCEDURES

A. ART/DESIGN EXECUTIVES

For more information about completing this section, please click here.

Information provided in Section V.A. must not be duplicated in Section IV.A.1. or IV.A.2. of "Art/Design Faculty and Instructional Staff."

1. Is the art/design executive appointed by the administration/Board of Trustees?

	(a)	(b)	(c)	(d)	(e)	(f)
No	○	○	○	○	○	○
Yes	●	○	○	○	○	○

2. Is the art/design executive elected by faculty?

	(a)	(b)	(c)	(d)	(e)	(f)
No	●	○	○	○	○	○
Yes	○	○	○	○	○	○

3. Is the art/design executive subject to formal review by faculty?

	(a)	(b)	(c)	(d)	(e)	(f)
No	●	○	○	○	○	○
Yes	○	○	○	○	○	○

4. How often is the art/design executive subject to formal review by faculty?

(a)	(b)	(c)
Every 3 Years	Every ____ Years	Every ____ Years
(d)	**(e)**	**(f)**
Every ____ Years	Every ____ Years	Every ____ Years

5. What percentage (estimate) of the art/design executive's time is assigned to the following duties?
(Percentages must total 100%. The figure is not assigned F.T.E., but actual time spent.)

	(a)	(b)	(c)	(d)	(e)	(f)
a. Teaching	____ %	____ %	____ %	____ %	____ %	____ %
b. Research/Creative Activities	8 %	____ %	____ %	____ %	____ %	____ %
c. Administrative Matters	85 %	____ %	____ %	____ %	____ %	____ %
d. Service (to professional organizations and community)	5 %	____ %	____ %	____ %	____ %	____ %
e. Fundraising	2 %	____ %	____ %	____ %	____ %	____ %
TOTAL (Must Equal 100%)	100 %	____ %	____ %	____ %	____ %	____ %

6. What is the art/design executive's title?

(a)	(b)	(c)
Provost		
(d)	**(e)**	**(f)**

7. What is the art/design executive's salary for 2016-2017?
(exclusive of benefits)

(a) $ 189848 (b) $ ____ (c) $ ____

(d) $ ____ (e) $ ____ (f) $ ____

8. Upon how many months is the art/design executive's salary based?

	(a)	(b)	(c)	(d)	(e)	(f)
9 or 10	○	○	○	○	○	○
11 or 12	●	○	○	○	○	○

9. What is the gender of the art/design executive?

	(a)	(b)	(c)	(d)	(e)	(f)
Male	●	○	○	○	○	○
Female	○	○	○	○	○	○

10. Please enter the art/design executive's teaching load in full-time equivalence.

(a)	(b)	(c)
1 F.T.E.	_____ F.T.E.	_____ F.T.E.
(d)	(e)	(f)
_____ F.T.E.	_____ F.T.E.	_____ F.T.E.

Section V: ART/DESIGN ADMINISTRATIVE PERSONNEL AND PROCEDURES

B. ASSISTANT OR ASSOCIATE ART/DESIGN EXECUTIVES

***Information provided in Section V.B. must not be duplicated in Section IV.A.1. or IV.A.2. of "Art/Design Faculty and Instructional Staff."* Please ensure that all individuals are counted only once.**

1. Does your institution have an assistant or associate art/design executive? ○ No ◉ Yes

If no, proceed to Section C. If yes, answer questions 2 through 7.

2. What is the title of the assistant or associate art/design executive?

(a) AVP Academic Programs (b) Dean, Graduate (c) _____

(d) _____ (e) _____ (f) _____

3. What percentage (estimate) of the assistant or associate art/design executive's time is assigned to the following duties? (Percentages must total 100%. The figure is not assigned F.T.E., but actual time spent.)

	(a)	(b)	(c)	(d)	(e)	(f)
a. Teaching	%	%	%	%	%	%
b. Research/Creative Activities	%	%	%	%	%	%
c. Administrative Matters	95 %	95 %	%	%	%	%
d. Service (to professional organizations and community)	%	%	%	%	%	%
e. Fundraising	5 %	5 %	%	%	%	%
TOTAL (Must Equal 100%)	100 %	100 %	%	%	%	%

4. What is the assistant or associate art/design executive's salary for 2016-2017 (exclusive of benefits)?

(a) $ 127835 (b) $ 113850 (c) $ _____

(d) $ _____ (e) $ _____ (f) $ _____

5. Upon how many months is the assistant or associate executive's salary based?

	(a)	(b)	(c)	(d)	(e)	(f)
9 or 10	○	○	○	○	○	○
11 or 12	◉	◉	○	○	○	○

6. What is the gender of the assistant or associate art/design executive?

	(a)	(b)	(c)	(d)	(e)	(f)
Male	◉	◉	○	○	○	○
Female	○	○	○	○	○	○

7. Please enter the assistant or associate art/design executive's teaching load in full-time equivalence:

(a) 1 F.T.E. (b) 1 F.T.E. (c) _____ F.T.E.

(d) _____ F.T.E. (e) _____ F.T.E. (f) _____ F.T.E.

Section V: ART/DESIGN ADMINISTRATIVE PERSONNEL AND PROCEDURES

C. OTHER PERSONNEL ASSIGNMENTS (including student help)

For more information about completing this section, please click here.

1. Secretarial/Clerical Assistance

a. How much staff time in the art/design unit is allotted for secretarial and clerical assistance? 7 F.T.E.

b. What are the total salary expenditures **(exclusive of benefits)** for secretarial and clerical assistance? $ 388711

2. Library Staff

a. How much staff time is allotted for library personnel dealing with art/design holdings, regardless of budget source?

Branch Art/Design Library _____ F.T.E.

Main Library 11 F.T.E.

Other Library _____ F.T.E.

b. What are the total salary expenditures **(exclusive of benefits)** for art/design library staff? $ 687763

3. Technical Staff

a. How much staff time in the art/design unit is allotted for technical/production staff? 37.9 F.T.E.

b. What are the total salary expenditures **(exclusive of benefits)** for technical/production staff? $ 2778402

4. Professional and Miscellaneous Staff

a. How much staff time in the art/design unit is allotted for professional/miscellaneous staff? This section should include admissions staff, and all other staff not accounted for. 25 F.T.E.

b. What are the total salary expenditures **(exclusive of benefits)** for professional/miscellaneous staff? $ 1528223

Section VI.A: SPECIFIC INSTRUCTIONAL, OPERATIONAL AND EXHIBITION BUDGET FOR 2016-2017

For more information about completing this section, please click here.

1. Instructional, Operational, and Exhibition Budget Figures Administered by the Art/Design Unit (for the entire fiscal year related to the 2016-2017 academic year)	**BUDGET 2016-2017**	**N/I**
a. Exhibition Expenses (sponsored by the art/design unit)	$ 163930	☐
b. Faculty and Professional Travel	$ 356272	☐
c. Instructional Supplies	$ 481528	☐
d. Library (books, periodicals, slides, films, videos)	$ 275500	☐
e. Models	$ 0	☐
f. Office Supplies	$ 41019	☐
g. Operating Services	$ 218175	☐
h. Postage	$ 192250	☐
i. Printing/Duplication	$ 141401	☐
j. Student Recruitment	$ 565400	☐
k. Undergraduate Scholarships (administered by art/design unit) including tuition remission/discounts	$ 7300000	☐
l. Graduate Scholarships (administered by art/design unit) including fellowships/assistantships/tuition remission/discounts not already reported in a previous section	$ 300000	☐
m. Student Wages	$ 464825	☐
n. Short-Term Visiting Artists/Lecturers, etc. (less than one semester)	$ 143300	☐
o. Technical Services	$ 0	☐
p. Technology Services (electronic media, software, fees, etc.)	$ 1183571	☐
q. Telephone/Fax/Electronic Communications	$ 376500	☐
r. Public Relations and Fundraising	$ 221708	☐
s. All Other Expenses	$ 36299540	☐
TOTAL INSTRUCTIONAL, OPERATIONAL AND EXHIBITION BUDGET FOR 2016-2017	$ 48724919	

Section VI.B: BENEFITS

For more information about completing this section, please click here.

Please provide a total figure for benefits to all individuals recorded in Sections IV (faculty), and V (administration) of this survey form regardless of budget source. (If you do not know this figure, please estimate based on the benefits package at your institutions.) Benefits include, but are not limited to, FICA, Health Insurance, Disability Insurance, Life Insurance, Retirement Plans, etc., paid for by the institution. $ 7425316

Section VI.C: GRAND TOTAL ANNUAL BUDGET OF THE ART/DESIGN UNIT IN 2016-2017

For more information about completing this section, please click here.

This figure will include monies that are **directly controlled by the art/design unit**. It will include faculty and staff salaries (including benefits), and operational budgets (sum of expenses from Sections IV, V, and VI). $ 74280308

Section VI.D: EQUIPMENT AND BUILDING BUDGET

For more information about completing this section, please click here.

		2016-2017 Academic Year	N/I
1.	**Equipment**		
	a. Purchases	$ 461274	☐
	b. Leases and Rentals	$ 267417	☐
	c. Repairs	$ 283443	☐
2.	**Building**		
	a. Renovation and Repair	$ 5325995	☐
	b. Leases and Rentals	$	☐
	c. New Construction (Please describe below)	$	☐

TOTAL EQUIPMENT AND BUILDING BUDGET
(Total of VI.D.1. a.-c. and VI.D.2. a.-c. above only) $ 6338129

Section VI.E: SPECIFIC SOURCES OF INCOME/ENDOWMENT FOR THE ART/DESIGN UNIT IN 2015-2016

For more information about completing this section, please click here.

		Income	Endowment
1. Public Grants (special grants to the art/design unit from national, state, or local governmental arts funding sources)	$ 3072493	●	○
2. Foundation/Corporation Support (special grants to the art/design unit from private foundations or corporations)	$	○	○
3. Private Gifts (gifts from individuals given directly to the art/design unit)	$ 3000	●	○
4. Ticket Sales, Commissions, Rentals, Etc. (earned income of the art/design unit related to exhibition)	$	○	○
5. Fund Raising (controlled by and allocated to the art/design unit)	$	○	○
6. Tuition (controlled by and allocated to the art/design unit)	$ 3568401	●	○
7. Student Fees (controlled by and allocated to the art/design unit)	$ 23060978	●	○
8. Income from Endowment (controlled by and allocated to the art/design unit)	$	●	○
TOTAL SPECIFIC SOURCES OF INCOME/ENDOWMENT FOR THE ART/DESIGN UNIT IN 2015-2016 *(Total of VI.E. 1. through 8. above)*	$ 29704872		

Section VI.F: TOTAL ENDOWMENT

For more information about completing this section, please click here.

Provide the total endowment of the art/design unit restricted for use by the art/design unit. Include endowment principal for items such as art/design professorships, art/design scholarships, art/design library, art/design operating funds, exhibitions, and guest artists/designers. $ 15272833

Section VII: DEMOGRAPHIC SURVEY OF MASTER OF FINE ARTS AND DOCTORAL DEGREE STUDENTS

A. MASTER OF FINE ARTS STUDENTS WHO GRADUATED IN 2015-2016

For more information about completing this section, please click here.

	Black/African-American		American Indian/ Alaska Native		Asian		Hispanic (of any race)		Native Hawaiian/ Pacific Islander		White		Other/ Ethnicity Unknown	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
Advertising Design														
Animation														
Ceramics														
Communication Design (Graphic Design, Visual Communication Design)											2		2	2
Design														
Digital Media/Multimedia														
Drawing														
Environmental Design														
Fashion Design														
Fiber														
Film	1											1	1	1
Furniture Design														
General Crafts														
Glassworking														
Illustration														
Industrial Design														
Interior Design														
Jewelry/Fine Metals														
Painting						1		1			1	8		2
Photography						1	1					3		
Printmaking														
Product Design														
Sculpture	1					1		1			3			
Studio Arts														
Textile Design/Weaving														
Theatre Design														
Video														
Visual Communications														
Other (please specify)														
MArch					1						3	1	1	3
MAT												5		
Total	2				1	3	1	2			9	18	4	8

Section VII: DEMOGRAPHIC SURVEY OF MASTER OF FINE ARTS AND DOCTORAL DEGREE STUDENTS

B. MASTER OF FINE ARTS STUDENTS WHO DID NOT GRADUATE IN 2015-2016

For more information about completing this section, please click here.

	Black/African-American		American Indian/ Alaska Native		Asian		Hispanic (of any race)		Native Hawaiian/ Pacific Islander		White		Other/ Ethnicity Unknown	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
Advertising Design														
Animation														
Ceramics														
Communication Design (Graphic Design, Visual Communication Design)						1		1	1		1	3		5
Design														
Digital Media/Multimedia														
Drawing														
Environmental Design														
Fashion Design														
Fiber														
Film											1	1	1	2
Furniture Design														
General Crafts														
Glassworking														
Illustration														
Industrial Design														
Interior Design														
Jewelry/Fine Metals														
Painting						1		2			7	17	1	7
Photography							1					5	2	
Printmaking														
Product Design														
Sculpture		1									1	3		1
Studio Arts														
Textile Design/Weaving														
Theatre Design														
Video														
Visual Communications														
Other (please specify)														
MArch	2	1			1	2	1	1			5	8	5	5
MAT											1	6		2
Total	2	2			1	4	2	4	1		16	43	9	22

Section VII: DEMOGRAPHIC SURVEY OF MASTER OF FINE ARTS AND DOCTORAL DEGREE STUDENTS

C. DOCTORAL DEGREE STUDENTS WHO GRADUATED IN 2015-2016

For more information about completing this section, please click here.

	Black/African-American		American Indian/ Alaska Native		Asian		Hispanic (of any race)		Native Hawaiian/ Pacific Islander		White		Other/ Ethnicity Unknown	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
Art History and Criticism														
Art Education														
Other (please specify)														
Total														

Section VII: DEMOGRAPHIC SURVEY OF MASTER OF FINE ARTS AND DOCTORAL DEGREE STUDENTS

D. DOCTORAL DEGREE STUDENTS WHO DID NOT GRADUATE IN 2015-2016

For more information about completing this section, please click here.

	Black/African-American		American Indian/ Alaska Native		Asian		Hispanic (of any race)		Native Hawaiian/ Pacific Islander		White		Other/ Ethnicity Unknown	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
Art History and Criticism	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Art Education	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Other (please specify)														
_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Total	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____

Addendum: ACTUAL INSTRUCTIONAL, OPERATIONAL AND EXHIBITION EXPENSES FOR 2015-2016

For more information about completing this section, please click here.

	EXPENSES 2015-2016	N/I
1. Exhibition Expenses (sponsored by the art/design unit)	$ 164564	☐
2. Faculty and Professional Travel	$ 276667	☐
3. Instructional Supplies	$ 358254	☐
4. Library (books, periodicals, slides, films, videos)	$ 304061	☐
5. Models	$ 0	☐
6. Office Supplies	$ 337198	☐
7. Operating Services	$ 281536	☐
8. Postage	$ 100753	☐
9. Printing/Duplication	$ 201508	☐
10. Student Recruitment	$ 557813	☐
11. Undergraduate Scholarships (administered by art/design unit) including tuition remission/discounts	$ 5514656	☐
12. Graduate Scholarships (administered by art/design unit) including fellowships/assistantships/tuition remission/discounts not already reported in a previous section	$ 515216	☐
13. Student Wages	$ 497309	☐
14. Short-Term Visiting Artists/Lecturers, etc. (less than one semester)	$ 118264	☐
15. Technical Services	$ 0	☐
16. Technology Services (electronic media, software, fees, etc.)	$ 1090526	☐
17. Telephone/Fax/Electronic Communications	$ 237054	☐
18. Public Relations and Fundraising	$ 212552	☐
19. All Other Expenses	$ 45641261	☐
TOTAL INSTRUCTIONAL, OPERATIONAL AND EXHIBITION EXPENSES FOR 2015-2016	$ 56409192	

Appendix E

2015-2016 HEADS Data Survey Printable Version

GENERAL INFORMATION

For more information about completing this section, please click here.

Name of Art/Design Executive/Representative to NASAD	Ken Strickland
Title of Art/Design Executive/Representative to NASAD	Vice President for Academic Affairs/Provost
Name of Institution (please do not abbreviate)	Massachusetts College of Art and Design
Name of Unit (please use full designation)	Academic Affairs
Street Address and/or P.O. Box	621 Huntington Avenue
City	Boston
State	Massachusetts
Zip Code	02115
Telephone	617-879-7365 ext.
Facsimile	
E-Mail	ken.strickland@massart.edu

CONFIDENTIALITY

Individual Institutional financial information provided in the survey is held in confidence by HEADS. HEADS will release non-institution specific financial data in the aggregate and subsets of the aggregate through Data Summaries and Special Reports. All other data provided may be released by institution.

Section I: GENERAL INSTITUTIONAL INFORMATION

Appendix E

1. Please check all that apply:

- [ ] a. Private
- [x] b. Public
- [ ] c. Proprietary
- [ ] d. Not-for-Profit
- [ ] e. Free-Standing/Independent
- [ ] f. Land-Grant
- [ ] g. Research
- [ ] h. Community/Junior College
- [x] i. Degree-Granting
- [ ] j. Non-Degree-Granting

2. What is the TOTAL institutional enrollment (number of individuals, i.e., headcount) for Fall 2015? Include only local campus, not system-wide, enrollment. *(Please check only one.)*

- ( ) a. 1 - 500
- ( ) b. 501 - 1,000
- (•) c. 1,001 - 2,500
- ( ) d. 2,501 - 5,000
- ( ) e. 5,001 - 10,000
- ( ) f. 10,001 - 15,000
- ( ) g. 15,001 - 20,000
- ( ) h. 20,001 - 25,000
- ( ) i. 25,001 - 30,000
- ( ) j. 30,001 - 35,000
- ( ) k. 35,001 - 40,000
- ( ) l. 40,001 plus

3. What is the highest program level offered IN ART/DESIGN at your institution? *(Please check only one.)*

- ( ) a. Associate Degree
- ( ) b. Baccalaureate Degree
- ( ) c. Master's Degree (non-MFA)
- (•) d. Master of Fine Arts Degree
- ( ) e. Doctoral Degree

4. What is the highest program level offered IN ANY UNIT at your institution? *(Please check only one.)*

- ( ) a. Associate Degree
- ( ) b. Baccalaureate Degree
- ( ) c. Master's Degree (non-MFA)
- (•) d. Master of Fine Arts Degree
- ( ) e. Doctoral Degree

5. Is your institution an accredited institutional member of NASAD? *(Please check only one.)*

- (•) a. Member
- ( ) b. Non-Member

6. Is your institution involved with either of the following during the 2015-2016 academic year? (Check all that apply. *If your institution is not involved with either, please leave blank.)*

- [x] a. Building a new art/design facility
- [ ] b. Renovating the art/design facility

7. Does your institution offer any programs IN ART/DESIGN in which more than forty percent of the curricular requirements are fulfilled through distance learning mechanisms?

- ( ) Yes
- (•) No

Section II.A: ASSOCIATE DEGREES

Appendix E

For more information about completing this section, please click here.

		(a) Art/Design Major Enrollment Summer 2015	(b) Art/Design Major Enrollment Fall 2015	(c) Number of Degrees Awarded to Art/Design Majors July 1, 2014 - June 30, 2015
1. Associate of Fine Arts Degree Programs or Equivalent (Enter only **number of major students enrolled** in art/design programs with at least 65% art/design content.)				
Crafts		_____	_____	_____
Design		_____	_____	_____
Studio Arts		_____	_____	_____
Foundation/Basic Studies		_____	_____	_____
Other (please specify):	_____	_____	_____	_____
Other (please specify):	_____	_____	_____	_____
Total (Section II.A.1 only)		_____	_____	_____
2. Associate Degree Programs in Art Education, Art Therapy or Art/Business/Arts Administration (Enter only **number of major students enrolled** in art/design programs with at least 50% art/design content.)				
Art Education		_____	_____	_____
Art Therapy		_____	_____	_____
Art/Business/Arts Administration		_____	_____	_____
Foundation/Basic Studies		_____	_____	_____
Other (please specify):	_____	_____	_____	_____
Other (please specify):	_____	_____	_____	_____
Total (Section II.A.2 only)		_____	_____	_____
3. Associate Liberal Arts Degree Programs in Art/Design (Enter only **number of major students enrolled** in art/design programs with at least 30%-45% art/design content.)				
Foundation/Basic Studies		_____	_____	_____
Other (please specify):	_____	_____	_____	_____
Other (please specify):	_____	_____	_____	_____
Other (please specify):	_____	_____	_____	_____
Total (Section II.A.3 only)		_____	_____	_____

Section II.B: BACCALAUREATE DEGREES

Appendix E

For more information about completing this section, please click here.

		(a) Art/Design Major Enrollment Summer 2015	(b) Art/Design Major Enrollment Fall 2015	(c) Number of Degrees Awarded to Art/Design Majors July 1, 2014 - June 30, 2015
1. Bachelor of Fine Arts Degree Programs or Equivalent (Enter only **number of major students enrolled** in art/design programs with at least 65% art/design content.)				
Advertising Design				
Animation			131	22
Art History			24	8
Ceramics			25	3
Communication Design (Graphic Design, Visual Communication Design)			147	46
Design				
Digital Media/Multimedia				
Drawing				
Environmental Design			48	12
Fashion Design			90	33
Fiber			34	6
Film			51	22
Furniture Design				
Game Art/Design				
General Crafts				
Glassworking			13	5
Illustration			221	35
Industrial Design			91	36
Interior Design				
Jewelry/Fine Metals			22	3
Painting			65	32
Photography			84	21
Printmaking			21	16
Product Design				
Sculpture			68	21
Studio Arts				
Textile Design/Weaving				
Theatre Design				
Video				
Foundation/Basic Studies			357	
Other (please specify):	SIM		66	18
Other (please specify):	Open		1	1
Other (please specify):	Art & Design			4
Total (Section II.B.1 only)		0	1559	344
2. Baccalaureate Degree Programs in Art/Design Education, Art Therapy, and Art/Business/Arts Administration (Enter only **number of major students enrolled** in art/design programs with at least 50% art/design content.)				
Art Education			87	20
Art Therapy				
Art/Business/Arts Administration				

Foundation/Basic Studies				
Other (please specify):				
Other (please specify):				
Other (please specify):				
Total (Section II.B.2 only)			87	20

3. **Baccalaureate Liberal Arts Degree Programs in Art/Design (B.A., B.S.)**
(Enter only **number of major students enrolled** in art/design programs with at least 30% art/design content.)

Studio Arts				
Art History				
Museum Studies				
Foundation/Basic Studies				
Other (please specify):				
Other (please specify):				
Other (please specify):				
Total (Section II.B.3 only)				

Appendix E

Section II.C: MASTER OF ARTS OR MASTER OF SCIENCE DEGREE PROGRAMS IN ART/DESIGN

For more information about completing this section, please click here.

		(a) Art/Design Major Enrollment Summer 2015	(b) Art/Design Major Enrollment Fall 2015	(c) Number of Degrees Awarded to Art/Design Majors July 1, 2014 - June 30, 2015
1. **Specific Initial Master's Degree Programs (M.A., or M.S.)** (Enter only **number of major students enrolled** in art/design degree programs with at least 50% art/design content.)				
Studio Art and Design				
Art Therapy				
Art History and Criticism				
Museum Studies				
Art Education		5	14	9
Arts Administration				
Interdisciplinary Program				
Other (please specify):				
Other (please specify):				
Total (Section II.C.2 only)		5	14	9

Section II.D: TERMINAL GRADUATE DEGREE PROGRAMS

Appendix E

For more information about completing this section, please click here.

		(a) Art/Design Major Enrollment Summer 2015	(b) Art/Design Major Enrollment Fall 2015	(c) Number of Degrees Awarded to Art/Design Majors July 1, 2014 - June 30, 2015
1. Master of Fine Arts Degree Programs or Equivalent (Enter only **number of major students enrolled** in art/design degree programs requiring at least two years of full-time graduate study and course work in the major area and directly supportive courses.)				
Advertising Design				
Animation				
Ceramics				
Communication Design (Graphic Design, Visual Communication Design)		8	18	5
Design				
Digital Media/Multimedia				
Drawing				
Environmental Design				
Fashion Design				
Fiber				
Film		1	6	5
Furniture Design				
Game Art/Design				
General Crafts				
Glassworking				
Illustration				
Industrial Design				
Interior Design				
Jewelry/Fine Metals				
Painting		25	25	21
Photography			13	8
Printmaking				
Product Design				
Sculpture			9	4
Studio Arts				
Textile Design/Weaving				
Theatre Design				
Video				
Visual Communications				
Other (please specify)	MArch	18	23	11
Other (please specify)	SIM			1
Other (please specify):				
Total (Section II.D.1 only)		52	94	55
2. Doctoral Degree Programs in Art/Design (Enter only **number of major students enrolled** in art/design degree programs.)				
Art History and Criticism				
Art Education				
Other (please				

specify):	_____	_____	_____	_____
Other (please specify):	_____	_____	_____	_____
Total (Section II.D.2 only)		_____	_____	_____

Section II.E: NON-DEGREE PROGRAMS

Appendix E

		(a) Enrollment Summer 2015	(b) Enrollment Fall 2015	(c) Number of Students Completing Program July 1, 2014 - June 30, 2015
1. Undergraduate Level Non-Degree Programs (Certificate, Diploma, etc.)				
Program Title:	Graphic Design Ctf	29	51	5
Program Title:	Fashion Design Ctf	14	26	13
Program Title:	Furniture Design Ctf		7	
Program Title:	Industrial Design Ctf	1	5	1
Program Title:				
Total (Section II.E.1 only)		44	89	19

		(a) Enrollment Summer 2015	(b) Enrollment Fall 2015	(c) Number of Students Completing Program July 1, 2014 - June 30, 2015
2. Graduate Level Non-Degree Programs (Certificate, Diploma, etc.)				
Program Title:	Post Bac: Media Arts		3	3
Program Title:	Post Bac: Teaching Ctf		1	2
Program Title:				
Program Title:				
Program Title:				
Total (Section II.E.2 only)			4	5

Appendix E

Section II.F: GRAND TOTAL ART/DESIGN MAJOR ENROLLMENT

For more information about completing this section, please click here.

The grand total art/design major enrollment figures are derived by adding the answers from sections II.A, II.B., II.C., II.D., and II.E. You do not have to enter the figure, it has been completed for you.

	(a) Art/Design Major Enrollment Summer 2015	(b) Art/Design Major Enrollment Fall 2015	(c) Number of Degrees/Certificates/Diplomas Awarded to Art/Design Majors July 1, 2014 - June 30, 2015
Grand Total	101	1847	452

Section II.G: ETHNIC BREAKDOWN OF STUDENTS

For more information about completing this section, please click here.

	Black/ African-American		American Indian/ Alaska Native		Asian		Hispanic (of any race)		Native Hawaiian/ Pacific Islander		White		Other/ Ethnicity Unknown		
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Total:
Associate Degrees:															
Professional															
Liberal Arts															
Baccalaureate Degrees:															
Professional	27	30	2	6	38	102	55	112	2	6	317	759	41	149	1646
Liberal Arts															
Graduate Degrees:															
Initial											1	11		2	14
Terminal	4	2				4	2	3	1		15	31	10	22	94
Non-Degree Programs															
Undergraduate		1				3	1				4	14	18	48	89
Graduate								1				2		1	4
Total:	31	33	2	6	38	109	58	116	3	6	337	817	69	222	1847

Section III: TOTAL INSTRUCTIONAL SERVICE (IN QUARTER OR SEMESTER CREDIT HOURS)

For more information about completing this section, please click here.

A. What is the projected total number of quarter credit hours OR semester credit hours generated in art/design courses offered during the 2015-2016 academic year (excluding summer) **by non-art/design major students?**

	(a)			(b)
Quarter Hours	_____	OR	Semester Hours	0

B. What is the projected total number of quarter credit hours OR semester credit hours generated in art/design courses offered during the 2015-2016 academic year (excluding summer) **by art/design major students?**

	(a)			(b)
Quarter Hours	_____	OR	Semester Hours	41025

C. What is the projected total number of quarter credit hours OR semester credit hours generated in art/design courses offered during the 2015-2016 academic year (excluding summer).

	(a)			(b)
Quarter Hours	_____	OR	Semester Hours	41025

D. What is the projected number of students (nonduplicated headcount) involved in any curricular aspect of the art/design unit during the 2015-2016 academic year (excluding summer)?

1933 students

Section IV: ART/DESIGN FACULTY AND INSTRUCTIONAL STAFF

Appendix E

A. ART/DESIGN FACULTY TEACHING A FULL-TIME LOAD: 2015-2016 DATA ONLY

For more information about completing this section, please click here.

1. Male (2015-2016 Data Only)

Check here, if appropriate: ☐ We are unable to provide faculty data by gender and are providing combined faculty data. **This is recorded in the "Full-Time Faculty: Male" chart only.**

CONFIDENTIALITY: Please note that salary information is released by HEADS only in the form of composite data. Salary figures provided by individual institutions are held strictly confidential. Institutions are asked to furnish complete information to ensure that all participating institutions receive true averages in the published results of this survey.

		Highest Degree Earned						Length of Service at Institution						
	Total Number	Doct.	MFA	Master Non-MFA	Bacc.	Assoc.	No Deg.	1-4 yrs.	5-9 yrs.	10+ yrs.	LOWEST Individual Salary	HIGHEST Individual Salary	TOTAL Salary Expenditure	Number with Tenure
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)	(k)	(l)	(m)	(n)
Full Professors	33	7	18	6	2			1	1	31	$ 79884	$ 119752	$ 3262939	30
Associate Professors	13	3	8		2			1	5	7	$ 70000	$ 87181	$ 1042094	1
Assistant Professors	10	2	4	2	2			5	3	2	$ 60000	$ 74055	$ 642722	1
Instructors											$	$	$	
Lecturers											$	$	$	
Unranked											$	$	$	
Visiting											$	$	$	
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)	(k)	(l)	(m)	(n)
Total	56	12	30	8	6			7	9	40			$ 4947755	32

If a tenure system does not exist, check here: ☐

2. Female (2015-2016 Data Only)

CONFIDENTIALITY: Please note that salary information is released by HEADS only in the form of composite data. Salary figures provided by individual institutions are held strictly confidential. Institutions are asked to furnish complete information to ensure that all participating institutions receive true averages in the published results of this survey.

		Highest Degree Earned						Length of Service at Institution						
	Total Number	Doct.	MFA	Master Non-MFA	Bacc.	Assoc.	No Deg.	1-4 yrs.	5-9 yrs.	10+ yrs.	LOWEST Individual Salary	HIGHEST Individual Salary	TOTAL Salary Expenditure	Number with Tenure
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)	(k)	(l)	(m)	(n)
Full Professors	37	9	22	4	2			1	2	34	$ 80029	$ 131675	$ 3599009	35
Associate Professors	7	1	5	1				2	3	2	$ 70000	$ 84110	$ 539157	2
Assistant Professors	14	3	7	3	1			6	5	3	$ 60000	$ 77174	$ 948388	0
Instructors											$	$	$	

Lecturers											$	$	$	
Unranked											$	$	$	
Visiting											$	$	$	
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)	(k)	(l)	(m)	(n)
Total	58	13	34	8	3			9	10	39			$ 5086554	37

3. Ethnic Breakdown of Art/Design Faculty/Instructors Teaching a Full-Time Load

	Black/ African-American		American Indian/ Alaska Native		Asian		Hispanic (of any race)		Native Hawaiian/ Pacific Islander		White		Other/ Ethnicity Unknown	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
Full Professors	3				2						20	29	8	8
Associate Professors	2				2	1		1			3	3	6	2
Assistant Professors	1						1	1			5	10	3	3
Instructors														
Lecturers														
Unranked														
Visiting														
Total	6				4	1	1	2			28	42	17	13

Section IV: ART/DESIGN FACULTY AND INSTRUCTIONAL STAFF

B. ART/DESIGN FACULTY/INSTRUCTORS TEACHING LESS THAN A FULL-TIME LOAD

For more information about completing this section, please click here.

1. Male (2015-2016 Data Only)

Check here, if appropriate: ☑ We are unable to provide faculty data by gender and are providing combined faculty data. **This is recorded in the "Part-Time Faculty: Male" chart only.**

	(a) Actual Number of Individuals	(b) Full-Time Faculty Equivalence	(c) Total Salaries
i. With Faculty Status	12	7.15	$ 571065
ii. Adjunct Faculty and Teaching Associates	138	59.92	$ 1107843
iii. Graduate Teaching Assistants/Associates			$

2. Female (2015-2016 Data Only)

	(a) Actual Number of Individuals	(b) Full-Time Faculty Equivalence	(c) Total Salaries
i. With Faculty Status			$
ii. Adjunct Faculty and Teaching Associates			$
iii. Graduate Teaching Assistants/Associates			$

Section V: ART/DESIGN ADMINISTRATIVE PERSONNEL AND PROCEDURES

Appendix E

A. ART/DESIGN EXECUTIVES

For more information about completing this section, please click here.

Information provided in Section V.A. must not be duplicated in Section IV.A.1. or IV.A.2. of "Art/Design Faculty and Instructional Staff."

		(a)	(b)	(c)	(d)	(e)	(f)
1. Is the art/design executive appointed by the administration/Board of Trustees?	No	○	○	○	○	○	○
	Yes	●	○	○	○	○	○
2. Is the art/design executive elected by faculty?	No	●	○	○	○	○	○
	Yes	○	○	○	○	○	○
3. Is the art/design executive subject to formal review by faculty?	No	●	○	○	○	○	○
	Yes	○	○	○	○	○	○

4. How often is the art/design executive subject to formal review by faculty?

(a)	(b)	(c)
Every 0 Years	Every _____ Years	Every _____ Years
(d)	**(e)**	**(f)**
Every _____ Years	Every _____ Years	Every _____ Years

5. What percentage (estimate) of the art/design executive's time is assigned to the following duties? (Percentages must total 100%. The figure is not assigned F.T.E., but actual time spent.)

	(a)	(b)	(c)	(d)	(e)	(f)
a. Teaching	____ %	____ %	____ %	____ %	____ %	____ %
b. Research/Creative Activities	8 %	____ %	____ %	____ %	____ %	____ %
c. Administrative Matters	85 %	____ %	____ %	____ %	____ %	____ %
d. Service (to professional organizations and community)	5 %	____ %	____ %	____ %	____ %	____ %
e. Fundraising	2 %	____ %	____ %	____ %	____ %	____ %
TOTAL (Must Equal 100%)	100 %	____ %	____ %	____ %	____ %	____ %

6. What is the art/design executive's title?

(a)	(b)	(c)
Provost		
(d)	**(e)**	**(f)**

7. What is the art/design executive's salary for 2015-2016? **(exclusive of benefits)**

(a) $ 198970 (b) $ _____ (c) $ _____

(d) $ _____ (e) $ _____ (f) $ _____

		(a)	(b)	(c)	(d)	(e)	(f)
8. Upon how many months is the art/design executive's salary based?	9 or 10	○	○	○	○	○	○
	11 or 12	●	○	○	○	○	○
9. What is the gender of the art/design executive?	Male	●	○	○	○	○	○
	Female	○	○	○	○	○	○

10. Please enter the art/design executive's teaching load in full-time equivalence

(a)	(b)	(c)
1 F.T.E.	_____ F.T.E.	_____ F.T.E.
(d)	**(e)**	**(f)**
_____ F.T.E.	_____ F.T.E.	_____ F.T.E.

Section V: ART/DESIGN ADMINISTRATIVE PERSONNEL AND PROCEDURES

B. ASSISTANT OR ASSOCIATE ART/DESIGN EXECUTIVES

***Information provided in Section V.B. must not be duplicated in Section IV.A.1. or IV.A.2. of "Art/Design Faculty and Instructional Staff."* Please ensure that all individuals are counted only once.**

1. Does your institution have an assistant or associate art/design executive? ○ No ◉ Yes

   If no, proceed to Section C. If yes, answer questions 2 through 7.

2. What is the title of the assistant or associate art/design executive?

   (a) Dean, Academic Programs (b) Dean, Graduate Education (c) _____

   (d) _____ (e) _____ (f) _____

3. What percentage (estimate) of the assistant or associate art/design executive's time is assigned to the following duties? (Percentages must total 100%. The figure is not assigned F.T.E., but actual time spent.)

	(a)	(b)	(c)	(d)	(e)	(f)
a. Teaching	%	%	%	%	%	%
b. Research/Creative Activities	%	%	%	%	%	%
c. Administrative Matters	95 %	95 %	%	%	%	%
d. Service (to professional organizations and community)	%	%	%	%	%	%
e. Fundraising	5 %	5 %	%	%	%	%
TOTAL (Must Equal 100%)	100 %	100 %	%	%	%	%

4. What is the assistant or associate art/design executive's salary for 2015-2016 (exclusive of benefits)?

   (a) $ 113942 (b) $ 113850 (c) $ _____

   (d) $ _____ (e) $ _____ (f) $ _____

5. Upon how many months is the assistant or associate executive's salary based?

	(a)	(b)	(c)	(d)	(e)	(f)
9 or 10	○	○	○	○	○	○
11 or 12	◉	◉	○	○	○	○

6. What is the gender of the assistant or associate art/design executive?

	(a)	(b)	(c)	(d)	(e)	(f)
Male	○	◉	○	○	○	○
Female	◉	○	○	○	○	○

7. Please enter the assistant or associate art/design executive's teaching load in full-time equivalence:

   (a) 1 F.T.E. (b) 1 F.T.E. (c) _____ F.T.E.

   (d) _____ F.T.E. (e) _____ F.T.E. (f) _____ F.T.E.

Section V: ART/DESIGN ADMINISTRATIVE PERSONNEL AND PROCEDURES

Appendix E

C. OTHER PERSONNEL ASSIGNMENTS (including student help)

For more information about completing this section, please click here.

1. Secretarial/Clerical Assistance

a. How much staff time in the art/design unit is allotted for secretarial and clerical assistance? 7 F.T.E.

b. What are the total salary expenditures **(exclusive of benefits)** for secretarial and clerical assistance? $ 370045

2. Library Staff

a. How much staff time is allotted for library personnel dealing with art/design holdings, regardless of budget source?

Branch Art/Design Library _____ F.T.E.

Main Library 10 F.T.E.

Other Library _____ F.T.E.

b. What are the total salary expenditures **(exclusive of benefits)** for art/design library staff? $ 667496

3. Technical Staff

a. How much staff time in the art/design unit is allotted for technical/production staff? 40 F.T.E.

b. What are the total salary expenditures **(exclusive of benefits)** for technical/production staff? $ 2855427

4. Professional and Miscellaneous Staff

a. How much staff time in the art/design unit is allotted for professional/miscellaneous staff? This section should include admissions staff, and all other staff not accounted for. 26 F.T.E.

b. What are the total salary expenditures **(exclusive of benefits)** for professional/miscellaneous staff? $ 1562555

Section VI.A: SPECIFIC INSTRUCTIONAL, OPERATIONAL AND EXHIBITION BUDGET FOR 2015-2016

Appendix E

For more information about completing this section, please click here.

1. Instructional, Operational, and Exhibition Budget Figures Administered by the Art/Design Unit (for the entire fiscal year related to the 2015-2016 academic year)	**BUDGET 2015-2016**	**N/I**
a. Exhibition Expenses (sponsored by the art/design unit)	$ 1690000	☐
b. Faculty and Professional Travel	$ 342121	☐
c. Instructional Supplies	$ 574484	☐
d. Library (books, periodicals, slides, films, videos)	$ 290283	☐
e. Models	$ 0	☐
f. Office Supplies	$ 103371	☐
g. Operating Services	$ 635151	☐
h. Postage	$ 85050	☐
i. Printing/Duplication	$ 416608	☐
j. Student Recruitment	$ 562400	☐
k. Undergraduate Scholarships (administered by art/design unit) including tuition remission/discounts	$ 6200000	☐
l. Graduate Scholarships (administered by art/design unit) including fellowships/assistantships/tuition remission/discounts not already reported in a previous section	$ 299250	☐
m. Student Wages	$ 116810	☐
n. Short-Term Visiting Artists/Lecturers, etc. (less than one semester)	$ 425203	☐
o. Technical Services	$ 0	☐
p. Technology Services (electronic media, software, fees, etc.)	$ 1125458	☐
q. Telephone/Fax/Electronic Communications	$ 63650	☐
r. Public Relations and Fundraising	$ 222584	☐
s. All Other Expenses	$ 43886524	☐
TOTAL INSTRUCTIONAL, OPERATIONAL AND EXHIBITION BUDGET FOR 2015-2016	$ 57038947	

Section VI.B: BENEFITS

Appendix E

For more information about completing this section, please click here.

Please provide a total figure for benefits to all individuals recorded in Sections IV (faculty), and V (administration) of this survey form regardless of budget source. (If you do not know this figure, please estimate based on the benefits package at your institutions.) Benefits include, but are not limited to, FICA, Health Insurance, Disability Insurance, Life Insurance, Retirement Plans, etc., paid for by the institution. $ 4496187

Section VI.C: GRAND TOTAL ANNUAL BUDGET OF THE ART/DESIGN UNIT IN 2015-2016

Appendix E

For more information about completing this section, please click here.

This figure will include monies that are **directly controlled by the art/design unit**. It will include faculty and staff salaries (including benefits), and operational budgets (sum of expenses from Sections IV, V, and VI). $ 79130636

Section VI.D: EQUIPMENT AND BUILDING BUDGET

Appendix E

For more information about completing this section, please click here.

		2015-2016 Academic Year	N/I
1.	**Equipment**		
	a. Purchases	$ 475513	☐
	b. Leases and Rentals	$ 248336	☐
	c. Repairs	$ 161918	☐
2.	**Building**		
	a. Renovation and Repair	$ 4085099	☐
	b. Leases and Rentals	$ 0	☐
	c. New Construction (Please describe below)	$ 0	☐

TOTAL EQUIPMENT AND BUILDING BUDGET
(Total of VI.D.1. a.-c. and VI.D.2. a.-c. above only) $ 4970866

Section VI.E: SPECIFIC SOURCES OF INCOME/ENDOWMENT FOR THE ART/DESIGN UNIT IN 2014-2015

Appendix E

For more information about completing this section, please click here.

		Income	Endowment
1. Public Grants (special grants to the art/design unit from national, state, or local govemmental arts funding sources)	$ 3293107	◉	○
2. Foundation/Corporation Support (special grants to the art/design unit from private foundations or corporations)	$	○	○
3. Private Gifts (gifts from individuals given directly to the art/design unit)	$ 4200	◉	○
4. Ticket Sales, Commissions, Rentals, Etc. (earned income of the art/design unit related to exhibition)	$	○	○
5. Fund Raising (controlled by and allocated to the art/design unit)	$	○	○
6. Tuition (controlled by and allocated to the art/design unit)	$ 3711665	◉	○
7. Student Fees (controlled by and allocated to the art/design unit)	$ 22657717	◉	○
8. Income from Endowment (controlled by and allocated to the art/design unit)	$ 97	◉	○
TOTAL SPECIFIC SOURCES OF INCOME/ENDOWMENT FOR THE ART/DESIGN UNIT IN 2014-2015 *(Total of VI.E. 1. through 8. above)*	$ 29666786		

Section VII: DEMOGRAPHIC SURVEY OF MASTER OF FINE ARTS AND DOCTORAL DEGREE STUDENTS

Appendix E

B. MASTER OF FINE ARTS STUDENTS WHO DID NOT GRADUATE IN 2014-2015

For more information about completing this section, please click here.

	Black/African-American		American Indian/ Alaska Native		Asian		Hispanic (of any race)		Native Hawaiian/ Pacific Islander		White		Other/ Ethnicity Unknown	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
Advertising Design														
Animation														
Ceramics														
Communication Design (Graphic Design, Visual Communication Design)											2	4	2	6
Design														
Digital Media/Multimedia														
Drawing														
Environmental Design														
Fashion Design														
Fiber														
Film	1											1	2	1
Furniture Design														
General Crafts														
Glassworking														
Illustration														
Industrial Design														
Interior Design														
Jewelry/Fine Metals														
Painting						1		2			6	12	1	3
Photography		1					1							3
Printmaking														
Product Design														
Sculpture	1					1		1			1			
Studio Arts														
Textile Design/Weaving														
Theatre Design														
Video														
Visual Communications														
Other (please specify)														
Total	2	1				2	1	3			9	17	5	13

Addendum: ACTUAL INSTRUCTIONAL, OPERATIONAL AND EXHIBITION EXPENSES FOR 2014-2015

Appendix E

For more information about completing this section, please click here.

	EXPENSES 2014-2015	N/I
1. Exhibition Expenses (sponsored by the art/design unit)	$ 183909	☐
2. Faculty and Professional Travel	$ 222600	☐
3. Instructional Supplies	$ 407946	☐
4. Library (books, periodicals, slides, films, videos)	$ 305175	☐
5. Models	$ 0	☐
6. Office Supplies	$ 117103	☐
7. Operating Services	$ 617441	☐
8. Postage	$ 111445	☐
9. Printing/Duplication	$ 317994	☐
10. Student Recruitment	$ 469103	☐
11. Undergraduate Scholarships (administered by art/design unit) including tuition remission/discounts	$ 4969235	☐
12. Graduate Scholarships (administered by art/design unit) including fellowships/assistantships/tuition remission/discounts not already reported in a previous section	$ 647043	☐
13. Student Wages	$ 102166	☐
14. Short-Term Visiting Artists/Lecturers, etc. (less than one semester)	$ 429424	☐
15. Technical Services	$ 0	☐
16. Technology Services (electronic media, software, fees, etc.)	$ 990008	☐
17. Telephone/Fax/Electronic Communications	$ 107417	☐
18. Public Relations and Fundraising	$ 180060	☐
19. All Other Expenses	$ 57586104	☐
TOTAL INSTRUCTIONAL, OPERATIONAL AND EXHIBITION EXPENSES FOR 2014-2015	$ 67764173	

Appendix E

2014-2015 HEADS Data Survey Printable Version

GENERAL INFORMATION

For more information about completing this section, please click here.

Name of Art/Design Executive/Representative to NASAD	Ken Strickland
Title of Art/Design Executive/Representative to NASAD	Vice President for Academic Affairs/Provost
Name of Institution (please do not abbreviate)	Massachusetts College of Art and Design
Name of Unit (please use full designation)	Academic Affairs
Street Address and/or P.O. Box	621 Huntington Avenue
City	Boston
State	Massachusetts
Zip Code	02115
Telephone	617-879-7365 ext.
Facsimile	
E-Mail	ken.strickland@massart.edu

CONFIDENTIALITY

Individual Institutional financial information provided in the survey is held in confidence by HEADS. HEADS will release non-institution specific financial data in the aggregate and subsets of the aggregate through Data Summaries and Special Reports. All other data provided may be released by institution.

Appendix E

Section I: GENERAL INSTITUTIONAL INFORMATION

1. Please check all that apply:

- [ ] a. Private
- [x] b. Public
- [ ] c. Proprietary
- [ ] d. Not-for-Profit
- [ ] e. Free-Standing/Independent
- [ ] f. Land-Grant
- [ ] g. Research
- [ ] h. Community/Junior College
- [x] i. Degree-Granting
- [ ] j. Non-Degree-Granting

2. What is the TOTAL institutional enrollment (number of individuals, i.e., headcount) for Fall 2014? Include only local campus, not system-wide, enrollment. *(Please check only one.)*

- ( ) a. 1 - 500
- ( ) b. 501 - 1,000
- (•) c. 1,001 - 2,500
- ( ) d. 2,501 - 5,000
- ( ) e. 5,001 - 10,000
- ( ) f. 10,001 - 15,000
- ( ) g. 15,001 - 20,000
- ( ) h. 20,001 - 25,000
- ( ) i. 25,001 - 30,000
- ( ) j. 30,001 - 35,000
- ( ) k. 35,001 - 40,000
- ( ) l. 40,001 plus

3. What is the highest program level offered IN ART/DESIGN at your institution? *(Please check only one.)*

- ( ) a. Associate Degree
- ( ) b. Baccalaureate Degree
- ( ) c. Master's Degree (non-MFA)
- (•) d. Master of Fine Arts Degree
- ( ) e. Doctoral Degree

4. What is the highest program level offered IN ANY UNIT at your institution? *(Please check only one.)*

- ( ) a. Associate Degree
- ( ) b. Baccalaureate Degree
- ( ) c. Master's Degree (non-MFA)
- (•) d. Master of Fine Arts Degree
- ( ) e. Doctoral Degree

5. Is your institution an accredited institutional member of NASAD? *(Please check only one.)*

- (•) a. Member
- ( ) b. Non-Member

6. Is your institution involved with either of the following during the 2014-2015 academic year? (Check all that apply. *If your institution is not involved with either, please leave blank.)*

- [x] a. Building a new art/design facility
- [ ] b. Renovating the art/design facility

7. Does your institution offer any programs IN ART/DESIGN in which more than forty percent of the curricular requirements are fulfilled through distance learning mechanisms?

- ( ) Yes
- (•) No

Appendix E

Section II.A: ASSOCIATE DEGREES

For more information about completing this section, please click here.

	(a) Art/Design Major Enrollment Summer 2014	(b) Art/Design Major Enrollment Fall 2014	(c) Number of Degrees Awarded to Art/Design Majors July 1, 2013 - June 30, 2014
1. **Associate of Fine Arts Degree Programs or Equivalent** (Enter only **number of major students enrolled** in art/design programs with at least 65% art/design content.)			
Crafts			
Design			
Studio Arts			
Foundation/Basic Studies			
Other (please specify):			
Other (please specify):			
Total (Section II.A.1 only)			
2. **Associate Degree Programs in Art Education, Art Therapy or Art/Business/Arts Administration** (Enter only **number of major students enrolled** in art/design programs with at least 50% art/design content.)			
Art Education			
Art Therapy			
Art/Business/Arts Administration			
Foundation/Basic Studies			
Other (please specify):			
Other (please specify):			
Total (Section II.A.2 only)			
3. **Associate Liberal Arts Degree Programs in Art/Design** (Enter only **number of major students enrolled** in art/design programs with at least 30%-45% art/design content.)			
Foundation/Basic Studies			
Other (please specify):			
Other (please specify):			
Other (please specify):			
Total (Section II.A.3 only)			

Appendix E

Section II.B: BACCALAUREATE DEGREES

For more information about completing this section, please click here.

1. **Bachelor of Fine Arts Degree Programs or Equivalent**
(Enter only **number of major students enrolled** in art/design programs with at least 65% art/design content.)

	(a) Art/Design Major Enrollment Summer 2014	(b) Art/Design Major Enrollment Fall 2014	(c) Number of Degrees Awarded to Art/Design Majors July 1, 2013 - June 30, 2014
Advertising Design			
Animation		109	25
Art History		26	5
Ceramics		18	7
Communication Design (Graphic Design, Visual Communication Design)		159	35
Design			2
Digital Media/Multimedia			
Drawing			
Environmental Design		43	13
Fashion Design		94	26
Fiber		27	11
Film		56	7
Furniture Design			
Game Art/Design			
General Crafts			
Glassworking		16	6
Illustration		185	47
Industrial Design		97	19
Interior Design			
Jewelry/Fine Metals		24	9
Painting		87	31
Photography		83	28
Printmaking		30	13
Product Design			
Sculpture		68	24
Studio Arts			
Textile Design/Weaving			
Theatre Design			
Video			
Foundation/Basic Studies		418	
Other (please specify): SIM		69	20
Other (please specify): Open		2	1
Other (please specify): Art & Design		2	
Total (Section II.B.1 only)		1613	329

2. **Baccalaureate Degree Programs in Art/Design Education, Art Therapy, and Art/Business/Arts Administration**
(Enter only **number of major students enrolled** in art/design programs with at least 50% art/design content.)

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Art Education		90	18
Art Therapy			
Art/Business/Arts Administration			
Foundation/Basic Studies			
Other (please specify):			
Other (please specify):			
Other (please specify):			
Total (Section II.B.2 only)		90	18

3. **Baccalaureate Liberal Arts Degree Programs in Art/Design (B.A., B.S.)**
(Enter only **number of major students enrolled** in art/design programs with at least 30% art/design content.)

Studio Arts			
Art History			
Museum Studies			
Foundation/Basic Studies			
Other (please specify):			
Other (please specify):			
Other (please specify):			
Total (Section II.B.3 only)			

Appendix E

Section II.C: MASTER OF ARTS OR MASTER OF SCIENCE DEGREE PROGRAMS IN ART/DESIGN

For more information about completing this section, please click here.

1. **Specific Initial Master's Degree Programs (M.A., or M.S.)**
(Enter only **number of major students enrolled** in art/design degree programs with at least 50% art/design content.)

	(a) Art/Design Major Enrollment Summer 2014	(b) Art/Design Major Enrollment Fall 2014	(c) Number of Degrees Awarded to Art/Design Majors July 1, 2013 - June 30, 2014
Studio Art and Design			
Art Therapy			
Art History and Criticism			
Museum Studies			
Art Education	9	13	10
Arts Administration			
Interdisciplinary Program			
Other (please specify):			
Other (please specify):			
Total (Section II.C.2 only)	9	13	10

Appendix E

Section II.D: TERMINAL GRADUATE DEGREE PROGRAMS

For more information about completing this section, please click here.

1. **Master of Fine Arts Degree Programs or Equivalent**
(Enter only **number of major students enrolled** in art/design degree programs requiring at least two years of full-time graduate study and course work in the major area and directly supportive courses.)

	(a) Art/Design Major Enrollment Summer 2014	(b) Art/Design Major Enrollment Fall 2014	(c) Number of Degrees Awarded to Art/Design Majors July 1, 2013 - June 30, 2014
Advertising Design			
Animation			
Ceramics			1
Communication Design (Graphic Design, Visual Communication Design)	2	18	6
Design			
Digital Media/Multimedia			
Drawing			
Environmental Design			
Fashion Design			
Fiber			
Film	2	9	2
Furniture Design			
Game Art/Design			
General Crafts			
Glassworking			
Illustration			
Industrial Design			
Interior Design			
Jewelry/Fine Metals			
Painting	35	37	11
Photography		13	9
Printmaking			
Product Design			
Sculpture		8	3
Studio Arts			
Textile Design/Weaving			
Theatre Design			
Video			
Visual Communications			
Other (please specify): MArch	18	20	7
Other (please specify): SIM	1		1
Other (please specify):			
Total (Section II.D.1 only)	58	105	40

2. **Doctoral Degree Programs in Art/Design**
(Enter only **number of major students enrolled** in art/design degree programs.)

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Art History and Criticism	_____	_____	_____
Art Education	_____	_____	_____
Other (please specify): _____	_____	_____	_____
Other (please specify): _____	_____	_____	_____
Total (Section II.D.2 only)	_____	_____	_____

Appendix E

Section II.E: NON-DEGREE PROGRAMS

1. **Undergraduate Level Non-Degree Programs (Certificate, Diploma, etc.)**

		(a) Enrollment Summer 2014	(b) Enrollment Fall 2014	(c) Number of Students Completing Program July 1, 2013 - June 30, 2014
Program Title:	Graphic Design Ctf	31	46	6
Program Title:	Fashion Design Ctf	14	26	9
Program Title:	Furniture Design Ctf		8	2
Program Title:	Industrial Design Ctf		2	
Program Title:				
Total (Section II.E.1 only)		45	82	17

2. **Graduate Level Non-Degree Programs (Certificate, Diploma, etc.)**

		(a) Enrollment Summer 2014	(b) Enrollment Fall 2014	(c) Number of Students Completing Program July 1, 2013 - June 30, 2014
Program Title:	Post Bac: Media Arts		3	3
Program Title:	Post Bac: Teaching Ctf		3	
Program Title:	Post Bac: Dynamic Media		2	
Program Title:				
Program Title:				
Total (Section II.E.2 only)			8	3

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Section II.F: GRAND TOTAL ART/DESIGN MAJOR ENROLLMENT

For more information about completing this section, please click here.

The grand total art/design major enrollment figures are derived by adding the answers from sections II.A, II.B., II.C., II.D., and II.E. You do not have to enter the figure; it has been completed for you.

	(a) Art/Design Major Enrollment Summer 2014	(b) Art/Design Major Enrollment Fall 2014	(c) Number of Degrees/Certificates/Diplomas Awarded to Art/Design Majors July 1, 2013 - June 30, 2014
Grand Total	112	1911	417

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Section II.G: ETHNIC BREAKDOWN OF STUDENTS

For more information about completing this section, please click here.

	Black/ African-American		American Indian/ Alaska Native		Asian		Hispanic (of any race)		Native Hawaiian/ Pacific Islander		White		Other/ Ethnicity Unknown		
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	**Total:**
Associate Degrees:															
Professional															
Liberal Arts															
Baccalaureate Degrees:															
Professional	23	37	2	8	41	96	52	99	0	5	338	807	52	143	1703
Liberal Arts															0
Graduate Degrees:															
Initial		1									2	10			13
Terminal	2	1			2	4	3	3			22	31	14	23	105
Non-Degree Programs															
Undergraduate	1	1				3	1	2			6	17	16	35	82
Graduate								2				5		1	8
Total:	26	40	2	8	43	103	56	106	0	5	368	870	82	202	1911

Appendix E

Section III: TOTAL INSTRUCTIONAL SERVICE (IN QUARTER OR SEMESTER CREDIT HOURS)

For more information about completing this section, please click here.

A. What is the projected total number of quarter credit hours OR semester credit hours generated in art/design courses offered during the 2014-2015 academic year (excluding summer) **by non-art/design major students**?

	(a)			(b)
Quarter Hours		**OR**	Semester Hours	0

B. What is the projected total number of quarter credit hours OR semester credit hours generated in art/design courses offered during the 2014-2015 academic year (excluding summer) **by art/design major students?**

	(a)			(b)
Quarter Hours		**OR**	Semester Hours	42218

C. What is the projected total number of quarter credit hours OR semester credit hours generated in art/design courses offered during the 2014-2015 academic year (excluding summer).

	(a)			(b)
Quarter Hours		**OR**	Semester Hours	42218

D. What is the projected number of students (nonduplicated headcount) involved in any curricular aspect of the art/design unit during the 2014-2015 academic year (excluding summer)?

1992 students

Appendix E

Section IV: ART/DESIGN FACULTY AND INSTRUCTIONAL STAFF

A. ART/DESIGN FACULTY TEACHING A FULL-TIME LOAD: 2014-2015 DATA ONLY

For more information about completing this section, please click here.

1. Male (2014-2015 Data Only)

Check here, if appropriate: ☐ We are unable to provide faculty data by gender and are providing combined faculty data.
This is recorded in the "Full-Time Faculty: Male" chart only.

CONFIDENTIALITY: Please note that salary information is released by HEADS only in the form of composite data. Salary figures provided by individual institutions are held strictly confidential. Institutions are asked to furnish complete information to ensure that all participating institutions receive true averages in the published results of this survey.

		Highest Degree Earned						Length of Service at Institution						
	Total Number	Doct.	MFA	Master Non-MFA	Bacc.	Assoc.	No Deg.	1-4 yrs.	5-9 yrs.	10+ yrs.	LOWEST Individual Salary	HIGHEST Individual Salary	TOTAL Salary Expenditure	Number with Tenure
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)	(k)	(l)	(m)	(n)
Full Professors	31	6	18	6	1				2	29	$ 74665	$ 111779	$ 2909794	31
Associate Professors	13	3	8		2			1	7	5	$ 71247	$ 81803	$ 983352	2
Assistant Professors	9	3	3	2	1			6	1	2	$ 60000	$ 75437	$ 585689	1
Instructors											$	$	$	
Lecturers											$	$	$	
Unranked											$	$	$	
Visiting											$	$	$	
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)	(k)	(l)	(m)	(n)
Total	53	12	29	8	4			7	10	36			$ 4478835	34

If a tenure system does not exist, check here: ☐

2. Female (2014-2015 Data Only)

CONFIDENTIALITY: Please note that salary information is released by HEADS only in the form of composite data. Salary figures provided by individual institutions are held strictly confidential. Institutions are asked to furnish complete information to ensure that all participating institutions receive true averages in the published results of this survey.

		Highest Degree Earned						Length of Service at Institution						
	Total Number	Doct.	MFA	Master Non-MFA	Bacc.	Assoc.	No Deg.	1-4 yrs.	5-9 yrs.	10+ yrs.	LOWEST Individual Salary	HIGHEST Individual Salary	TOTAL Salary Expenditure	Number with Tenure
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)	(k)	(l)	(m)	(n)
Full Professors	35	8	22	4	1			1	2	32	$ 75307	$ 108071	$ 3142664	34

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Associate Professors	7	1	4	1	1			1	5	1	$ 70000	$ 79843	$ 520822	3
Assistant Professors	10	2	6	2				7	1	2	$ 60000	$ 73260	$ 656875	
Instructors											$	$	$	
Lecturers											$	$	$	
Unranked											$	$	$	
Visiting											$	$	$	
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)	(k)	(l)	(m)	(n)
Total	52	11	32	7	2			9	8	35			$ 4320361	37

3. Ethnic Breakdown of Art/Design Faculty/Instructors Teaching a Full-Time Load

	Black/ African-American		**American Indian/ Alaska Native**		**Asian**		**Hispanic (of any race)**		**Native Hawaiian/ Pacific Islander**		**White**		**Other/ Ethnicity Unknown**	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
Full Professors	3				2						18	29	8	6
Associate Professors	2				2	1		1			4	2	5	3
Assistant Professors								1			7	6	2	3
Instructors														
Lecturers														
Unranked														
Visiting														
Total	5				4	1		2			29	37	15	12

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Section IV: ART/DESIGN FACULTY AND INSTRUCTIONAL STAFF

B. ART/DESIGN FACULTY/INSTRUCTORS TEACHING LESS THAN A FULL-TIME LOAD

For more information about completing this section, please click here.

1. Male (2014-2015 Data Only)

Check here, if appropriate: ☑ We are unable to provide faculty data by gender and are providing combined faculty data.
This is recorded in the "Part-Time Faculty: Male" chart only.

	(a) Actual Number of Individuals	(b) Full-Time Faculty Equivalence	(c) Total Salaries
i. With Faculty Status	14	8.62	$ 669501
ii. Adjunct Faculty and Teaching Associates	161	39.81	$ 1261713
iii. Graduate Teaching Assistants/Associates			$

2. Female (2014-2015 Data Only)

	(a) Actual Number of Individuals	(b) Full-Time Faculty Equivalence	(c) Total Salaries
i. With Faculty Status			$
ii. Adjunct Faculty and Teaching Associates			$
iii. Graduate Teaching Assistants/Associates			$

Appendix E

Section V: ART/DESIGN ADMINISTRATIVE PERSONNEL AND PROCEDURES

A. ART/DESIGN EXECUTIVES

For more information about completing this section, please click here.

Information provided in Section V.A. must not be duplicated in Section IV.A.1. or IV.A.2. of "Art/Design Faculty and Instructional Staff."

1. Is the art/design executive appointed by the administration/Board of Trustees?

	(a)	(b)	(c)	(d)	(e)	(f)
No	○	○	○	○	○	○
Yes	●	○	○	○	○	○

2. Is the art/design executive elected by faculty?

	(a)	(b)	(c)	(d)	(e)	(f)
No	●	○	○	○	○	○
Yes	○	○	○	○	○	○

3. Is the art/design executive subject to formal review by faculty?

	(a)	(b)	(c)	(d)	(e)	(f)
No	●	○	○	○	○	○
Yes	○	○	○	○	○	○

4. How often is the art/design executive subject to formal review by faculty?

(a)	(b)	(c)
Every 1 Years	Every _____ Years	Every _____ Years
(d)	**(e)**	**(f)**
Every _____ Years	Every _____ Years	Every _____ Years

5. What percentage (estimate) of the art/design executive's time is assigned to the following duties? (Percentages must total 100%. The figure is not assigned F.T.E., but actual time spent.)

	(a)	(b)	(c)	(d)	(e)	(f)
a. Teaching	%	%	%	%	%	%
b. Research/Creative Activities	8 %	%	%	%	%	%
c. Administrative Matters	85 %	%	%	%	%	%
d. Service (to professional organizations and community)	5 %	%	%	%	%	%
e. Fundraising	2 %	%	%	%	%	%
TOTAL (Must Equal 100%)	100 %	%	%	%	%	%

6. What is the art/design executive's title?

(a)	(b)	(c)
Provost		
(d)	**(e)**	**(f)**

7. What is the art/design executive's salary for 2014-2015? **(exclusive of benefits)**

(a) $ 186125 (b) $ _____ (c) $ _____

(d) $ _____ (e) $ _____ (f) $ _____

8. Upon how many months is the art/design executive's salary based?

	(a)	(b)	(c)	(d)	(e)	(f)
9 or 10	○	○	○	○	○	○
11 or 12	●	○	○	○	○	○

9. What is the gender of the

	(a)	(b)	(c)	(d)	(e)	(f)

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art/design executive?							
	Male	◉	○	○	○	○	○
	Female	○	○	○	○	○	○

10. Please enter the art/design executive's teaching load in full-time equivalence:

(a) 1 F.T.E.

(b) _____ F.T.E.

(c) _____ F.T.E.

(d) _____ F.T.E.

(e) _____ F.T.E.

(f) _____ F.T.E.

Appendix E

Section V: ART/DESIGN ADMINISTRATIVE PERSONNEL AND PROCEDURES

B. ASSISTANT OR ASSOCIATE ART/DESIGN EXECUTIVES

***Information provided in Section V.B. must not be duplicated in Section IV.A.1. or IV.A.2. of "Art/Design Faculty and Instructional Staff."* Please ensure that all individuals are counted only once.**

1. Does your institution have an assistant or associate art/design executive? ○ No ◉ Yes

If no, proceed to Section C. If yes, answer questions 2 through 7.

2. What is the title of the assistant or associate art/design executive?

(a) Dean of Academic Programs (b) Dean, Graduate Program (c) _____

(d) _____ (e) _____ (f) _____

3. What percentage (estimate) of the assistant or associate art/design executive's time is assigned to the following duties? (Percentages must total 100%. The figure is not assigned F.T.E., but actual time spent.)

	(a)	(b)	(c)	(d)	(e)	(f)
a. Teaching	%	%	%	%	%	%
b. Research/Creative Activities	%	%	%	%	%	%
c. Administrative Matters	95 %	95 %	%	%	%	%
d. Service (to professional organizations and community)	%	%	%	%	%	%
e. Fundraising	5 %	5 %	%	%	%	%
TOTAL (Must Equal 100%)	100 %	100 %	%	%	%	%

4. What is the assistant or associate art/design executive's salary for 2014-2015 (exclusive of benefits)?

(a) $ 113850 (b) $ 110000 (c) $ _____

(d) $ _____ (e) $ _____ (f) $ _____

5. Upon how many months is the assistant or associate executive's salary based?

	(a)	(b)	(c)	(d)	(e)	(f)
9 or 10	○	○	○	○	○	○
11 or 12	◉	◉	○	○	○	○

6. What is the gender of the assistant or associate art/design executive?

	(a)	(b)	(c)	(d)	(e)	(f)
Male	◉	◉	○	○	○	○
Female	○	○	○	○	○	○

7. Please enter the assistant or associate art/design executive's teaching load in full-time equivalence:

(a) 1 F.T.E. (b) 1 F.T.E. (c) _____ F.T.E.

(d) _____ F.T.E. (e) _____ F.T.E. (f) _____ F.T.E.

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Section V: ART/DESIGN ADMINISTRATIVE PERSONNEL AND PROCEDURES

C. OTHER PERSONNEL ASSIGNMENTS (including student help)

For more information about completing this section, please click here.

1. Secretarial/Clerical Assistance

a. How much staff time in the art/design unit is allotted for secretarial and clerical assistance? 7 F.T.E.

b. What are the total salary expenditures **(exclusive of benefits)** for secretarial and clerical assistance? $ 347133

2. Library Staff

a. How much staff time is allotted for library personnel dealing with art/design holdings, regardless of budget source?

Branch Art/Design Library _____ F.T.E.

Main Library 16 F.T.E.

Other Library _____ F.T.E.

b. What are the total salary expenditures **(exclusive of benefits)** for art/design library staff? $ 1006837

3. Technical Staff

a. How much staff time in the art/design unit is allotted for technical/production staff? 40 F.T.E.

b. What are the total salary expenditures **(exclusive of benefits)** for technical/production staff? $ 2651439

4. Professional and Miscellaneous Staff

a. How much staff time in the art/design unit is allotted for professional/miscellaneous staff? This section should include admissions staff, and all other staff not accounted for. 21.8 F.T.E.

b. What are the total salary expenditures **(exclusive of benefits)** for professional/miscellaneous staff? $ 1193673

Appendix E

Section VI.A: SPECIFIC INSTRUCTIONAL, OPERATIONAL AND EXHIBITION BUDGET FOR 2014-2015

For more information about completing this section, please click here.

1. Instructional, Operational, and Exhibition Budget Figures Administered by the Art/Design Unit (for the entire fiscal year related to the 2014-2015 academic year)	**BUDGET 2014-2015**	**N/I**
a. Exhibition Expenses (sponsored by the art/design unit)	$ 169000	
b. Faculty and Professional Travel	$ 224831	
c. Instructional Supplies	$ 574484	
d. Library (books, periodicals, slides, films, videos)	$ 290283	
e. Models	$ 0	
f. Office Supplies	$ 95471	
g. Operating Services	$ 260300	
h. Postage	$ 85050	
i. Printing/Duplication	$ 181394	
j. Student Recruitment	$ 562400	
k. Undergraduate Scholarships (administered by art/design unit) including tuition remission/discounts	$ 4750000	
l. Graduate Scholarships (administered by art/design unit) including fellowships/assistantships/tuition remission/discounts not already reported in a previous section	$ 450000	
m. Student Wages	$ 325000	
n. Short-Term Visiting Artists/Lecturers, etc. (less than one semester)	$ 116810	
o. Technical Services	$ 0	
p. Technology Services (electronic media, software, fees, etc.)	$ 949458	
q. Telephone/Fax/Electronic Communications	$ 817000	
r. Public Relations and Fundraising	$ 222584	
s. All Other Expenses	$ 43280165	
TOTAL INSTRUCTIONAL, OPERATIONAL AND EXHIBITION BUDGET FOR 2014-2015	$ 53354230	

Appendix E

Section VI.B: BENEFITS

For more information about completing this section, please click here.

Please provide a total figure for benefits to all individuals recorded in Sections IV (faculty), and V (administration) of this survey form regardless of budget source. (If you do not know this figure, please estimate based on the benefits package at your institutions.) Benefits include, but are not limited to, FICA, Health Insurance, Disability Insurance, Life Insurance, Retirement Plans, etc., paid for by the institution. $ 3917200

Appendix E

Section VI.C: GRAND TOTAL ANNUAL BUDGET OF THE ART/DESIGN UNIT IN 2014-2015

For more information about completing this section, please click here.

This figure will include monies that are **directly controlled by the art/design unit**. It will include faculty and staff salaries (including benefits), and operational budgets (sum of expenses from Sections IV, V, and VI). $ 73610897

Appendix E

Section VI.D: EQUIPMENT AND BUILDING BUDGET

For more information about completing this section, please click here.

		2014-2015 Academic Year	N/I
1.	**Equipment**		
	a. Purchases	$ 401678	
	b. Leases and Rentals	$ 290166	
	c. Repairs	$ 123431	
2.	**Building**		
	a. Renovation and Repair	$ 1748458	
	b. Leases and Rentals	$	
	c. New Construction (Please describe below)	$	

TOTAL EQUIPMENT AND BUILDING BUDGET
(Total of VI.D.1. a.-c. and VI.D.2. a.-c. above only) $ 2563733

Appendix E

Section VI.E: SPECIFIC SOURCES OF INCOME/ENDOWMENT FOR THE ART/DESIGN UNIT IN 2013-2014

For more information about completing this section, please click here.

		Income	Endowment
1. Public Grants (special grants to the art/design unit from national, state, or local governmental arts funding sources)	$ 3337871	●	○
2. Foundation/Corporation Support (special grants to the art/design unit from private foundations or corporations)	$	○	○
3. Private Gifts (gifts from individuals given directly to the art/design unit)	$	○	○
4. Ticket Sales, Commissions, Rentals, Etc. (earned income of the art/design unit related to exhibition)	$	○	○
5. Fund Raising (controlled by and allocated to the art/design unit)	$	○	○
6. Tuition (controlled by and allocated to the art/design unit)	$ 4230045	●	○
7. Student Fees (controlled by and allocated to the art/design unit)	$ 21077526	●	○
8. Income from Endowment (controlled by and allocated to the art/design unit)	$	○	○
TOTAL SPECIFIC SOURCES OF INCOME/ENDOWMENT FOR THE ART/DESIGN UNIT IN 2013-2014 *(Total of VI.E. 1. through 8. above)*	$ 28645442		

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Section VI.F: TOTAL ENDOWMENT

For more information about completing this section, please click here.

Provide the total endowment of the art/design unit restricted for use by the art/design unit. Include endowment principal for items such as art/design professorships, art/design scholarships, art/design library, art/design operating funds, exhibitions, and guest artists/designers. $ 15945725

Appendix E

Section VII: DEMOGRAPHIC SURVEY OF MASTER OF FINE ARTS AND DOCTORAL DEGREE STUDENTS

A. MASTER OF FINE ARTS STUDENTS WHO GRADUATED IN 2013-2014

For more information about completing this section, please click here.

	Black/African-American		American Indian/ Alaska Native		Asian		Hispanic (of any race)		Native Hawaiian/ Pacific Islander		White		Other/ Ethnicity Unknown	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
Advertising Design														
Animation														
Ceramics														1
Communication Design (Graphic Design, Visual Communication Design)								1			2	2	1	
Design														
Digital Media/Multimedia														
Drawing														
Environmental Design												2	1	
Fashion Design														
Fiber														
Film											2			
Furniture Design														
General Crafts														
Glassworking														
Illustration														
Industrial Design														
Interior Design														
Jewelry/Fine Metals														
Painting							1				1	5	2	2
Photography			1								3	1	2	2
Printmaking														
Product Design														
Sculpture											1		1	1
Studio Arts														
Textile Design/Weaving														
Theatre Design														
Video														
Visual Communications														
Other (please specify)														
SIM								1						
Total			1				1	2			9	10	7	6

Appendix E

Section VII: DEMOGRAPHIC SURVEY OF MASTER OF FINE ARTS AND DOCTORAL DEGREE STUDENTS

B. MASTER OF FINE ARTS STUDENTS WHO DID NOT GRADUATE IN 2013-2014

For more information about completing this section, please click here.

	Black/African-American		American Indian/ Alaska Native		Asian		Hispanic (of any race)		Native Hawaiian/ Pacific Islander		White		Other/ Ethnicity Unknown	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
Advertising Design														
Animation														
Ceramics														
Communication Design (Graphic Design, Visual Communication Design)											2	1	3	5
Design														
Digital Media/Multimedia														
Drawing														
Environmental Design		1			1		1				5	9	2	6
Fashion Design														
Fiber														
Film												1	2	3
Furniture Design														
General Crafts														
Glassworking														
Illustration														
Industrial Design														
Interior Design														
Jewelry/Fine Metals														
Painting							1	2			8	15	4	3
Photography					1	1					4	1	1	
Printmaking														
Product Design														
Sculpture								1			1	1		2
Studio Arts														
Textile Design/Weaving														
Theatre Design														
Video														
Visual Communications														
Other (please specify)														
SIM													1	1
Total		1			2	1	2	3			20	28	13	20

Appendix E

Section VII: DEMOGRAPHIC SURVEY OF MASTER OF FINE ARTS AND DOCTORAL DEGREE STUDENTS

C. DOCTORAL DEGREE STUDENTS WHO GRADUATED IN 2013-2014

For more information about completing this section, please click here.

	Black/African-American		American Indian/ Alaska Native		Asian		Hispanic (of any race)		Native Hawaiian/ Pacific Islander		White		Other/ Ethnicity Unknown	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
Art History and Criticism														
Art Education														
Other (please specify)														
Total														

Appendix E

Section VII: DEMOGRAPHIC SURVEY OF MASTER OF FINE ARTS AND DOCTORAL DEGREE STUDENTS

D. DOCTORAL DEGREE STUDENTS WHO DID NOT GRADUATE IN 2013-2014

For more information about completing this section, please click here.

	Black/African-American		American Indian/ Alaska Native		Asian		Hispanic (of any race)		Native Hawaiian/ Pacific Islander		White		Other/ Ethnicity Unknown	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
Art History and Criticism														
Art Education														
Other (please specify)														
Total														

Appendix E

Addendum: ACTUAL INSTRUCTIONAL, OPERATIONAL AND EXHIBITION EXPENSES FOR 2013-2014

For more information about completing this section, please click here.

	EXPENSES 2013-2014	N/I
1. Exhibition Expenses (sponsored by the art/design unit)	$ 190462	
2. Faculty and Professional Travel	$ 174296	
3. Instructional Supplies	$ 343102	
4. Library (books, periodicals, slides, films, videos)	$ 301114	
5. Models	$ 0	
6. Office Supplies	$ 102362	
7. Operating Services	$ 241771	
8. Postage	$ 112039	
9. Printing/Duplication	$ 318521	
10. Student Recruitment	$ 482457	
11. Undergraduate Scholarships (administered by art/design unit) including tuition remission/discounts	$ 4210593	
12. Graduate Scholarships (administered by art/design unit) including fellowships/assistantships/tuition remission/discounts not already reported in a previous section	$ 561162	
13. Student Wages	$ 370428	
14. Short-Term Visiting Artists/Lecturers, etc. (less than one semester)	$ 120128	
15. Technical Services	$ 0	
16. Technology Services (electronic media, software, fees, etc.)	$ 814788	
17. Telephone/Fax/Electronic Communications	$ 340529	
18. Public Relations and Fundraising	$ 157495	
19. All Other Expenses	$ 53609341	
TOTAL INSTRUCTIONAL, OPERATIONAL AND EXHIBITION EXPENSES FOR 2013-2014	$ 62450588	

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Undergraduate Programs

Animation	3.93
Architectural Design	3.94
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Art Education	3.96
Art Education with Certification	3.97
Fine Arts 2D – Painting	3.98
Fine Arts 2D – Printmaking	3.99
Fine Arts 3D – Ceramics	3.100
Fine Arts 3D – Fibers	3.101
Fine Arts 3D – Glass	3.102
Fine Arts 3D – Jewelry and Metalsmithing	3.103
Fine Arts 3D – Sculpture	3.104
Fashion Design	3.105
Film/Video	3.106
Graphic Design	3.107
Industrial Design	3.108
Illustration	3.109
Photography	3.110
Studio for Interrelated Media (SIM)	3.111

Graduate Programs

MFA Design (DMI)	3.112
MFA: 2D Fine Arts	3.113
MFA: 3D Fine Arts	3.114
MFA: Film/Video	3.115
MFA: Fine Arts (Low-Residency in Boston)	3.116
MA in Art Education	3.117
MAT: Master of Arts in Teaching/Art Education	3.118
MDes: Master of Design Innovation	3.119
M.Ed.	3.120
MFA: Media Arts (Photography)	3.121
MFA: Studio for Interrelated Media (SIM)	3.122

Certificate Programs

Certificate – Fashion Design	3.123
Certificate – Furniture Design	3.124
Certificate – Graphic Design	3.125
Certificate – Industrial Design	3.126

Curricular Table

Program Title:	*BFA Animation*
Number of years to complete the program:	*4*
Program submitted for:	*Final Approval for Listing*
Current semester's enrollment:	*151*
Program director:	*Flip Johnson*

Studio + related areas	Art/design history + theory	General Studies	Open Electives	Total number of units
78 credits	12 credits	30 credits	0	120 credits
65%	10%	25%	n/a	100%

Course number	*course title*	*credit*
STUDIO AND RELATED AREAS		
Major Art/Design Studies		
SFDN181	Studio for Drawing	3 credits
SFDN182	Visual Language	3 credits
SFDN183	Form Study	3 credits
SFDN185	Drawing Projects	3 credits
SFDN191	Time	3 credits
CDAN200	Animation I	3 credits
CDAN202	Drawing for Animators	3 credits
CDAN203	The Digital Toolbox	3 credits
CDAN215	Stop Motion Animation I	3 credits
CDAN301	Animation II	3 credits
CDAN302	Animation III	3 credits
CDAN400	Degree Project I	3 credits
CDAN401	Animation Portfolio	3 credits
CDAN402	Degree Project II	3 credits
CDAN403	Animation IV	3 credits
varies	Color & Media course	3 credits
varies	Human Figure course	3 credits
	total credits in major Art/Design studies	***51 credits***
Supportive Art/Design Studies		
varies	Art/Design electives	27 credits
	Total credits in studio and related areas:	***78 credits***
ART/ DESIGN HISTORY and THEORY		
HART100	Introduction to Western Art	3 credits
varies	Art History electives	9 credits
	Total credits in Art/Design history	***12 credits***
GENERAL STUDIES		
FRSM100	Freshman Seminar	3 credits
LALW100	Thinking, Making, Writing	3 credits
LALW200	Literary Traditions	3 credits
varies	LibArt, Math/Sci, or SocSci, A.H. Electives	21 credits
	Total credits in General Studies	***30 credits***

Curricular Table

Program Title:	*BFA Architectural Design*
Number of years to complete the program:	*4*
Program submitted for:	*Final Approval for Listing*
Current semester's enrollment:	*52*
Program director:	*Meg Hickey*

Studio + related areas	Art/design history + theory	General Studies	Open Electives	Total number of units
78 credits	12 credits	30 credits	0	120 credits
65%	10%	25%	n/a	100%

Course number	*course title*	*credit*
STUDIO AND RELATED AREAS		
Major Art/Design Studies		
SFDN181	Studio for Drawing	3 credits
SFDN182	Visual Language	3 credits
SFDN183	Form Study	3 credits
SFDN185	Drawing Projects	3 credits
SFDN191	Time	3 credits
EDAD102	Architectural Technical Drawing	3 credits
EDAD200	Pattern Language & Morphology	3 credits
EDAD202	Methods & Materials	3 credits
EDAD223	Architectural Design I	3 credits
EDAD227	Architectural Structures I	3 credits
EDAD310	Architectural Design II	3 credits
EDAD317	Architectural Structures II	3 credits
EDAD320	Architectural Design III	3 credits
EDAD327	Architectural Structures III	3 credits
EDAD350	Building Components and Details	3 credits
EDAD410	Architectural Design IV	3 credits
EDAD450	Architectural Degree Project I - Research	3 credits
EDAD451	Architectural Degree Project I - Design	3 credits
	total credits in major Art/Design studies	***54 credits***
Supportive Art/Design Studies		
EDAD216	History of Architecture & Urban Planning I	3 credits
EDAD302	Sustainable Architecture	3 credits
EDAD318	Revit 1 & 2	3 credits
varies	Art/Design electives	15 credits
	Total credits in studio and related areas:	***78 credits***
ART/ DESIGN HISTORY and THEORY		
EDAD	History of Architecture & Urban Planning II	3 credits
HART100	Introduction to Western Art	3 credits
varies	Art History electives	6 credits
	Total credits in Art/Design history	***12 credits***
GENERAL STUDIES		
FRSM100	Freshman Seminar	3 credits
LALW100	Thinking, Making, Writing	3 credits
LALW200	Literary Traditions	3 credits
varies	LibArt, Math/Sci, or SocSci, A.H. Electives	21 credits
	Total credits in General Studies	***30 credits***

Curricular Table

Program Title:	*BFA Art History*
Number of years to complete the program:	*4*
Program submitted for:	*Final Approval for Listing*
Current semester's enrollment:	*32*
Program director:	*Ellen Shapiro*

Studio + related areas	Art/design history + theory	General Studies	Open Electives	Total number of units
57 credits	33 credits	30 credits	0	120 credits
48%	27%	25%	n/a	100%

Course number	*course title*	*credit*
ART/ DESIGN HISTORY and THEORY		
HART100	Introduction to Western Art	3 credits
varies	Ancient/Medieval art history course	3 credits
varies	Renaissance/Baroque/18th Century art history course	3 credits
varies	Modern/Contemporary art history course	3 credits
varies	Asia/Africa/Indigenous Americas/Oceania course	3 credits
varies	400 Level History of Art Seminar	6 credits
varies	Art/Design History and Theory electives	12 credits
	Total credits in Art/Design history	***33 credits***
STUDIO AND RELATED AREAS		
Foundation Studies		
SFDN181	Drawing 1	3 credits
SFDN182	Visual Language	3 credits
SFDN183	Form, Studies	3 credits
SFDN185	Drawing 2 (or equivalent)	3 credits
SFDN186	Time	3 credits
	total credits in major Art/Design studies	***15 credits***
Art/Design Studies		
varies	Art/Design electives	42 credits
	Total credits in studio and related areas:	***57 credits***
GENERAL STUDIES		
FRSM100	Freshman Seminar	3 credits
LALW100	Thinking, Making, Writing	3 credits
LALW200	Literary Traditions	3 credits
varies	Liberal Arts, Math/Science, or Social Science Electives	21 credits
	Total credits in General Studies	***30 credits***
OPEN ELECTIVES		
varies	Art/Design or GenEd electives	0 credits
	Total elective credits	***0 credits***

Curricular Table

Program Title:	*BFA Art Education (Art Education)*
Number of years to complete the program:	*4*
Program submitted for:	*Final Approval for Listing*
Current semester's enrollment:	*23*
Program director:	*Laura Reeder*

Studio + related areas	Art/design history + theory	General Studies	Open Electives	Total number of units
78 credits	12 credits	30 credits	0	120 credits
65%	10%	25%	n/a	100%

Course number	*course title*	*credit*
STUDIO AND RELATED AREAS		
Major Art/Design Studies		
SFDN181	Studio for Drawing	3 credits
SFDN182	Visual Language	3 credits
SFDN183	Form Study	3 credits
SFDN185	Drawing Projects	3 credits
SFDN191	Time	3 credits
varies	2D studio elective	9 credits
varies	3D studio elective	9 credits
varies	Media elective	6 credits
varies	Open studio elective	9 credits
	total credits in major Art/Design studies	***48 credits***
Art Education Studies		
AETE208	Seminar I: Contemporary Teaching Practices	3 credits
AETE209	Seminar II: Contemporary Art Practices	3 credits
AETE221	ArtEd: Interdisciplinary Studio I	3 credits
AETE300	Seminar III: Issues and the Individual Learner	3 credits
AETE307	Saturday Studios: Prepracticum I	3 credits
AETE322	ArtEd: Interdisciplinary Studio II	3 credits
AETE400	Saturday Studios: Prepracticum II	3 credits
AETE404	Seminar IV: Creating Community	3 credits
	or	
AETE412	*Seminar VI: Exhibitions*	
AETE409	Capstone Studio	3 credits
AETE424	ArtEd: Interdisciplinary Studio III	3 credits
	total credits in ArtEd studies	***30 credits***
	Total credits in ArtEd and studio areas:	***78 credits***
ART/ DESIGN HISTORY and THEORY		
HART100	Introduction to Western Art	3 credits
varies	Art History electives	9 credits
	Total credits in Art/Design history	***12 credits***
GENERAL STUDIES		
FRSM100	Freshman Seminar	3 credits
LALW100	Thinking, Making, Writing	3 credits
LALW200	Literary Traditions	3 credits
LASS280	Intro to Psychology	3 credits
AETE201	Art and Human Development	3 credits
varies	LibArt, Math/Sci, or SocSci, A.H. Electives	15 credits
	Total credits in General Studies	***30 credits***

Curricular Table

Program Title:	*BFA Art Education with Certification*
Number of years to complete the program:	*4.5*
Program submitted for:	*Final Approval for Listing*
Current semester's enrollment:	*56*
Program director:	*Laura Reeder*

Studio + related areas	Art/design history + theory	General Studies	Open Electives	Total number of units
90 credits	12 credits	30 credits	0	132 credits
75%	10%	25%	n/a	100%

Course number	*course title*	*credit*
STUDIO AND RELATED AREAS		
Major Art/Design Studies		
SFDN181	Studio for Drawing	3 credits
SFDN182	Visual Language	3 credits
SFDN183	Form Study	3 credits
SFDN185	Drawing Projects	3 credits
SFDN191	Time	3 credits
varies	2D studio elective	9 credits
varies	3D studio elective	9 credits
varies	Media elective	6 credits
varies	Open studio elective	9 credits
	total credits in major Art/Design studies	***48 credits***
Art Education Studies		
AETE208	Seminar I: Contemporary Teaching Practices	3 credits
AETE209	Seminar II: Contemporary Art Practices	3 credits
AETE221	ArtEd: Interdisciplinary Studio I	3 credits
AETE300	Seminar III: Issues and the Individual Learner	3 credits
AETE307	Saturday Studios: Prepracticum I	3 credits
AETE322	ArtEd: Interdisciplinary Studio II	3 credits
AETE400	Saturday Studios: Prepracticum II	3 credits
AETE404	Seminar IV: Creating Community	3 credits
	or	
AETE412	*Seminar VI: Exhibitions*	
AETE407	Student Teaching Practicum	6 credits
AETE408	Seminar V: Designing Curriculum	3 credits
AETE409	Capstone Studio	3 credits
AETE424	ArtEd: Interdisciplinary Studio III	3 credits
AETE426	Artist/Teacher Studio	3 credits
	total credits in ArtEd studies	***42 credits***
	Total credits in ArtEd and studio areas:	***90 credits***
ART/ DESIGN HISTORY and THEORY		
HART100	Introduction to Western Art	3 credits
varies	Art History electives	9 credits
	Total credits in Art/Design history	***12 credits***
GENERAL STUDIES		
FRSM100	Freshman Seminar	3 credits
LALW100	Thinking, Making, Writing	3 credits
LALW200	Literary Traditions	3 credits
LASS280	Intro to Psychology	3 credits
AETE201	Art and Human Development	3 credits
varies	LibArt, Math/Sci, or SocSci, A.H. Electives	15 credits
	Total credits in General Studies	***30 credits***

Curricular Table

Program Title:	*BFA Fine Arts 2D - Painting*
Number of years to complete the program:	*4*
Program submitted for:	*Final Approval for Listing*
Current semester's enrollment:	*92*
Program director:	*Fred Liang*

Studio + related areas	Art/design history + theory	General Studies	Open Electives	Total number of units
78 credits	12 credits	30 credits	0	120 credits
65%	10%	25%	n/a	100%

Course number	*course title*	*credit*
STUDIO AND RELATED AREAS		
Major Art/Design Studies		
SFDN181	Studio for Drawing	3 credits
SFDN182	Visual Language	3 credits
SFDN183	Form Study	3 credits
SFDN185	Drawing Projects	3 credits
SFDN191	Time	3 credits
2DPA201	Sophomore Drawing	3 credits
2DPA205	Sophomore Painting	6 credits
2DPA206	Sophomore Painting	6 credits
2DPA305	Junior Painting	6 credits
2DPA306	Junior Painting	6 credits
2DPA335/367	Drawing for Painting Majors *or* Drawing into Print	3 credits
2DPA405	Senior Painting	6 credits
2DPA406	Senior Painting	6 credits
	total credits in major Art/Design studies	***57 credits***
Supportive Art/Design Studies		
varies	Art/Design electives	21 credits
	Total credits in studio and related areas:	***78 credits***
ART/ DESIGN HISTORY and THEORY		
HART100	Introduction to Western Art	3 credits
varies	Art History electives	9 credits
	Total credits in Art/Design history	***12 credits***
GENERAL STUDIES		
FRSM100	Freshman Seminar	3 credits
LALW100	Thinking, Making, Writing	3 credits
LALW200	Literary Traditions	3 credits
varies	LibArt, Math/Sci, or SocSci, A.H. Electives	21 credits
	Total credits in General Studies	***30 credits***

Curricular Table

Program Title:	*BFA Fine Arts 2D - Printmaking*
Number of years to complete the program:	*4*
Program submitted for:	*Final Approval for Listing*
Current semester's enrollment:	*30*
Program director:	*Fred Liang*

Studio + related areas	Art/design history + theory	General Studies	Open Electives	Total number of units
78 credits	12 credits	30 credits	0	120 credits
65%	10%	25%	n/a	100%

Course number	*course title*	*credit*
STUDIO AND RELATED AREAS		
Major Art/Design Studies		
SFDN181	Studio for Drawing	3 credits
SFDN182	Visual Language	3 credits
SFDN183	Form Study	3 credits
SFDN185	Drawing Projects	3 credits
SFDN191	Time	3 credits
2DPM260	Beginning Etching	3 credits
2DPM265	Sophomore Printmaking	3 credits
2DPM266	Sophomore Printmaking	3 credits
2DPM270	Beginning Lithography	3 credits
2DPM280/281	Beginning Silkscreen *or* Contemporary Printmaking	3 credits
2DPM305	Junior Printmaking Major	6 credits
2DPM306	Junior Printmaking Major	6 credits
2DPM367/2DPA335	Drawing to Print *or* Drawing for Painting Majors	3 credits
2DPM405	Senior Printmaking Major	6 credits
2DPM406	Senior Printmaking Major	6 credits
	total credits in major Art/Design studies	***57 credits***
Supportive Art/Design Studies		
varies	Art/Design electives	21 credits
	Total credits in studio and related areas:	***7 credits***
ART/ DESIGN HISTORY and THEORY		
HART100	Introduction to Western Art	3 credits
varies	Art History electives	9 credits
	Total credits in Art/Design history	***12 credits***
GENERAL STUDIES		
FRSM100	Freshman Seminar	3 credits
LALW100	Thinking, Making, Writing	3 credits
LALW200	Literary Traditions	3 credits
varies	LibArt, Math/Sci, or SocSci, A.H. Electives	21 credits
	Total credits in General Studies	***30 credits***

Curricular Table

Program Title:	*BFA Fine Arts 3D - Ceramics*
Number of years to complete the program:	*4*
Program submitted for:	*Final Approval for Listing*
Current semester's enrollment:	*28*
Program director:	*Matthew Hincman*

Studio + related areas	Art/design history + theory	General Studies	Open Electives	Total number of units
78 credits	12 credits	30 credits	0	120 credits
65%	10%	25%	n/a	100%

Course number	*course title*	*credit*
STUDIO AND RELATED AREAS		
Major Art/Design Studies		
SFDN181	Studio for Drawing	3 credits
SFDN182	Visual Language	3 credits
SFDN183	Form Study	3 credits
SFDN185	Drawing Projects	3 credits
SFDN191	Time	3 credits
3DTD201	Projects in Wood	3 credits
3DCR300	3D Seminar: Ceramics	3 credits
3DCR301	3D Seminar: Ceramics	3 credits
3DCR350	Adv. Studio: Ceramics	3 credits
3DCR351	Adv. Studio: Ceramics	3 credits
3DTD400	FA3D Senior Seminar	3 credits
3DCR401	3D Seminar: Ceramics	3 credits
3DCR450	Adv. Studio: Ceramics	3 credits
3DCR451	Adv. Studio: Ceramics	3 credits
	total credits in major Art/Design studies	***42 credits***
Supportive Art/Design Studies		
varies	3D elective	3 credits
varies	200 level ceramics electives	6 credits
varies	Art/Design electives	27 credits
	Total credits in studio and related areas:	***78 credits***
ART/ DESIGN HISTORY and THEORY		
HART100	Introduction to Western Art	3 credits
varies	Art History electives	9 credits
	Total credits in Art/Design history	***12 credits***
GENERAL STUDIES		
FRSM100	Freshman Seminar	3 credits
LALW100	Thinking, Making, Writing	3 credits
LALW200	Literary Traditions	3 credits
varies	LibArt, Math/Sci, or SocSci, A.H. Electives	21 credits
	Total credits in General Studies	***30 credits***

Curricular Table

Program Title:	*BFA Fine Arts 3D - Fibers*
Number of years to complete the program:	*4*
Program submitted for:	*Final Approval for Listing*
Current semester's enrollment:	*37*
Program director:	*Matthew Hincman*

Studio + related areas	Art/design history + theory	General Studies	Open Electives	Total number of units
78 credits	12 credits	30 credits	0	120 credits
65%	10%	25%	n/a	100%

Course number	*course title*	*credit*
STUDIO AND RELATED AREAS		
Major Art/Design Studies		
SFDN181	Studio for Drawing	3 credits
SFDN182	Visual Language	3 credits
SFDN183	Form Study	3 credits
SFDN185	Drawing Projects	3 credits
SFDN191	Time	3 credits
3DTD201	Projects in Wood	3 credits
3DFB300	3D Seminar: Fibers	3 credits
3DFB301	3D Seminar: Fibers	3 credits
3DFB350	Adv. Studio: Fibers	3 credits
3DFB351	Adv. Studio: Fibers	3 credits
3DTD400	FA3D Senior Seminar	3 credits
3DFB401	3D Seminar: Fibers	3 credits
3DFB450	Advanced Fibers Studio	3 credits
3DFB451	Advanced Fibers Studio	3 credits
	total credits in major Art/Design studies	***42 credits***
Supportive Art/Design Studies		
varies	3D elective	3 credits
varies	200 level fibers electives	6 credits
varies	Art/Design electives	27 credits
	Total credits in studio and related areas:	***78 credits***
ART/ DESIGN HISTORY and THEORY		
HART100	Introduction to Western Art	3 credits
varies	Art History electives	9 credits
	Total credits in Art/Design history	***12 credits***
GENERAL STUDIES		
FRSM100	Freshman Seminar	3 credits
LALW100	Thinking, Making, Writing	3 credits
LALW200	Literary Traditions	3 credits
varies	LibArt, Math/Sci, or SocSci, A.H. Electives	21 credits
	Total credits in General Studies	***30 credits***

Curricular Table

Program Title:	*BFA Fine Arts 3D - Glass*
Number of years to complete the program:	*4*
Program submitted for:	*Final Approval for Listing*
Current semester's enrollment:	*20*
Program director:	*Matthew Hincman*

Studio + related areas	Art/design history + theory	General Studies	Open Electives	Total number of units
78 credits	12 credits	30 credits	0	120 credits
65%	10%	25%	n/a	100%

Course number	*course title*	*credit*
STUDIO AND RELATED AREAS		
Major Art/Design Studies		
SFDN181	Studio for Drawing	3 credits
SFDN182	Visual Language	3 credits
SFDN183	Form Study	3 credits
SFDN185	Drawing Projects	3 credits
SFDN191	Time	3 credits
3DTD201	Projects in Wood	3 credits
3DGL231	Glassblowing	3 credits
3DGL232	Cold Glass Techniques	3 credits
3DGL300	3D Seminar: Glass	3 credits
3DGL301	3D Seminar: Glass	3 credits
3DGL350	Adv. Studio: Glass	3 credits
3DGL351	Adv. Studio: Glass	3 credits
3DTD400	FA3D Senior Seminar	3 credits
3DGL401	3D Seminar: Glass	3 credits
3DGL450	Adv. Studio: Glass	3 credits
3DGL451	Adv. Studio: Glass	3 credits
	total credits in major Art/Design studies	***48 credits***
Supportive Art/Design Studies		
varies	3D elective	3 credits
varies	Art/Design electives	27 credits
	Total credits in studio and related areas:	***78 credits***
ART/ DESIGN HISTORY and THEORY		
HART100	Introduction to Western Art	3 credits
varies	Art History electives	9 credits
	Total credits in Art/Design history	***12 credits***
GENERAL STUDIES		
FRSM100	Freshman Seminar	3 credits
LALW100	Thinking, Making, Writing	3 credits
LALW200	Literary Traditions	3 credits
varies	LibArt, Math/Sci, or SocSci, A.H. Electives	21 credits
	Total credits in General Studies	***30 credits***

Curricular Table

Program Title:	*BFA Fine Arts 3D – Jewelry & Metalsmithing*
Number of years to complete the program:	*4*
Program submitted for:	*Final Approval for Listing*
Current semester's enrollment:	*27*
Program director:	*Matthew Hincman*

Studio + related areas	Art/design history + theory	General Studies	Open Electives	Total number of units
78 credits	12 credits	30 credits	0	120 credits
65%	10%	25%	n/a	100%

Course number	*course title*	*credit*
STUDIO AND RELATED AREAS		
Major Art/Design Studies		
SFDN181	Studio for Drawing	3 credits
SFDN182	Visual Language	3 credits
SFDN183	Form Study	3 credits
SFDN185	Drawing Projects	3 credits
SFDN191	Time	3 credits
3DTD201	Projects in Wood	3 credits
3DML210	Beginning Metals	3 credits
3DML220	Intermediate Metals	3 credits
3DML300	3D Seminar: Metals	3 credits
3DML301	3D Seminar: Metals	3 credits
3DML350	Adv. Studio: Metals	3 credits
3DML351	Adv. Studio: Metals	3 credits
3DTD400	FA3D Senior Seminar	3 credits
3DML401	3D Seminar: Metals	3 credits
3DML450	Adv. Studio: Metals	3 credits
3DML451	Adv. Studio: Metals	3 credits
	total credits in major Art/Design studies	***48 credits***
Supportive Art/Design Studies		
varies	3D elective	3 credits
varies	Art/Design electives	27 credits
	Total credits in studio and related areas:	***78 credits***
ART/ DESIGN HISTORY and THEORY		
HART100	Introduction to Western Art	3 credits
varies	Art History electives	9 credits
	Total credits in Art/Design history	***12 credits***
GENERAL STUDIES		
FRSM100	Freshman Seminar	3 credits
LALW100	Thinking, Making, Writing	3 credits
LALW200	Literary Traditions	3 credits
varies	LibArt, Math/Sci, or SocSci, A.H. Electives	21 credits
	Total credits in General Studies	***30 credits***

Curricular Table

Program Title:	*BFA Fine Arts 3D – Sculpture*
Number of years to complete the program:	*4*
Program submitted for:	*Final Approval for Listing*
Current semester's enrollment:	*60*
Program director:	*Matthew Hincman*

Studio + related areas	Art/design history + theory	General Studies	Electives	Total number of units
78 credits	12 credits	30 credits	0	120 credits
65%	10%	25%	n/a	100%

Course number	*course title*	*credit*
STUDIO AND RELATED AREAS		
Major Art/Design Studies		
SFDN181	Studio for Drawing	3 credits
SFDN182	Visual Language	3 credits
SFDN183	Form Study	3 credits
SFDN185	Drawing Projects	3 credits
SFDN191	Time	3 credits
3DTD201	Projects in Wood	3 credits
3DSC300	3D Seminar: Sculpture	3 credits
3DSC301	3D Seminar: Sculpture	3 credits
3DSC350	Adv. Studio: Sculpture	3 credits
3DSC351	Adv. Studio: Sculpture	3 credits
3DTD400	FA3D Senior Seminar	3 credits
3DSC401	3D Seminar: Sculpture	3 credits
3DSC450	Adv. Studio: Sculpture	3 credits
3DSC451	Adv. Studio: Sculpture	3 credits
	total credits in major Art/Design studies	***48 credits***
Supportive Art/Design Studies		
varies	3D elective	3 credits
varies	200 level sculpture electives	6 credits
varies	Art/Design electives	27 credits
	Total credits in studio and related areas:	***78 credits***
ART/ DESIGN HISTORY and THEORY		
HART100	Introduction to Western Art	3 credits
varies	Art History electives	9 credits
	Total credits in Art/Design history	***12 credits***
GENERAL STUDIES		
FRSM100	Freshman Seminar	3 credits
LALW100	Thinking, Making, Writing	3 credits
LALW200	Literary Traditions	3 credits
varies	Liberal Arts, Math/Science, or Social Science Electives	21 credits
	Total credits in General Studies	***30 credits***

Sample Curricular Table

Program Title:	*Fashion Design*
Number of years to complete the program:	*4*
Program submitted for:	*Final Approval for Listing*
Current semester's enrollment:	*89*
Program director:	*Sondra Grace*

Studio + related areas	Art/design history + theory	General Studies	Open Electives	Total number of units
78 credits	12 credits	30 credits	0	120 credits
65%	10%	25%	n/a	100%

Course number	*course title*	*credit*
STUDIO AND RELATED AREAS		
Major Art/Design Studies		
SFDN181	Studio for Drawing	3 credits
SFDN182	Visual Language	3 credits
SFDN183	Form Study	3 credits
SFDN185	Drawing Projects	3 credits
SFDN191	Time	3 credits
EDFD216	Digital Tools for Textiles	3 credits
EDFD220	Fashion Illustration I	3 credits
EDFD221	Fashion Illustration II	3 credits
EDFD255	Creative Fashion Design I	3 credits
EDFD256	Pattern Drafting and Construction I	3 credits
EDFD257	Pattern Drafting and Construction II	3 credits
EDFD306	Product Development	3 credits
EDFD353	Pattern Drafting and Construction III	3 credits
EDFD354	Creative Fashion Design II	3 credits
EDFD355	Creative Fashion Design III	3 credits
EDFD359	Tailoring	3 credits
EDFD450	Degree Project I	3 credits
EDFD451	Degree Project II	3 credits
EDFD455	Creative Fashion Design IV	3 credits
	total credits in major Art/Design studies	***57 credits***
Supportive Art/Design Studies		
varies	Art/Design electives	21 credits
	Total credits in studio and related areas:	***78 credits***
ART/ DESIGN HISTORY and THEORY		
HART100	Introduction to Western Art	3 credits
varies	Art History electives	9 credits
	Total credits in Art/Design history	***12 credits***
GENERAL STUDIES		
FRSM100	Freshman Seminar	3 credits
LALW100	Thinking, Making, Writing	3 credits
LALW200	Literary Traditions	3 credits
varies	LibArt, Math/Sci, or SocSci, A.H. Electives	21 credits
	Total credits in General Studies	***30 credits***

Curricular Table

Program Title:	*BFA Film/Video*
Number of years to complete the program:	*4*
Program submitted for:	*Final Approval for Listing*
Current semester's enrollment:	*5*
Program director:	*Soon-Mi Yoo*

Studio + related areas	Art/design history + theory	General Studies	Open Electives	Total number of units
78 credits	12 credits	30 credits	0	120 credits
65%	10%	25%	n/a	100%

Course number	*course title*	*credit*
STUDIO AND RELATED AREAS		
Major Art/Design Studies		
SFDN181	Studio for Drawing	3 credits
SFDN182	Visual Language	3 credits
SFDN183	Form Study	3 credits
SFDN185	Drawing Projects	3 credits
SFDN191	Time	3 credits
MPFV210	Film I	3 credits
MPFV211	Film II	3 credits
MPFV220	Video I	3 credits
MPFV221	Video II	3 credits
MPFV245	Sound I	3 credits
MPFV312	Junior Major Production	3 credits
MPFV322	Junior Major Viewing I	3 credits
MPFV325	Junior Major Viewing II	3 credits
MPFV321/323	Experiments in Film Narrative *or* Short and Fast: From Idea to Critique	3 credits
MPFV402	Contemporary Issues in Film/Video I	3 credits
MPFV403	Contemporary Issues in Film/Video II	3 credits
MPFV410	Senior Thesis Studio I	3 credits
MPFV411	Senior Thesis Studio II	3 credits
	total credits in major Art/Design studies	***54 credits***
Supportive Art/Design Studies		
varies	Art/Design electives	24 credits
	Total credits in studio and related areas:	***78 credits***
ART/ DESIGN HISTORY and THEORY		
HART100	Introduction to Western Art	3 credits
varies	Art History electives	9 credits
	Total credits in Art/Design history	***12 credits***
GENERAL STUDIES		
FRSM100	Freshman Seminar	3 credits
LALW100	Thinking, Making, Writing	3 credits
LALW200	Literary Traditions	3 credits
varies	LibArt, Math/Sci, or SocSci, A.H. Electives	21 credits
	Total credits in General Studies	***30 credits***

Curricular Table

Program Title:	*BFA Graphic Design*
Number of years to complete the program:	*4*
Program submitted for:	*Final Approval for Listing*
Current semester's enrollment:	*144*
Program director:	*Joseph Quackenbush*

Studio + related areas	Art/design history + theory	General Studies	Electives	Total number of units
78 credits	12 credits	30 credits	0	120 credits
65%	10%	25%	n/a	100%

Course number	*course title*	*credit*
STUDIO AND RELATED AREAS		
Major Art/Design Studies		
SFDN181	Studio for Drawing	3 credits
SFDN182	Visual Language	3 credits
SFDN183	Form Study	3 credits
SFDN185	Drawing Projects	3 credits
SFDN191	Time	3 credits
CDGD206	Sophomore Graphic Design Studio	6 credits
CDGD210	Typography I	3 credits
CDGD220	Graphic Design I	3 credits
CDGD230	Typography II	6 credits
CDGD340	Graphic Design II: Making Meaning	3 credits
CDGD342	Information Architecture I	3 credits
CDGD341	Typography III	3 credits
CDGD322	Information Architecture II	3 credits
CDGD402	Design Research	3 credits
CDGD411	Graphic Design IV	3 credits
CDGD420	Graphic Design Portfolio	3 credits
CDGD430	Senior Degree Project	3 credits
	total credits in major Art/Design studies	***57 credits***
Supportive Art/Design Studies		
varies	Art/Design electives	21 credits
	Total credits in studio and related areas:	***78 credits***
ART/ DESIGN HISTORY and THEORY		
HART100	Introduction to Western Art	3 credits
varies	Art History electives	9 credits
	Total credits in Art/Design history	***12 credits***
GENERAL STUDIES		
FRSM100	Freshman Seminar	3 credits
LALW100	Thinking, Making, Writing	3 credits
LALW200	Literary Traditions	3 credits
varies	LibArt, Math/Sci, or SocSci, A.H. Electives	21 credits
	Total credits in General Studies	***30 credits***

Curricular Table

Program Title:	*BFA Industrial Design*
Number of years to complete the program:	*4*
Program submitted for:	*Final Approval for Listing*
Current semester's enrollment:	*80*
Program director:	*Lars Fischer*

Studio + related areas	Art/design history + theory	General Studies	Open Electives	Total number of units
78 credits	12 credits	30 credits	0	120 credits
65%	10%	25%	n/a	100%

Course number	*course title*	*credit*
STUDIO AND RELATED AREAS		
Major Art/Design Studies		
SFDN181	Studio for Drawing	3 credits
SFDN182	Visual Language	3 credits
SFDN183	Form Study	3 credits
SFDN185	Drawing Projects	3 credits
SFDN191	Time	3 credits
EDID205	Drawing for Designers	3 credits
EDID215	Industrial Design Principles	3 credits
EDID216	Introduction to CAD/Solid Modeling	3 credits
EDID225	Industrial Design Form	3 credits
EDID235	Manufacturing Process I	3 credits
EDID245	Human Factors I - Ergonomics	3 credits
EDID315	Industrial Design I	3 credits
EDID325	Manufacturing Process II	3 credits
EDID345	Industrial Design II	3 credits
EDID355	Portfolio and Presentation	3 credits
EDID365	Product Development Lab	3 credits
EDID415	Industrial Design III	3 credits
EDID425	Degree Project I - Research	3 credits
EDID435	Degree Project II - Development	3 credits
	total credits in major Art/Design studies	***57 credits***
Supportive Art/Design Studies		
varies	Art/Design electives	21 credits
	Total credits in studio and related areas:	***78 credits***
ART/ DESIGN HISTORY and THEORY		
HART100	Introduction to Western Art	3 credits
varies	Art History electives	9 credits
	Total credits in Art/Design history	***12 credits***
GENERAL STUDIES		
FRSM100	Freshman Seminar	3 credits
LALW100	Thinking, Making, Writing	3 credits
LALW200	Literary Traditions	3 credits
varies	LibArt, Math/Sci, or SocSci, A.H. Electives	21 credits
	Total credits in General Studies	***30 credits***

Curricular Table

Program Title:	*BFA Illustration*
Number of years to complete the program:	*4*
Program submitted for:	*Final Approval for Listing*
Current semester's enrollment:	*224*
Program director:	*Margot Zurakowska*

Studio + related areas	Art/design history + theory	General Studies	Open Electives	Total number of units
78 credits	12 credits	30 credits	0	120 credits
65%	10 %	25%	n/a	100%

Course number	*course title*	*credit*
STUDIO AND RELATED AREAS		
Major Art/Design Studies		
SFDN181	Studio for Drawing	3 credits
SFDN182	Visual Language	3 credits
SFDN183	Form Study	3 credits
SFDN185	Drawing Projects	3 credits
SFDN191	Time	3 credits
CDIL205	Media Techniques	3 credits
CDIL208	Digital Illustration	3 credits
CDIL211	Human Figure in Illustration	3 credits
CDIL214	Drawing: Observation to Concept	3 credits
CDIL215	Sophomore Illustration	3 credits
CDIL216	Color for Illustrators	3 credits
CDIL304	Advanced Drawing Projects	3 credits
CDIL305	Word & Image	3 credits
CDIL326	Junior Illustration	3 credits
CDIL327	Technical Illustration	3 credits
CDIL403	Thesis Project I: Research	3 credits
CDIL404	Thesis Project II: Imagery	3 credits
CDIL419	Senior Illustration	3 credits
CDIL420	Illustration Portfolio	3 credits
	total credits in major Art/Design studies	***57 credits***
Supportive Art/Design Studies		
varies	Studio Electives	21 credits
	Total credits in studio and related areas:	***78 credits***
ART/ DESIGN HISTORY and THEORY		
HART100	Introduction to Western Art	3 credits
varies	Art History electives	9 credits
	Total credits in Art/Design history	***12 credits***
GENERAL STUDIES		
FRSM100	Freshman Seminar	3 credits
LALW100	Thinking, Making, Writing	3 credits
LALW200	Literary Traditions	3 credits
varies	LibArt, Math/Sci, or SocSci, A.H. Electives	21 credits
	Total credits in General Studies	***30 credits***

Curricular Table

Program Title:	*BFA Photography*
Number of years to complete the program:	*4*
Program submitted for:	*Final Approval for Listing*
Current semester's enrollment:	*84*
Program director:	*Barbara Bosworth*

Studio + related areas	Art/design history + theory	General Studies	Open Electives	Total number of units
78 credits	12 credits	30 credits	0	120 credits
65%	10%	25%	n/a	100%

Course number	*course title*	*credit*
STUDIO AND RELATED AREAS		
Major Art/Design Studies		
SFDN181	Studio for Drawing	3 credits
SFDN182	Visual Language	3 credits
SFDN183	Form Study	3 credits
SFDN185	Drawing Projects	3 credits
SFDN191	Time	3 credits
MPPH240	Sophomore Major Studio I	6 credits
MPPH241	Sophomore Major Studio II	6 credits
MPPH360	Major Studio: Digital Photography	6 credits
MPPH361	Junior Projects	3 credits
MPPH450	Visiting Artist Seminar	3 credits
MPPH450	Visiting Artist Seminar	3 credits
MPPH450	Visiting Artist Seminar	3 credits
MPPH460	Senior Projects	3 credits
MPPH461	Senior Thesis	3 credits
	total credits in major Art/Design studies	***51 credits***
Supportive Art/Design Studies		
varies	Art/Design electives	27 credits
	Total credits in studio and related areas:	***78 credits***
ART/ DESIGN HISTORY and THEORY		
HART100	Introduction to Western Art	3 credits
varies	Art History electives	9 credits
	Total credits in Art/Design history	***12 credits***
GENERAL STUDIES		
FRSM100	Freshman Seminar	3 credits
LALW100	Thinking, Making, Writing	3 credits
LALW200	Literary Traditions	3 credits
varies	LibArt, Math/Sci, or SocSci, A.H. Electives	21 credits
	Total credits in General Studies	***30 credits***

Curricular Table

Program Title:	*BFA Studio for Interrelated Media*
Number of years to complete the program:	*4*
Program submitted for:	*Final Approval for Listing*
Current semester's enrollment:	*87*
Program director:	*Nita Sturiale*

Studio + related areas	Art/design history + theory	General Studies	Open Electives	Total number of units
78 credits	12 credits	30 credits	0	120 credits
65%	10	25%	n/a	100%

Course number	*course title*	*credit*
STUDIO AND RELATED AREAS		
Major Art/Design Studies		
SFDN181	Studio for Drawing	3 credits
SFDN182	Visual Language	3 credits
SFDN183	Form Study	3 credits
SFDN185	Drawing Projects	3 credits
SFDN191	Time	3 credits
MPSM 276	Studio for Interrelated Media/Major Studio	3 credits
MPSM 276	Studio for Interrelated Media/Major Studio	3 credits
MPSM376	Studio for Interrelated Media	3 credits
MPSM376	Studio for Interrelated Media	3 credits
MPSM476	Studio for Interrelated Media	3 credits
MPSM476	Studio for Interrelated Media	3 credits
	total credits in major Art/Design studies	***33 credits***
Supportive Art/Design Studies		
varies	Art/Design electives	45 credits
	Total credits in studio and related areas:	***78 credits***
ART/ DESIGN HISTORY and THEORY		
HART100	Introduction to Western Art	3 credits
varies	Art History electives	9 credits
	Total credits in Art/Design history	***18 credits***
GENERAL STUDIES		
FRSM100	Freshman Seminar	3 credits
LALW100	Thinking, Making, Writing	3 credits
LALW200	Literary Traditions	3 credits
varies	LibArt, Math/Sci, or SocSci, A.H. Electives	21 credits
	Total credits in General Studies	***30 credits***

Degree Title: Master of Fine Arts: Design (DMI) ***curricular table***

Program submitted for: Final Approval for Listing
Years to Complete: 2-3 years
Current enrollment: 19
Department Head: Joe Quackenbush

	Major Studio	Other Studies in Art/Design	Academic Studies	Elective	Total
degree credits	48	0	0	12	60
% of degree	80%	0%	0%	20%	

	course #	*code*	*course title*		*credits*
Major Studio					
	DSGN 601	required	Design Studio 1		6
	DSGN 602	required	Design Studio 2		6
	DSGN xxx	elective	Design Elective		3
	DSGN xxx	elective	Design Elective		3
	DSGN xxx	elective	Design Elective		3
	DSGN xxx	elective	Design Elective		3
Design Seminar					
	DSGN 611	required	Design Seminar 1		3
	DSGN 612	required	Design Seminar 2		3
Thesis Project					
	DSGN 603	required	Thesis Project 1		6
	DSGN 604	required	Thesis Project 2		6
Thesis Seminar					
	DSGN 613	required	Thesis Seminar 1		3
	DSGN 614	required	Thesis Seminar 2		3
*Electives**					
		elective	open elective		12
				total	**60**

** elective courses may be taken in Liberal Arts, Art History, Art Education, or Studio*

Degree Title: Master of Fine Arts: 2D ***curricular table***

Program submitted for: Final Approval for Listing
Years to Complete: 2 years
Current enrollment: 11
Department Head: Fred Liang

	Major Studio	Other Studies in Art/Design	Academic Studies	Elective	Total
degree credits	33	9	9	9	60
% of degree	55%	15%	15%	15%	

course #	*code*	*course title*	*credits*
Major Studio			
FA2D 501	*required*	Major Studio - 2D	6
FA2D 502	*required*	Major Studio - 2D	6
FA2D 503	*required*	Major Studio - 2D	6
FA2D 504	*required*	Major Studio - 2D	9
FA2D xxx	*elective*	2D elective	3
FA2D xxx	*elective*	2D elective	3
Other Studies in Art/Design			
GRAD 501	*required*	Graduate Seminar	3
GRAD 502	*required*	Graduate Seminar	3
	elective	studio elective	3
Academic Studies			
HART 585	*required*	Graduate Contemporary Art	3
	elective	Liberal Art or Art History elective	3
	elective	Liberal Art or Art History elective	3
*Electives**			
	elective	open elective	9
		total	**60**

** elective courses may be taken in Liberal Arts, Art History, Art Education, or Studio*

Degree Title: Master of Fine Arts: 3D (Fibers, General, Metals) ***curricular table***

Program submitted for: Final Approval for Listing
Years to Complete: 2 years
Current enrollment: 10
Department Head: Matthew Hincemen

	Major Studio	Other Studies in Art/Design	Academic Studies	Elective	Total
degree credits	33	9	9	9	60
% of degree	55%	15%	15%	15%	

course #	*code*	*course title*	*credits*
Major Studio			
FA3D 501	*required*	Major Studio - 2D	6
FA3D 502	*required*	Major Studio - 2D	6
FA3D 503	*required*	Major Studio - 2D	6
FA3D 504	*required*	Major Studio - 2D	9
FA3D xxx	*elective*	2D elective	3
FA3D xxx	*elective*	2D elective	3
Other Studies in Art/Design			
GRAD 501	*required*	Graduate Seminar	3
GRAD 502	*required*	Graduate Seminar	3
	elective	studio elective	3
Academic Studies			
HART 585	*required*	Graduate Contemporary Art	3
	elective	Liberal Art or Art History elective	3
	elective	Liberal Art or Art History elective	3
*Electives**			
	elective	open elective	9
		total	**60**

** elective courses may be taken in Liberal Arts, Art History, Art Education, or Studio*

Degree Title: Master of Fine Arts: Film/Video ***curricular table***

Program submitted for: Final Approval for Listing
Years to Complete: 2-3 years
Current enrollment: 8
Department Head: Soon-Mi Yoo

	Major Studio	Other Studies in Art/Design	Academic Studies	Elective	Total
degree credits	33	9	9	9	60
% of degree	55%	15%	15%	15%	

course #	*code*	*course title*	*credits*
Major Studio			
MPFV 501	*required*	Major Studio - Film/Video	6
MPFV 502	*required*	Major Studio - Film/Video	6
MPFV 503	*required*	Major Studio - Film/Video	6
MPFV 504	*required*	Major Studio - Film/Video	9
MPFV xxx	*elective*	Film/Video elective	3
MPFV xxx	*elective*	Film/Video elective	3
Other Studies in Art/Design			
GRAD 501	*required*	Graduate Seminar	3
GRAD 502	*required*	Graduate Seminar	3
	elective	studio elective	3
Academic Studies			
HART 585	*required*	Graduate Contemporary Art	3
	elective	Liberal Art or Art History elective	3
	elective	Liberal Art or Art History elective	3
*Electives**			
	elective	open elective	9
		total	**60**

** elective courses may be taken in Liberal Arts, Art History, Art Education, or Studio*

Degree Title: Master of Fine Arts: Low Residency Boston ***curricular table***

Program submitted for: Final Approval for Listing
Years to Complete: 2.5 years
Current enrollment: 19
Department Head: Paul Paturzo

	Studio or Related Areas	Other Studies in Art/Design	Elective	Total
degree credits	42	9	9	60
% of degree	70%	15%	15%	100%

course #	*code*	*course title*	*credits*
Studio or Related Areas			
GRAD 510	*required*	Major Studio 1	3
GRAD 511	*required*	Major Studio 2	3
GRAD 512	*required*	Major Studio 3	3
GRAD 513	*required*	Graduate Seminar 1	2
GRAD 514	*required*	Graduate Seminar 2	2
GRAD 515	*required*	Graduate Seminar 3	2
GRAD 517	*required*	Mentor Independent Study 1	5
GRAD 518	*required*	Mentor Independent Study 2	5
GRAD 519	*required*	Mentor Independent Study 3	5
GRAD 520	*required*	Mentor Independent Study 4	6
GRAD 521	*required*	Mid-term Review 1	1
GRAD 522	*required*	Mid-term Review 2	1
HART 683	*required*	Benchmark (online)	3
GRAD 523	*required*	Thesis Defense	1
Other Studies in Art/Design			
HART 681	*required*	Art After Modernism (online)	3
HART 682	*required*	Artist's Writing (online)	3
HART 685	*required*	Topics in Contemporary Art (online)	3
Electives			
	electives	open elective*	9

* electives can be taken in Art Education or Studio

Degree Title: Master of Arts in Art Education (MAAE) ***curricular table***

Program submitted for: Plan Approval
Years to Complete: 1 Year + 1 Summer
Projected enrollment: 12
Department Head: Laura Reeder

	Major Coursework	Studies in Art/Design	Academic Studies	Elective	Total
degree credits	24	3	0	3	30
% of degree	80%	10%	0%	10%	

course #	*code*	*course title*	*credits*
Major Coursework			
AETE648	*required*	Teaching in New Media	3
AETE646	*required*	Student Teaching Practicum	6
AETE6xx	*required*	Artist Teacher Studio	3
AETE644	*required*	Concepts & Processes	3
AETE604	*required*	Problems in Aesthetics	3
AETE645	*required*	Designing Curriculum	3
AETE6xx	*required*	Social and Cultural Contexts for ArtEd	3
Studies in Art/Design			
AETE647	*required*	Studio Investigations I	3
Electives			
varies	*open*	Open elective	3
		total	**30**

Degree Title: Master of Arts in Teaching (MAT) ***curricular table***

Program submitted for: Plan Approval
Years to Complete: 1 Year + 1 Summer
Projected enrollment: 12
Department Head: Laura Reeder

	Major Coursework	Studies in Art/Design	Academic Studies	Elective	Total
degree credits	30	3	0	3	36
% of degree	100%	10%	0%	10%	

course #	*code*	*course title*	*credits*
Major Coursework			
AETE500	*required*	Seminar III: Issues and the Individual Learner	3
AETE501	*required*	Art and Human Development	3
AETE507	*required*	Saturday Studios: Prepracticum I	3
AETE550	*required*	Saturday Studios: Prepracticum II	3
AETE648	*required*	Teaching in New Media	3
AETE646	*required*	Student Teaching Practicum	6
AETE644	*required*	Concepts & Processes	3
AETE604	*required*	Problems in Aesthetics	3
AETE645	*required*	Designing Curriculum	3
Studies in Art/Design			
AETE647	*required*	Studio Investigations I	3
Electives			
varies	*open*	Open elective	3
		total	**36**

Degree Title: Master of Design in Innovation ***curricular table***

Program submitted for: Renewal of Plan Approval
Years to Complete: 2 years
Current enrollment: 7
Department Head: James Read

	Major Studio	Other Studies in Art/Design	Academic Studies	Elective	Total
degree credits	39	9	3	9	60
% of degree	65%	15%	5%	15%	

course #	*code*	*course title*	*credits*
Major Studio			
EDID 601	*required*	Experience Design Lab II	3
EDID 602	*required*	Storytelling Studio	3
EDID 603	*required*	Innovation Design Lab I	3
EDID 605	*required*	Off-Site Retreat	1
EDID 611	*required*	Experience Design Lab II	3
EDID 612	*required*	Integration Lab A	3
EDID 721	*required*	Market Insight Lab 1	3
EDID 722	*required*	Integration Lab B	3
EDID 723	*required*	Thesis Project I	3
EDID 724	*required*	Business plan "Sustainability"	3
EDID 725	*required*	Off-Site Retreat	1
EDID 731	*required*	Leadership Design Lab	3
EDID 732	*required*	Integration Lab C	3
EDID 733	*required*	Thesis Project II	3
EDID 735	*required*	Thesis Defense	1
Other Studies in Art/Design			
EDID 604	*required*	Managerial Accounting for Designers	3
EDID 613	*required*	Business Models and Stakeholders	3
EDID 614	*required*	Marketing and Brand Development	3
Electives			
	elective	elective	3
	elective	elective	3
	elective	elective	3
Academic Studies			
EDID 734	*required*	Organizational Behavior	3
		total	**60**

Degree Title: Master of Education in Art Education, Low Residency (MEd-AE) ***curricular table***

Program submitted for: Plan Approval
Years to Complete: 1 Year + 2 Summers
Projected enrollment: 8
Department Head: Laura Reeder

	Major Coursework	Studies in Art/Design	Academic Studies	Elective	Total
degree credits	21	9	0	0	30
% of degree	70%	30%	0%	0%	

course #	*code*	*course title*	*credits*
Major Coursework			
AETE6xx	*required*	Foundations & Research in Artist/Teacher Contexts	6
AETE6xx	*required*	Research Investigations I	3
AETE604	*required*	Problems in Aesthetics	3
AETE6xx	*required*	Research Investigations II	3
AETE6xx	*required*	Social and Cultural Contexts for ArtEd	3
AETE6xx	*required*	Final Projects in Research and Contexts	3
Studies in Art/Design			
AETE647	*required*	Studio Investigations I	3
AETE6xx	*required*	Studio Investigations II	6
		total	**30**

Degree Title: Master of Fine Arts: Photography ***curricular table***

Program submitted for: Final Approval for Listing
Years to Complete: 2 years
Current enrollment: 14
Department Head: Barbara Bosworth

	Major Studio	Other Studies in Art/Design	Academic Studies	Elective	Total
degree credits	33	9	9	9	60
% of degree	55%	15%	15%	15%	

course #	*code*	*course title*	*credits*
Major Studio			
MPPH 501	*required*	Major Studio - Photography	6
MPPH 502	*required*	Major Studio - Photography	6
MPPH 503	*required*	Major Studio - Photography	6
MPPH 504	*required*	Major Studio - Photography	9
MPPH xxx	*elective*	photo elective	3
MPPH xxx	*elective*	photo elective	3
Other Studies in Art/Design			
GRAD 501	*required*	Graduate Seminar	3
GRAD 502	*required*	Graduate Seminar	3
	elective	studio elective	3
Academic Studies			
HART 585	*required*	Graduate Contemporary Art	3
	elective	Liberal Art or Art History elective	3
	elective	Liberal Art or Art History elective	3
*Electives**			
	elective	open elective	9
		total	**60**

** elective courses may be taken in Liberal Arts, Art History, Art Education, or Studio*

Degree Title: Master of Fine Arts: Studio for Interrelated Media ***curricular table***

Program submitted for: Final Approval for Listing
Years to Complete: 2 years
Current enrollment: 0
Department Head: Nita Sturiale

	Major Studio	Other Studies in Art/Design	Academic Studies	Elective	Total
degree credits	33	9	9	9	60
% of degree	55%	15%	15%	15%	

course #	*code*	*course title*	*credits*
Major Studio			
MPSM 501	*required*	Major Studio - SIM	6
MPSM 502	*required*	Major Studio - SIM	6
MPSM 503	*required*	Major Studio - SIM	6
MPSM 504	*required*	Major Studio - SIM	9
MPSM xxx	*elective*	SIM elective	3
MPSM xxx	*elective*	SIM elective	3
Other Studies in Art/Design			
GRAD 501	*required*	Graduate Seminar	3
GRAD 502	*required*	Graduate Seminar	3
	elective	studio elective	3
Academic Studies			
HART 585	*required*	Graduate Contemporary Art	3
	elective	Liberal Art or Art History elective	3
	elective	Liberal Art or Art History elective	3
*Electives**			
	elective	open elective	9
		total	**60**

** elective courses may be taken in Liberal Arts, Art History, Art Education, or Studio*

Curricular Table

Program Title:	Fashion Design Certificate
Number of years to complete the program:	3 years
Program submitted for:	Final Approval for Listing
Current semester's enrollment:	*36*
Program director:	Sondra Grace

Studio + related areas	Art/design history + theory	General Studies	Electives	Total number of units
17 credits	3 credits	0 credits	9 credits	29 credits
59%	10%		31%	100%

Course number	*course title*	*credit*
STUDIO AND RELATED AREAS		
Major Art/Design Studies		
EDFD264	Introduction to Pattern Drafting	3 credits
EDFD263	Introduction to Creative Fashion	3 credits
EDFD232	Fashion Illustration	3 credits
EDFD317	Tailoring	3 credits
EDFD318	Couture Design	3 credits
EDFD319	Final Portfolio	2 credits
	total credits in certificate Art/Design studies	***17 credits***
ART/DESIGN HISTORY and THEORY		
EDFD269	Fashion and Art in the 20th Century	3 credits
ELECTIVES		
Varies	Fashion Design studio	9 credits
	Total elective credits	***9 credits***
	Total credits	***29 credits***

Curricular Table

Program Title:	Furniture Design Certificate
Number of years to complete the program:	3 years
Program submitted for:	Final Approval for Listing
Current semester's enrollment:	*3*
Program director:	Anne Marie Stein

Studio + related areas	Art/design history + theory	General Studies	Electives	Total number of units
20 credits	3 credits	0 credits	6 credits	29 credits
69%	10%		21%	100%

Course number	*course title*	*credit*
STUDIO AND RELATED AREAS		
Major Art/Design Studies		
EDID 200	From Concept to Object: Processes for Furniture Design	3 credits
3DTD 210	Advanced Techniques for Furniture Making	3 credits
3DTD 330	The Art of Furniture Design I	3 credits
3DTD 340	The Art of Furniture Design II	3 credits
3DTD 440	Intermediate Furniture Design: Pre-Capstone Studio	3 credits
3DTD 441	Furniture Design Capstone	3 credits
EDID 230	Professional Practice for Furniture Design	2 credits
	total credits in certificate Art/Design studies	***20 credits***
ART/DESIGN HISTORY and THEORY		
EDID 317	Survey of the Development of Modern Furniture	3 credits
	total credits in Art/Design History and Theory	***3 credits***
ELECTIVES		
varies	Studio	6 credits
	Total elective credits	***6 credits***
	Total credits in studio and related areas:	***29 credits***

Curricular Table

Program Title:	Graphic Design Certificate
Number of years to complete the program:	3 years
Program submitted for:	Final Approval for Listing
Current semester's enrollment:	*36*
Program director:	Alisa Aronson

Studio + related areas	Art/design history + theory	General Studies	Electives	Total number of units
35 credits	0 credits	0 credits	3 credits	38 credits
92%	10%		8%	100%

Course number	*course title*	*credit*
STUDIO AND RELATED AREAS		
Major Art/Design Studies		
CDGD203	Foundations of Graphic Design	3 credits
CDGD201	Typography	3 credits
CDGD218	Graphic Design I	3 credits
CDGD202	Intermediate Typography	3 credits
CDGD310	Graphic Design II	3 credits
CDGD330	Interaction Design	3 credits
CDGD371	Intermediate Portfolio	4 credits
CDGD328	Print Production	1.5 credits
CDGD207	Interactive Development	1.5 credits
CDGD311	Graphic Design III	3 credits
CDGD337	Advanced Interactive Projects	3 credits
CDGD471	Final Portfolio	4 credits
	total credits in certificate Art/Design studies	***35 credits***
ELECTIVES		
varies	Advanced Design Elective	3 credits
	Total elective credits	***3 credits***
	Total credits in studio and related areas:	***38 credits***

Curricular Table

Program Title:	Industrial Design Certificate
Number of years to complete the program:	3 years
Program submitted for:	Final Approval for Listing
Current semester's enrollment:	*8*
Program director:	Lars Fischer

Studio + related areas	Art/design history + theory	General Studies	Electives	Total number of units
42 credits	3 credits	0 credits	6 credits	51 credits
82%	6%		12%	100%

Course number	*course title*	*credit*
STUDIO AND RELATED AREAS		
Major Art/Design Studies		
EDID205	Drawing for Designers	3 credits
EDID215	Industrial Design Principles	3 credits
EDID225	Industrial Design Form	3 credits
EDID235	Manufacturing Process I	3 credits
EDID245	Human Factors -- Ergonomics	3 credits
EDID315	Industrial design I	3 credits
EDID325	Manufacturing Process II	3 credits
EDID335	CAID Surface Modeling	3 credits
EDID345	Industrial Design II	3 credits
EDID355	Portfolio and Presentation	3 credits
EDID365	Product Development Lab	3 credits
EDID415	Industrial Design III	3 credits
EDID425	Degree Project I – Research	3 credits
EDID435	Degree Project II/Development	3 credits
	Total credits in certificate Art/Design studies	***42 credits***
ART/DESIGN HISTORY and THEORY		
Varies	History of art	3 credits
	Total credits in Art/Design history	***3 credits***
ELECTIVES		
Varies	Studio	6 credits
	Total elective credits	***6 credits***
	Total Credits	***51 credits***

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Animation

Degrees/programs offered: Bachelor of Fine Arts in Animation

Description

Through their exposure to a variety of techniques and viewpoints, students gain the ability to work creatively beyond the conventions of mainstream animation.

The animation program exposes students to a wide range of experimental and conventional techniques through screening, demonstration and practice. These include documentary animation, narrative animation, character animation, stop motion animation, experimental video and animation, digitally generated animation (2D and 3D), and other emerging technologies.

Regardless of their preferred technique, students learn to adopt strong problem-solving strategies. To encourage risk-taking, we put our students in positions where they can fail creatively without consequence and are actually encouraged to do so.

Recognizing the collaborative nature of the medium, the program encourages collegiality and the development of interpersonal skills. Students learn how to evaluate and critique their own work and the work of others in a constructive manner.

BFA: Animation

Learning goals

1. **Creating:** Students will devise original concepts and solutions in response to assignments.
2. **Time-based sequencing:** Students will manipulate time-based structure towards creative objectives.
3. **Problem solving:** Students will exercise strategies to address core challenges of assignments.
4. **Risk-taking:** Students will show willingness to attempt solutions, without concern for success or failure.
5. **Skill building:** Students will explore and employ skills and materials specific to the discipline.
6. **Technical training:** Students will strengthen technical understanding of all facets of animation.
7. **Researching and observing:** Students will expand their knowledge of anything and everything.

8. **Time management:** Students will set goals, manage workloads, and arrange schedules that optimize work time, both in class and outside of class.
9. **Viewing:** Students will study the work of others in the discipline.
10. **Group critiquing:** Students will demonstrate active & engaged participation in constructive assessment of other artists' work.
11. **Self-assessment:** Students will evaluate their own work through honest & thorough assessment.
12. **Acting professionally:** Students will understand and utilize professional technical standards and practices.
13. **Presenting:** Students will demonstrate effective oral, written, time-based, and exhibition skills.

Appraisal

Strengths

1. The Animation Department uses many ways of assessing how our students are progressing.

- Each student gets a one-and-a-half-hour review every semester typically with one Animation faculty member, one Animation alumni, and two student scribes.
- Most Animation classes devote an average of two hours per week to active critique.
- Faculty members meet with their advisees a minimum of twice per semester.
- Faculty members meet with Animation students in many ad hoc get-togethers.
- Faculty members communicate regularly with one another about students and the general progression of the program.
- In the last four years the department has drafted a robust representative student group to attend regular Animation Departmental faculty and curriculum meetings.
- There are four screenings of student work each year.

2. We also get anecdotal affirmation that our students have the skills to work commercially in animation if they choose that path. Although there is no systematic tracking of our students after graduation, here are some who have come to our attention.

- Tim Prendergast (http://tprendy.com/)
- Kasey Fagerquist (Associate Production Manager at Sony Pictures Animation)
- Mary MaComber (Laika RP Quality Assurance) http://www.laika.com/person.php?id=522
- Kurt Snyder Storyboard Revisionist at Nickelodeon Animation Studio
- Laura Piraino Video Content Specialist at FORGE worldwide
- Adrian Garcia & Kyle Fleischer http://www.hero4hirecreative.com/team
- Julia Glassman Animator/Designer · at Nimblebot
- Alex Butera and Lindsay Small-Butera Co-Creators of Baman Piderman at Mondo Media (And news they just finished animating an episode of Adventure Time)
- Jamie McKiernan Artist at Harmonix

3. The Animation Department travels to the Ottawa International Animation Festival each year. All students at every level are encouraged to make the trip and approximately 70% are able to do so. The Animation Department covers approximately half of the expense for each student.

We did not invite sophomores for a couple of years, due to the complexity of the logistics and because of concerns about the students' abilities to handle the responsibilities associated with international travel of this kind. Through our observations of and conversations with students it became clear that that overall student success in the program had declined with those sophomore groups. We reinstituted the trip for all levels three years ago and realize that the sophomore year is critical for sophomore community-building, maturation, and to experience an immersive environment where students can see how much more there is to the discipline than what they are exposed to on a daily basis. In their junior years, they start to see how their personal goals can be met through animation, and in their senior years they feel a sense of belonging to the larger world animation community.

4. Based on an analysis of student dismissals, leaves, and withdrawals within the Animation Department, mental health is the number-one impediment to student success and retention in our department. This is supported by the 2014 MassArt Healthy Minds Survey that revealed 74% of all MassArt students reported emotional or mental difficulties hurt their academic performance during at least one day over the previous four weeks and 21% had experienced the effects during at least six days over the same period.

One of the first steps taken to improve student success may seem counterintuitive, but it has proven an effective tool. The Animation Department has clarified its probation and dismissal policy, raised the standard at which a student is placed on probation to B- or better in required Animation courses, and has diligently enforced the policy. This has helped identify students who are struggling in their first semester in the major and allowed faculty and university support services to intervene. It also forces probated students to assess whether they will be able to meet the rigors of the discipline before they get into their junior or senior years and the changing of majors becomes significantly problematic.

We are also working with our colleagues in the Academic Resource Center (ARC) to draft Technical Standards for success in the Animation Department in the hopes that students will make well-informed decisions about their abilities relative to the standards before declaring Animation as a major.

5. Animation has also launched a pilot program with the Health and Wellness Center at MassArt during the fall of 2015. All incoming Animation sophomores met in small groups with a mental health counselor, a faculty member, and a representative from the ARC to discuss issues that often arise in sophomore year around emotional health, learning problems, and other issues that impact their success in Animation. Students were encouraged to ask questions and share concerns and were given clear avenues for seeking

assistance. We will track the progress of our students to see what the impact of this program can be.

6. Another pilot program was undertaken in Animation this year in partnership with the Academic Advising staff. The role of teaching assistants was expanded so that teaching assistants, who are primarily seniors, serve as Mentors to incoming Animation sophomores in the fall. Mentors receive training in communication, active listening, crisis management and other important areas. This is especially critical as we embark to the Ottawa International Animation Festival during the second or third week of classes in the fall. In Ottawa, senior Mentors can keep informal contact with their individual sophomore Mentees and also pattern good professional behavior on the trip. This offers many benefits as senior Mentors gain valuable leadership experience and all sophomores have seasoned students to offer guidance and "show them the ropes" of the MassArt Animation culture.

7. There is a good amount of constructive conversation among faculty regarding courses and syllabi. As our program has rapidly grown and now senior faculty members serve to mentor adjunct instructors or temporary full-time faculty on Animation Department pedagogy, practice, and particular course content. An example of the positive outcome of these interactions occurred between two Stop Motion faculty members. One of the faculty members mentioned to the other that he had deviated from the curriculum and had his students animating stuff under the camera while physically wearing blindfolds. The other faculty member noted that a puppet animation assignment required students to personally perform an action on film, shoot more live action footage as they move the puppet through the action in real time, then perform a quick stop motion animation of the puppet completing the same action, and finally animate the puppet through the same action, but using "onion skinning" which allows for a less intuitive, but more methodical approach to animation. Because one of the key skills being developed is "kinetoviscerality" or the use of proprioception in proficient animation practice, it made sense to incorporate a fifth "blindfolded" component to this exercise, which would even more significantly reinforce these concepts and principles.

<u>Concerns</u>

Animation is the fastest growing discipline at MassArt, having doubled from 71 students in 2009 to 139 students today. In a time of otherwise declining enrollments, the school has not been successful in reallocating resources to support the growth and maintain the adequate delivery of academic content in Animation.

1. The budget process functions poorly and to the detriment of the curriculum. For example, as of February 2, 2016, there has been no institutional commitment to funding Stop Motion Two in a new location, although it has already had two class meetings in a state of limbo. These funds were requested as part of the budget process on February 13, 2015. It might still be funded; we just don't know. Planning around this sort of communication is extremely frustrating if not impossible. Similarly, no commitment has been made to support two additional digital shooting stations for our seniors to complete their degree projects this spring. Our senior class has grown over 50% from 24 last year to

37 this year necessitating the need. This last-minute decision-making on budgetary allocation has unfortunately been standard for years.

Furthermore, there is inadequate recognition in the awarded budgets of student per capita growth. The operating budget for Animation increased by of 15% over the last two years. However, its student population increased by over 40% over the same two-year period and more than half of the Animation Department expenses are incurred on a per-student basis. Over the same two-year period, the enrollment in most departments was flat or declined somewhat, and the budgets in those departments easily kept pace. The unfortunate result for Animation students was a significant decline in our ability to provide support services and provide equipment to produce their work.

2. Adequate space for all facets of running a our program are constantly in short supply and usually three to five years too late in being provided. School administrators have referred to the shared Animation faculty and chair's office as a ghetto. It is 421 square feet and used for conferences, advising, screenings, DVD and book library, overflow storage, semester-end reviews, video digitization station, printer, student conferences, private faculty meetings and desks for three. 15 regular and adjunct faculty members shared this fall the office.

According to ARTICLE III - USE OF COLLEGE FACILITIES in the 2014 - 2017 agreement between the Board of Higher Education and the Massachusetts State College Association:

> Each faculty member shall have office space, a desk and chair.... Each unit member shall have access to the use of a closet or its equivalent, space in a file cabinet, and reasonable access to an intra-University telephone...

In fact, it is not unusual to see six faculty members trying to advise and meet with students, eating lunch, doing work all at the same time. This constantly leads to situations where students are being advised about private matters in the presence of others - clear FERPA violations.

3. There have also been dangerous incidents. There are two fully loaded four-drawer filing cabinets in the office perched atop platform dollies each probably weighing 400 pounds. We wheel them into the hallway whenever there is no more standing room in the office. While being rolled, one recently toppled over, missing the department chair's skull by fewer than three inches as it crashed to the ground.

Equipment checkout is in similarly dire straights. We have approximately fifteen rolling shelving units, over six feet tall parked in a closet barely 100 square feet. When faculty or student workers access a piece of equipment for student checkout or class, they roll these carts around, jockeying them until the needed item is front and center. There have been near misses in there of tumbling carts, falling equipment, and gouged ribs and heads.

4. Our department classrooms and labs are spread around four non-contiguous areas of the campus. This makes it difficult to create a community where we can work together and

share experiences. It also means that when prospective students and their families come to the campus to see the facilities and find out about the program, there is not a "place" called "Animation Department" to see. This makes it harder to attract top students to the program.

Furthermore, not all of the classrooms we use are under our control. Unfortunately, it has been difficult to get those spaces to meet the technical standards necessary to critically evaluate digital media created by or shown to students. Our classroom spaces are designed around a multi-modal model including computers for all students, work tables for messy art-making, digital still cameras for shooting animation, chairs and desks for critiquing and note-taking, and screening facilities with HD television and external audio for careful evaluation of work. This format was initially borne out of necessity when there was only one space to call our own, but has grown into an effective way to support our multi-faceted approach to animation practice. When rooms are not under our supervision, not only are our technical requirements not met, we are also asked to please not make a mess! In other words, our students can't use paint or charcoal - key components of our animation practice.

5. Every day, week, month and year the department is in triage mode. There is inadequate support for students, equipment and spaces provided by the single studio manager position allocated to the Animation Department. It is difficult enough to ensure that a class simply runs; fostering measurable progress in the department is next to impossible. Under our studio manager's tenure, enrollment has nearly tripled, while space, equipment and budgets have doubled. The nature of our satellite locations has added a tremendous burden to the studio manager's workload, as it is now necessary to run not just from classroom to classroom, but from building to building, throughout the day. Animation as a medium has become increasingly technical and complex over this period of time as well. We are unable to support PCE offerings in Animation because of the inability to provide studio manager support. The only animation class they offer does not meet guidelines for credit in our department. PCE classes often serve as recruitment points for students into a studio program, but it is not set up to do so for Animation.

For more than fifteen years, before animation was even a department, the department chair and senior faculty incessantly advocated and worked for adequate facilities, equipment, faculty, staff and support. Long-term faculty and staff are demoralized and exhausted by the never-ending battles and the constant departmental state of triage.

We are presently embarking on a search for one-to-four full-time tenure-track faculty members for Fall 2016. While this is both long overdue and welcome, there is significant concern about leadership in the department moving forward. There are currently only two tenured faculty members in the department. At least one and perhaps both of those faculty members will not be teaching six years from now when those new faculty members are still untenured. With the unrelenting advocacy that our department requires, it is felt that an untenured faculty member would be reluctant to shine a light on unmet needs in the department. With the continuing growth and the increasing complexity of the discipline, this looming void in leadership holds the potential for serious setbacks in the Animation Department.

Projection

1. It is expected that the Animation Department will continue to be self-reflective and proactive in meeting the needs of its students. This is an ongoing process and defies specific prediction other than to say it relies on the talent and good will of its faculty and students to progress.

2. The faculty will continue to be responsive to changes in the practice. Knowledge of these changes will be dependent on the infusion of new faculty as well as the continuing practice of its current faculty to shape the discipline and bring that insight to the program.

3. Some specific areas we are exploring right now include ways to incorporate the practice of game design and coding into our curriculum. We would also like our students to have access to Foley facilities in order to properly build aural environments for their films.

4. Another area of growth that reflects the renaissance of stop motion animation will be to bring motion control camera technology to the department. The faculty members have been lobbying administration for several years to make this modest investment to bring the stop motion practice into the twenty-first century where it belongs, and we will continue to do so.

5. We would like to figure out a way to offer an Animation History class, more rigorous than a survey, under the auspices of the History of Art Department. We must work with the History of Art Department who insists on a PhD even at the adjunct level. Since we are not aware of any PhD level programs in Animation History, another solution must be found.

6. We would like to be able to keep in touch with and track the progress of our alumni. This would not only provide us with a valuable assessment tool, but also allow us to leverage our alumni's connections and knowledge in service of our current students and graduates. We must work with Alumni Relations and Institutional Research since there is no convenient way at present to do so, and we would need support in our department to mount such an effort.

7. We would like to design and maintain a website that communicates the strengths of the Animation Department to the outside world. This would be beneficial in attracting top students to the program and a strengthened brand would also be helpful in opening doors for our students and alumni. We need to work with IT and Marketing as there is no convenient way at present to do so, and we would need support in our department to mount such an effort.

8. The arrival of 4K is imminent. We will have to upgrade our facilities soon so student output will remain technically relevant. We will continue to work with Academic Affairs to plan for this eventuality.

9. As mentioned, the administration has to acknowledge that the phenomenal growth in student numbers necessitates proportional investments to maintain the Animation Department's ability to adequately deliver the basic curriculum. We plan to continue to advocate to the administration our following needs:

- Enough multimodal classrooms under Animation Department management to host all of our classes.
- A second full-time Studio Manager or assistant.
- A dedicated Animation Department Administrative Assistant.
- Animation Department budget that reflects per capita student growth every year.
- Consolidated and streamlined budget process that allows for predictability before classes begin.
- Consolidation of Animation Department spaces to create a physically contiguous and unified facility.
- Provision for adequate faculty office space as provided for in the MSCA agreement

10. We are in the midst of a search for as many as four full-time tenure-track faculty in Animation. We hope to be successful in the search and hopeful that whether we find four suitable faculty members or not that the administration will fund those positions or equivalent full-time temporary faculty positions for the foreseeable future.

Architectural Design

Degrees/programs offered: Bachelor of Fine Arts in Architectural Design, Master of Architecture

Description

The Architectural Design Department is comprised of two degree granting tracks: the pre-professional program which culminates in the undergraduate Bachelor of Fine Arts in Architectural Design, and the professional architecture program which culminates in the graduate Master of Architecture (M.Arch.) The M.Arch. program was formally granted an eight-year term of accreditation by NAAB in August 2016. The eight-year duration is the longest possible by NAAB. This is an accomplishment that reflects the standards and commitment of our faculty, staff, administration and students toward bettering the university's curricular offerings in architecture as well as establishing our national reputation for excellence.

Architecture at MassArt is foremost a social art, with a hands on approach to building, and which gains its strength from our institutional and historical context. As a public college of art and design, where an act of legislature created the drawing and instruction curriculum, MassArt provides affordable access to students from diverse backgrounds who seek an education that focuses on learning through making, high professional standards, and the art of great design. This approach to learning is embraced as core tenets in the architecture department with courses that also take full advantage of the wide range of material fabrication shops with students inhabiting studios located across campus to broaden their ability to move their ideas from drawing to reality.

Beginning with a core skill building sophomore year, we link history, drawing, structure, hands on fabrication, and responsibly created design to set all our students on a path to develop three essential attributes: their individuality, a strong ability to collaborate, and a shared sense of values. Each faculty member, who demonstrates an unwavering commitment to combining education and practice, reinforces these values. The curricular building blocks are expressed through the development of studios with topics architects are currently addressing in the profession, and students learn skills that are often applied through collaborations with the community, offering an opportunity to engage with the public.

The focus on making, along with the department's commitment to current challenges in the built environment, aligns with the public mission of our school. Within this context the college has supported the architecture department in its initiatives with the non-profit community in the greater Boston area, and over several years the department has collaborated with community partners on the creation of design options, construction, and development of projects. These partnerships are central to the development of architects who are socially responsible citizens.

The program offers electives that appeal to many different majors outside of architecture, augmenting the college's 3D fine arts offerings, and we have a number of double majors currently studying in the department. Architecture provides students access to superior shop facilities and new shop equipment, such as the laser cutter with current software, 3-D printers, and a range of computer labs. Additional support for students is provided through course assistants and lab/ shop monitors. Close association, shared values and mutual support for project-based learning allow students to evolve strategies that engage a complex set of skilled base content in their projects. The new Design and Media Center houses a new, larger woodshop that includes space for more digitally based equipment, and which in its first semester of operation has been intensely used by the program in a variety of innovative ways.

Learning goals:

1. The institutional community – within the community of MassArt, our students learn to engage with their classmates and faculty in the department as well as those across the school. Students are expected to:

- Participate on committees, in mentoring, and on reviews.
- Work collaboratively across disciplines.
- Engage in the process of making by learning to use the wide variety of fabrication tools available, and exploring through hands-on building and analysis the material implications of design.

2. The architectural community – as prospective architects, our students learn about the history of and current developments within both architectural thought and practice. Students learn to:

- Understand the diverse canons of building design.
- Research precedents and analyze these precedents through ordering systems and diagramming.
- Research and interpret texts in architectural theory and contribute to contemporary architectural discourse through writing.
- Demonstrate the ethics of professional practice.
- Interpret and apply current building codes and regulations.
- Design and incorporate structural systems that reflect a clear understanding of gravitational, seismic and lateral forces.
- Understand building details and make technically precise drawings using digital and analog techniques.

3. The global community – the architect has the unique charge to serve both society and the environment. At MassArt, students learn to:

- Understand social equity broadly, including issues of social justice, accessibility and civic engagement, as it relates to architectural design.

- Demonstrate the ability to work in diverse local community contexts.
- Ground projects in parallel and divergent histories of architecture and the cultural norms of a variety of local and regional settings.
- Understand the relationship of culture, environment and the built world.
- Create sustainable designs that reflect a real understanding of environmental conditions and consequences.

BFA: Architectural Design

Design issues govern architectural practice and a practical application of design tools to solve diverse urban problems, in a world of expanding regulation and rising construction costs. It is essential in a college that prepares students to contribute to the creative economy that our students are provided with skills to participate in the marketplace after graduation. Within the continuum from theory to practice, the program provides a tangible grasp of professional practice, broadly discussed and specifically delivered in the classroom and in the field. Curricular strategies and assignments are designed so that a student may easily understand, communicate and interact with the various professionals encountered the profession and society.

1. Design and research. Beginning with a core skill building sophomore year, we link history, drawing, structure, hands on fabrication, and responsibly created design to set all our students on a path to develop these essential attributes: their individuality, a strong ability to collaborate, and a shared sense of values. Vertically integrated coursework includes design studios, structures, elective courses, and environmental systems, affording undergraduate and graduate populations the chance to work together.

In the Degree Project senior studios the students work on design projects and meet with a real client presenting a program. They develop the program's elements based upon interviews, site observation, neighborhood assessment and beginning design studies. Drawings demonstrate the student's emerging ability to bring project work together, and licensed architects, faculty, and practicing engineers frequently participate as consultants to the students at each critique, reinforcing the application of design elements and building systems as it occurs in the profession.

The application of research questions to design goals is a highlight in this studio sequence. Students develop pilot design studies based upon this work leading to program, design principles and final designs. These also include building codes, zoning regulations, environmental, and climate data.

2. Professional opportunities. Students enrolled in the pre-professional BFA and Master's degree programs are provided with a sound preparation for the transition to internship and future licensure within the context of international, national, and state regulatory environments; an understanding of the role of the registration board for the jurisdiction in which it is located; and prior to the earliest point of eligibility, the information needed to enroll in the Intern Development Program (IDP).

All studios in the UG and Track I pre-professional curriculum creatively engage students in questions of practice. Projects reviews include visiting architects, outside design faculty, and engineers, and in many studio projects students gain exposure to working with clients directly prior to entering their profession.

3. Stewardship of the environment. MassArt is dedicated to designing solutions to one of the defining social, economic and ecological challenges of the 21st century: Climate change. The college's ongoing commitment to sustainability is evident in campus operations, academic programs and student leadership. As sustainability initiatives are rapidly evolving, steady progress in this area must continue in the coming years. MassArt is dedicated to educating the next generation of globally responsible creative thinkers; public service is at the core of our mission.

Required studio courses that focus on these issues include: *EDAD 302 Sustainable Architecture* and *EDAD 720 Integrated Systems* at the graduate level. However, progressively complex elements of sustainable principles through iterative assignments are in every studio to allow students the ability to apply these to their ongoing projects.

The department chair and graduate program head are also members of the Colleges of the Fenway Sustainability Committee. This committee has created initiatives and a series of $500 innovation grants for on-campus student-proposed projects and which have included some from our own department.

4. Community and social responsibility. MassArt is located in an economically and ethnically diverse neighborhood in the City of Boston. The architecture program encourages students to observe and develop an understanding of the needs of Boston's communities and their inhabitants, in order to learn the history of development in the city. Students find ways to apply this information to their projects.

As MassArt is recognized as a positive force within Boston area neighborhoods, projects engage MassArt students to develop an understanding of architecture's role in culture and history as it pertains to environmental practice today.

Community engagement is a core value expressed in the college's current strategic plan developed collaboratively by the entire MassArt community. This commitment is realized in the immediate neighborhood where the college partners with civic organizations, public schools and local businesses. Likewise, MassArt is recognized as an engine in the creative economy throughout the Commonwealth of Massachusetts. We continue to be an important voice in the public discourse connecting the arts, design and education.

Both undergraduate and graduate curricula provide shared opportunities for students to engage in community service and leadership, and these opportunities forge a design philosophy that recognizes the value of an architect in service to a community. In *EDAD 202 Methods and Materials* for example, the central project is a collaborative team design of a temporary community events space or a mobile refugee housing system. For example,

students in a recent studio worked with a population of elders, many with limited physical abilities, to explore how housing and site organization may better respond to these needs through design. The summer graduate studio *EDAD 605 Community Build* engages Master's students as partners with a non-profit or public entity. Faculty and students continue to explore the addition of required and elective courses that focus on project-based learning. These projects engage ethical design thinking, conflicts of goals and the development of shared solutions.

MassArt embraces the responsibility to educate future architects with an emphasis on contemporary challenges and opportunities within the field. Economic, environmental and social constraints are emphasized as the program aims to produce "citizen architects" able to practice in a range of contexts. The program supports design endeavors that rely on factual, real and built projects to prepare future professionals to innovate within complex urban and social environments.

MassArt's exhibitions, lectures and other programs are free and open to the public. (See the program's Tuesday Talks lecture series in Professional Degrees and Curriculum.) The Architecture Department publicizes end-of-semester reviews, degree project and thesis exhibits that are attended by MassArt's peers, local neighborhood residents, interested applicants, potential adjuncts and practitioners. Lecture series and student-organized exhibitions are promoted to a wide audience through multiple venues including the MassArt website, Facebook and Twitter. These program initiatives strengthen the community of MassArt architecture students and demonstrate a commitment by MassArt administration, faculty and students to both public education and public participation.

Appraisal

The college and the department of architecture have many regular self-assessment processes in place. Since the 2005 NASAD/NEASC and 2013 & 2016 NAAB team visits, the program has taken a series of actions to increase the representation of the perspectives of all constituencies and to develop enhanced procedures, rubrics and systems of documentation. The section below outlines the processes for this work.

1. In 2014 the college implemented new academic program review guidelines to provide regular opportunities for a systematic examination of the curriculum, pedagogy and new developments which impact academic programs, departments and divisions. Graduate programs also established program master plans and curricular assessments. The architecture faculty, led by Chair Paul Hajian, Patti Seitz, and Paul Paturzo, worked closely with Art Education Professor Lois Hetland, to develop written assessment vehicles of each course and faculty assessments of students for reviews. These were used throughout each academic year, and faculty members have continued to work with Associate Vice President for Academic Programs Dan Serig to review these assessment vehicles as part of our ongoing work. Architecture course assessment descriptions developed from this work, as well as student work assessments from studio courses, are recorded and kept on file in each course notebook.

2. Faculty and visiting critics for studios, degree projects, and thesis reviews write student project assessments. The course descriptions provided by the department note specific outcomes tied to assignments in each studio. The evaluations, for example focus on areas that address development of design, comprehension, clarity and organization, research, site, structure, and the feasibility and complexity of design proposals – visually, orally and in written form. In each of these assessments the program is working toward meaningful documentation for the students, faculty and critic participants to facilitate understanding of weaknesses and strengths in individual student work. Please note that these assessment forms have developed over time- beginning with general design qualities and evolving into more specific and targeted assessment tools.

3. The department chair and graduate program head meet regularly to review long-range plan educational objectives, curricular evolution, and craft remedies for deficiencies with input from the architecture faculty and student focus groups. This is an inclusive collaborative process with program faculty, staff, and student representatives reviewing current curriculum. Discussion of program goals and their alignment with standards of the college, peer institutions, NASAD/ NEASC review, and NAAB team visits happen at each department meeting. The outcomes of these conversations are shared with students in student-faculty meetings, and recommendations – as they may affect future studio content, space planning, curriculum sequence, studio physical space requirements, or technical support – are voted upon and forwarded to the appropriate committees or provost for consideration. Changes that have fiscal implications are developed in departmental budgets, which are finalized, proposed and collaboratively managed by the department chair and program head.

4. Students meet with faculty about curriculum during monthly faculty meetings, which are open to any student who wishes to attend. Students are critical to our curricular evolution and we have addressed many of their recommendations, particularly this past academic year, on building a greater variety of collaborative experiences. These are now strengthened elements of our program:

- We now have a plan matrix that shows scaffolding and development of sustainable design principles across the program, and have collaborated with the COF (Colleges of the Fenway) on the elements of a new cross-college sustainability minor. This past spring'16, Patricia Seitz, Keith Giampertone and Eliane Buckholtz were part of a new platform for faculty across the campus to deliver specific lectures on sustainability to the whole COF community.
- Assessment vehicles, rubrics and tools that respond to both NASAD/NEASC and NAAB criteria, and the college-wide and program objectives are well developed within the program and utilized each term.
- The Interim Dean and Program Head have been working with the Dean of Continuing Education to leverage our knowledge in design-build initiatives. Civic Engagement is essential to our program, and we are working to expand this across the college. We see our work with the CACP this past year as a first step in this process by identifying and

providing initial groundwork for outreach. We have created internships and assistantships within the CACP for our students to participate in this initiative.

5. Over the past two years, the college developed a robust system to support assessment and accreditation for the campus and the architecture program. Significant to the architecture assessment process, faculty members continue to meet with the AVP for Academic Programs and the Provost on assessment as well as new initiatives, regularly attend IDP and ACSA conferences nationally, work to connect with relevant overseas and local initiatives, to further course development. This latter joint committee has been available to address program concerns, develop and lead the civic engagement model, develop overseas course initiatives and exchanges, and has become current with the department's work. These combined initiatives across the campus have been crucial in expanding and maintaining architecture's feedback loop in collectively evolving our program goals.

6. Self-assessment of all academic programs is required. The work in the architecture department is critical to our success based upon annual curriculum assessment and review documents that address changes and program initiatives. This is a model for other programs on campus. The collective bargaining agreements for faculty require course and faculty evaluations to be completed by students each term, and the department chair evaluates faculty members on a contractual cycle. Department chairs, the graduate program head and the graduate dean review student course evaluations.

Student course evaluations are distributed and collected each semester as required by the faculty union contract. These evaluations include sections of every course for all non-tenured unit members, and one section of every type of course for tenured unit members. Program assistants manage these. Faculty members are not present during the evaluation process. The undergraduate students use a standardized form, the ETS SIR II. The graduate program uses the questions specified in the MSCA DGCE contract.

7. Outside professional assessments take the form of an Advisory Board, which is charged with supporting the program by contributing to the advancement of academic excellence and reputation of the department. Working with the full time faculty, undergraduate and graduate students, it provides an external perspective on architectural education that is current, relevant to professional practice and industry, labor and employment standards. This board assists the department in community and public relations within and beyond the university community. It also addresses strategic planning, assesses our goals, professional perspectives on architecture education, and how a professional education can better prepare graduates for varied forms of practice.

8. The department has engaged a variety of methods to determine student perceptions of strengths and weaknesses in academic and extra-curricular programs.

- Student and Alumni Architecture Program Survey. The architecture program survey was conducted to understand and gain feedback on how well the curriculum blends and supports the department's goals, changes in the profession, and the SPC's from

the NAAB Conditions, and our program strengths and challenges. We use this survey to understand student's satisfaction/concerns with elements of the program and learning context, facilities and advising, for example, and to determine where students experience key values and goals of the program. Finally the survey provides information on how well the program prepared alumni for their careers, where alumni and students are working, and whether they are pursuing licensure.

- Student and Recent Alumni SPC Survey. This survey was used to assess student and recent alumni understanding of the NAAB Student Performance Criteria as expressed through our curriculum. The survey asks students and alumni to assess where in the architecture curriculum the SPC's are most strongly taught or learned.

The surveys show that the students believe the material is well covered. However, we will direct our faculty this fall as they present their syllabi in the first class of the semester, to review individual course goals, including SPC (Student Performance Criteria), department learning goals, and explain their meaning in context of expectations and outcomes. Understanding these complex SPC – in specific areas of either ability or understanding~ needs more nuanced explanation over time. Coverage of this material is gained through experience and individual assignments as a student actually learns the SPC. We did find that our alumni provided more input that show a greater understanding of the meaning implied in the SPC descriptions.

In summary of the appraisal section, the faculty set objectives to assess its mission, to develop multi-year goals, and to understand the program's strengths, challenges, and opportunities while developing learning opportunities in support of its mission and culture. Administration, faculty, students, and outside professional views on the curriculum were solicited.

As a direct consequence of this work, and to remediate the deficiencies identified in past VTR reports, the administration supported the program this past year in recruiting new faculty and increasing existing part-time faculty appointments. Two part-time faculty members have been hired. We will be in process this fall with a new tenured faculty search for a position to commence in AY2017. These hires will not only help to stabilize and diversity the faculty, but also create positions which will share in areas of outreach, research and participation in conferences and professional venues to expand our program reach and help to evolve the brand of our program mission.

We continued to use a range of evaluative forms and procedures to aid in the program's self-assessment. A description of assessment support in the evolution of the curriculum and progress on our long term planning document are linked. Underlying these initiatives is a desire to align the academic practices driving the professional curriculum with principles and standards of documentation and assessment, especially through learning outcomes.

Projection

Six goals to support our department:

Goal I – Achieve Continued Accreditation (NASAD/ NAAB/NEASC): Provide students with the best professional opportunities for their success in the future. Address the changing economic, technical, social, and creative challenges in the profession.

Goal II – Develop Faculty and Staff Resources, Communication, and Professional Opportunities: Geared toward professional development of our faculty, this goal also increases human resources in the program. We share core values that support social responsibility and work to teach by example. Support for conferences, outside school projects, and corporate outreach for internships has helped work to increase the diversity of our staff, we are providing a wider professional and research context for our students to take advantage of.

Goal III – Through Curriculum Evolution, Build Opportunity for Students: We plan to continue to offer more design collaborative possibilities, deeper our understanding of an environmental curriculum, refine assessment methods, and expand public interest projects.

Goal IV – Develop Collaborations: Internal and External: The architecture program is committed to demonstrating the inherent value of architectural design and civic engagement with cultural development, economic health and global competitiveness. The College Corporate Advisory Group has established successful linkages between the college and area business leaders. In addition, the Design Industry Groups of Massachusetts (DIGMA), an economic development project initiated by MassArt, helps position the college as a leading advocate for the design industry. Opportunities for professional development have been developed out of this goal as well as a partnership model noted with the Center for Art and Community Partnerships (CACP):

- We have developed a new course, MassMakers that proposes making in the context of industry and product development, which will include collaborative teams, advance design thinking and potentially provide professional opportunities.
- We are expanding travel opportunities across the program and are the key to a sustainable approach to design understanding by experiencing directly systems in a variety of different climate zones.
- Collaborations with non-profit housing and business development teams have the potential to engage studio projects in the development of newly developed courses to provide students opportunities for growth and learning.

Goal V – Increase Enrollment and Retention: Create and implement a comprehensive enrollment plan that addresses recruitment, caliber, and completion. We have made recommendations to admissions and are developing articulation agreements with area institutions to bring thoughtful growth to both undergraduate and graduate populations. We maintain a commitment to small class size as we balance resources with student numbers. We believe that this will help further diversify our program and expand the context of design discussions across the department. Faculty are part of a team of advisors

beginning in the freshmen year who mentor students in their pursuit of a degree, developing interests in building type, and beginning the path toward licensure.

Goal VI – Contributions to MassArt's Strategic Planning Process: This process was completed in 2014. Paul Hajian was a co-chair of a college-wide effort to develop the plan with stakeholders from the entire campus. Remaining issues relevant to the department are to increase access to digital and analog equipment, upgrade existing 4th & 10th floor studios and review spaces, and to develop faculty and design offices. These would have a great impact on expanding the breadth of content and fabrication in the design curriculum, and introduce the possibility of mobile tool kits (and shared maker-bots).

Master of Architecture (M.Arch)

MassArt's NAAB-accredited Master of Architecture program offers two tracks of entry, Track I and Track II, leading toward licensure as a professional architect. The M.Arch program combines professional requirements with hands-on design and build experience focused on civic engagement and the opportunity for collaborative experiences. The program educates socially-aware artisan-architects who, as future leaders in the field with broad understanding of diverse urban contexts, are versatile problem-solvers and skilled collaborators, dedicated to sustainable improvement of the built environment.

Learning goals:

- Produce a comprehensive thesis design and thesis book based on a topic of personal interest.
- Understand the civic role architects play in shaping the built environment.
- Gain team leadership and collaboration skills.
- Understand material behavior through working directly with materials in shops and on-site.
- Develop awareness and understanding of the diverse cultural, historical, and experiential issues expressed and inherent in one's design work and in the discipline of architecture.
- Master National Architecture Accrediting Board's Student Performance Criteria specified in the *2014 Procedures for Accreditation* found online at NAAB.org - http://www.naab.org/wp-content/uploads/01_Final-Approved-2014-NAAB-Conditions-for-Accreditation.pdf
- Prepare for internship and pathway to professional licensure.

For M.Arch. appraisal and projection, see sections in BFA: Architectural Design above.

Art Education

Degrees/programs offered: Bachelor of Fine Arts in Art Teacher Education, Community Education, Master of Arts in Teaching, Post-Baccalaureate Teacher Preparation Program

Description

The Art Education Department at MassArt prepares students to develop understanding of learning, studio, and teaching practices and how these areas interact and inform one another in dynamic, messy ways so that students become reflective, resourceful, socially committed artist-educators.

The curriculum is grounded in the understanding that artist-educators who draw on their artistic practices for social and educational work can achieve more dynamic effectiveness in their teaching and learning. They find inspiration for teaching in their own creative processes and inspiration for their own studio work in their teaching experiences. The curriculum demonstrates our confidence in the wisdom of balancing comprehensive and focused learning in studio arts, critical studies, and pedagogy. We believe that ongoing collaborations with programs across the college, and beyond the college, form meaningful connections and a solid foundation that enables our students to design and lead challenging learning experiences. We believe that art making and teaching carry a broad social responsibility that extends beyond the classroom into a wider world.

The Art Education Department is also committed to research and scholarship that broaden the spectrum of the field and improve teaching practices. We seek a variety of collaborations and partnerships to explore the theoretical and practical aspects of our work.

Since 2012, art education students have formed a membership chapter of the state and national Art Education Associations. Chapter leaders meet weekly with faculty to plan pre-service programs and trips to conferences. Over 35 students have traveled in the past three years to conferences in Boston, North Adams, San Diego, Fort Worth, New Orleans, and to Chicago in spring 2016.

Our Arnheim Gallery has also become a significant pedagogical space for synthesizing our mission within a teaching, learning, presenting, and dialogic space. Each year, we host approximately 10-15 community exhibits and over 90 student reviews in a fluid and moving system of planning, installation, gallery engagement, research, de-installation, and reflection.

<u>Learning goals</u>

A. Students will develop expertise in studio practices, learning and teaching.
B. Students will develop the dispositions (skills, inclination, alertness) as artist-educators, including learning:

1. How areas of expertise and roles interact dynamically.

2. How to keep students' development and well-being at the core of their educational practice.
3. To see their identity and position as artist-educators as professionals and leaders.
4. How to nurture their own development through reflective practice over time.
5. How models and theories interact with and support practice.
6. How to respond sensitively to every individual's universal, group and unique characteristics.
7. How meaning and meaning-making are embodied and embedded in contexts (language, behavior, and culture).
8. How to seek, nurture, and use intuitive, observed, experienced, and logical connections and associations to develop understanding.
9. How to select and use art-making, teaching, and scholarly research methods to suit purpose, context, and audience.
10. How quality thinking requires not only skills, but also attitudes that drive engagement and focus attention on opportunities in contexts.

BRA: Art Education

Student artists seeking to pursue a career in teaching and learning can choose from two paths within the Art Teacher Education program:

Artist + Educator: Studio Breadth
Artist + Educator: Studio Breadth provides a broad education in studio work and teaching. Studio Breadth encourages a variety of electives in the fine arts, 2D and 3D design and media, as well as a rigorous program in Art Education studio courses and education seminars.

Artist + Educator: Studio Specialization
Artist + Educator: Studio Specialization provides expertise and preparation in a single studio area along with art education studios and seminars.

Both programs include preparation for artist educators through:

Social Practice:
Students take introductory seminars in contemporary artist and educator practices during their sophomore year. At the same time, they begin exploring how children, youth, adults, and people in diverse contexts learn. They progress through seminars that engage them in a range community and gallery settings such as: after-school programs, cultural centers, homeless shelters, museums, programs dealing with collections or exhibitions, and other settings where art-making is needed, but not always available.

Pedagogical Practice:
A series of four courses introduce students to practical work in the field as educators, as they first observe then teach classes in MassArt's Saturday Studios, then progress to formal internships as student teachers and curriculum designers. The courses include:

Artistic Practice:
A series of five hybrid studios are required as a major studio sequence for students to develop and demonstrate their competency in artistic practices increasingly through junior and senior years with a final studio that encourages sustaining artistic practice while engaged in a full-time teaching schedule. Art education Interdisciplinary Studio (IDS) classes are unique in that students integrate their own art practice with their coursework in critical studies and art education. These are:

In order to ensure the time and coursework necessary to develop two competencies, one in the art of teaching and the other in art of making, art education students in both majors leading to licensure – Artist + Educator: Studio Breadth and Artist + Educator: Specialization – are required to complete a minimum of 120 credits for the BFA, with a total of 132 credits for the BFA with licensure, which is completed in a ninth semester. Their culminating Artist + Educator portfolios provide a summative demonstration of artistic, pedagogical, and social/critical understandings.

Appraisal

The Art Education Department emphasizes a balance of artistic, social, and pedagogical practices. In the years before our last 2005 NASAD self-study, findings showed that pedagogy was our strength and that development of artistic practice was in need of greater emphasis. Since then, we have successfully expanded our Interdisciplinary Studio courses into a major studio sequence (described above) so that students are able to dynamically draw on parallel artistic and pedagogical course experiences. This resulted in increased student recognition as artists across campus studio disciplines.

We appraise our program here through outcomes in alumni success, professional accreditation of artist teachers, and student capacity for developing a holistic body of competencies. Our strengths and challenges are addressed in the conclusion of this section.

1. Alumni Success

Formal and anecdotal feedback from schools as well as information gathered through the hiring process for our graduates indicates that our students are sought after and valued as potential public and private education professionals. They demonstrate additional success in the field as artists, researchers, and public leaders.

School administrators commend our Saturday Studios, Seminar I &II, Creating Community, and Exhibitions programs as experiences that give our students intense practical opportunities to learn through engagement versus observation.

School, community, and gallery administrators value our art education alumni who are teaching in their programs and frequently inquire to hire additional MassArt art education graduates. We received over 30 direct requests for our alumni to apply for positions in the summer and fall of 2015 alone.

Boston Public Schools demonstrated trust in their relationship with our program through a campus-level Memorandum of Understanding that included expansion of our existing professional and student collaborations.

Arlington School District hired three of our recent graduates for full-time positions in the summer of 2015.

Through increased use of social media, surveys, and department outreach in 2013-15, over 100 alumni have been able to report to us that us the many ways that they are well prepared when they start teaching.

Our expanded alumni network is providing more tangible resources from those who exhibit, pursue graduate studies, and participate in the field as leaders, researchers, and activists. Current students and faculty are now partnering to host professional exchanges on campus and at national, state, and local conferences. Since 2013, over 30 alumni have returned to campus to mentor and share their experiences with current students.

2. Professional Accreditation of Artist Teachers

We are currently undergoing formal review of our program for state accreditation in 2016 and the self-study data are revealing consistency and improvement in all areas. At the same time we have been challenged by tight resources to meet the range of new mandates from the state Department of Education (DOE) through the Department of Elementary and Secondary Education (DESE) and through the Department of Higher Education (DHE).

100% of all students who enrolled in the Initial and Professional Licensure programs have been endorsed by MassArt and DESE as qualified visual art teachers in PK-8, 5-12, or both ranges of certification. In approximately 3-5 years, we will also be able to report on our alumni employment and professional progress through shared databases in the Education Licensure and Recruitment (ELAR) system with DESE.

Initial and Professional Licensure undergraduate, graduate, and post-baccalaureate students, who have completed our program, have all passed the Massachusetts Teacher Education License Test (MTEL).

The DOE reviewed our Art Education Department programs in December of 2003 and final approval of educator preparation programs (under Regulations for Educator Licensure and Preparation Program Approval, 603 CMR 7.00) was obtained in December of 2004.

Our Annual Report to the DOE confirms information about our program completion as well as our alignment with the recently mandated Professional Standards for Teachers (PST). Art education faculty collaboratively reviewed the PST criteria in 2015. The PSTs require significantly increased evidence of teaching to diverse learners, expansion of cultural competencies, documentation of practical experiences, and development of professional dispositions for teachers.

The DESE commended our program for rigorous integration of Sheltered English Immersion (SEI) curricula into our Issues and the Individual Learner course.

The Saturday Studios I & II pre-practicum courses scaffold student experience as teaching assistants (minimum 16 hours) and then as teachers (minimum 48 hours) in an effort to orient and situate how learning develops through different perspectives in a pedagogical capstone. In Saturday Studios II students engage in self-assessment relative to their new roles as beginning teachers using course objectives, Hetland et al's *Studio Thinking*, composite theories of Teaching for Understanding, and Saphier's Parameters of Teaching to focus their reflections. Evidence includes a video of two classes; Pecha Kucha analysis of instructional outcomes and (grades 3-12) student artwork; an 8-lesson sequence of plans for each week taught; a mid-semester PST self-study; an index of 20 contemporary artist analyses that are referenced directly to teaching experiences; a bibliography of readings on researching curriculum ideas, methods, and teaching parameters that are referenced directly to teaching experiences; and a finale exhibition of student work that is attended by over 400 family and community members each semester.

Student Teaching Internships of over 480 practicum hours are completed in the final semester of the student program in both majors. Currently, the internship model is undergoing significant re-design as the state requirements for Candidate Assessment of Performance (CAP) now include increased hours of observation and significantly increased documentation for the student, the campus faculty supervisor, and the school supervising practitioner. Art Education faculty participated fully in the 2015-16 pilot of this supervision and they are now able to share their experiences as mentors to peer state campuses.

3. Student Capacity for Developing a Holistic Body of Competencies

Coursework and student life experiences, as stated in our mission, are understood as dynamically interrelated. That is evident in our curriculum, student life and leadership, and in faculty collaboration through establishment of our Interdisciplinary Studio sequence, featuring artistic synthesis of studio, critical studies, and art education courses – our students consistently participate in reviews, critiques, and art-centered social practices.

Advisement is a central resource for students and faculty to meet at least twice each year and to determine pathways and resources necessary to navigate highly individualized programs of study. Our past and present department Chairs and faculty have worked closely with the Registrar, Academic Affairs, and the Academic Resource Center to synchronize and document advisement resulting in identification and improvement of problematic systems.

Annual faculty retreats are used to conduct an Honors and Worries meeting where art education faculty share highlights and concerns regarding the performance of students in their respective courses, and follow-up tasks for faculty and advisors are developed and implemented in order to move students forward.

Student Government Association (SGA) representatives began participation in campus governance in partnership with student MAEA/NAEA chapters in 2012. Student leaders meet

weekly with faculty to communicate issues of campus racism, safety, general governance, study-trips to local galleries and studios, coordination of All-School exhibits, community activism, and professional development to their peers.

4. Strengths

The Art Education Department designed and implemented a revised and renewed undergraduate curriculum, effective 2004-2005, that provided a means for students to develop competencies as both artists and teachers. The long-range impact of that shift has provided a scaffold for many successes described above and as follows:

- 100% of our undergraduate and undergraduate students gain practical and relevant experience as artists in working galleries and studios and as teachers in classrooms, community sites, and galleries in our program.
- Through coursework, capstone artifacts, pre-professional exhibits, field studies, and feedback from community partners, all art education students demonstrate understanding of contemporary artistic and educational issues.
- Students, faculty, and administrators discontinued the Museum tracks of the undergraduate program through thoughtful examination. This resulted in deeper integration of Exhibitions and Creating Community courses into the required academic plan. Additional alignment with NASAD percentages for course completion was an additional result.
- Establishment of an MAT program in 2009 allowed us to review the relative demand and effectiveness of our graduate offerings. The MAT program has consistently supported annual cohorts of 8-15 students who graduate with Initial licensure and eligibility for Professional licensure on completion of employment requirements. Demand for a research and studio-based graduate program of 30-credits has increased and we are currently proposing an MEd program for implementation in summer 2017.
- In the 2005 NASAD study a search for faculty with expanded pedagogical expertise was recommended and underway. In 2012 and in 2013 respectively, we hired two new faculty members with significant expertise as artist educators and in navigating the institutions of public education.
- Through an annual process of departmental retreats the faculty examine the curriculum for coherence, sequence, coverage, repetition, connectedness, and for clear evidence of how we assess big ideas/objectives in each course. The materials/readings/texts utilized and assessment strategies employed are updated in one-on-one and whole department sessions.

5. Challenges

Current enrollment of 90 undergraduate students and 14 graduate students compares to the 2005 NASAD study when we reported that our enrollment had increased from 60 to 100 enrolled undergraduate students each year. Yet, due to the volatility of enrollment across campus, we continue to need greater ability to project enrollment patterns. An unintended consequence of enrollment fluctuations has been that we occasionally close courses and faculty expertise is stretched or underused. Finer focus on enrollment patterns is seen as follows:

With one faculty sabbatical each year for the past three years, a retiring faculty member in 2016, and expanded DESE requirements for faculty teaching licensure courses, we may need to rely more on adjunct faculty to teach courses with extensive fieldwork supervision. The current designation of these courses only allows for compensation as 3-credit seminars. We are working with Academic Affairs and researching which courses can be designated as laboratories (by definition in the state contract), which would allow for 4-credit faculty compensation and realistic use of adjunct resources.

Clarification of administrative roles of faculty persists as a questionable application of expertise. The economic reality of compensating faculty to develop rich pedagogical resources in student teaching supervision, clinical pre-practicum supervision, student teaching placement, and certification responsibilities is under study with Academic Affairs during AY 2015-16.

Faculty and student recruitment for under-represented populations is a core concern to our program as we expand our emphasis on urban, contemporary, and global social issues in education. The content of our courses, the practices of our faculty, and the emphasis of our programs places a high value on representation and voice, yet our employment and enrollment numbers demonstrate that we have much work to do.

Projection

The entire Art Education Department faculty is currently engaged in looking at the history, philosophy, purpose and realities of offering new MEd graduate program through research, reflection and dialogue at faculty meetings. Our Graduate Committee and Curriculum Committee are submitting a proposal for an MEd program to the Board of Trustees and state Board of Higher Education during 2016.

Our Formal Review with DESE will be completed in November 2016 and we intend to maintain the updated systems we have been developing for gathering evidence of program effectiveness. Evidence of our success in this effort will be multiple years of artifacts and data to be compared annually and longitudinally in years to come.

Articulation of our relationship with the Boston Public Schools in the formal MOU will hopefully result in increased recruitment of under-represented students. We hope that the formalization of this relationship will allow us to expand a professional development relationship with alumni and with other BPS educators who mentor and collaborate with our students as interns or as colleagues.

MAT: Master of Arts in Teaching/Art Education

MAT/AE students take the Art Education Department's graduate courses, which respond to the State Regulations for Initial Licensure. They visit schools, teach in our Saturday Studios Program, and student-teach during a semester-long practicum or in one of our compensated, year-long practicum experience. While preparation for the Initial License

mandates a minimum of 300 hours of student teaching practicum, the art education faculty believe that students profit from additional experience and require 400 hours in the classroom for MAT/AE candidates.

The Initial Teacher License is granted by the State of Massachusetts for a single level – either pre-kindergarten through grade 8 or grade 5 through grade 12. Some students choose to certify at both levels.

The teacher preparation program is intended for students who have strong undergraduate backgrounds in studio art and who seek initial licensure as art teachers.

Coursework for this post-baccalaureate program focuses on pedagogical theory as well as on pre-practicum and practicum (fieldwork) experience. Students teach in MassArt's Saturday Studios program, designing Saturday morning art classes for students in grades 4 through 12. The Saturday Studios program gives student teachers a unique chance to gain classroom experience before they move on to complete the final piece of their post-baccalaureate program, the student teacher practicum.

While preparation for the Initial License mandates a minimum of 150 hours of student teaching practicum, the art education faculty believes that students profit from additional experience and require 300+ hours in the classroom for teacher preparation program candidates.

The teacher preparation curriculum can be completed in two, three, or more semesters, depending on the needs of the individual student.

Learning goals:

- Gain understanding of the relationship between studio practice and teaching
- Apply pedagogical theory in curriculum development
- Gain experience in classroom leadership
- Complete required practicum towards initial licensure
- Develop awareness and understanding of the diverse cultural, historical, and experiential issues expressed and inherent in one's artwork and in one's teaching.
- Understand teaching for diverse populations, and for diverse learning styles.
- Gain understanding of aesthetics and contemporary art theory
- Rejuvenate studio practice
- Complete required coursework towards professional licensure

For MAT appraisal and projection, see sections above.

Post-Baccalaureate – Teacher Preparation

Appendix G

Mass Art's Teacher Preparation Program (TPP) is a 24-credit post baccalaureate program designed for students with established artistic practices who seek teaching expertise. It leads to the Initial License in Massachusetts.

Coursework for this post-baccalaureate program focuses on pedagogical theory as well as on pre-practicum and practicum (fieldwork) experience. Students have the opportunity to teach in MassArt's Saturday Studios program, designing Saturday morning art classes for students in grades 4 through 12. The Saturday Studios program gives student teachers a unique chance to gain classroom experience before they move on to complete the final piece of their post-baccalaureate program, the student teacher practicum.

While preparation for the Initial License mandates a minimum of 150 hours of student teaching practicum, the art education faculty members believe that students profit from additional experience and require 300+ hours in the classroom for teacher preparation program candidates.

The teacher preparation curriculum can be completed in two, three, or more semesters, depending on the needs of the individual student.

Learning goals:

- Gain understanding of the relationship between studio practice and teaching
- Apply pedagogical theory in curriculum development
- Gain experience in classroom leadership
- Complete required practicum towards initial licensure
- Develop awareness and understanding of the diverse cultural, historical, and experiential issues expressed and inherent in one's artwork and in one's teaching.
- Understand teaching for diverse populations, and for diverse learning styles.

For MAT appraisal and projection, see Art Education sections above.

Fashion Design

Degrees/programs offered: Bachelor of Fine Arts in Fashion Design, Fashion Design Certificate

Description

Fashion Design explores the relationship between classic principles and bold innovation and how each one can drive the process of creation. MassArt Fashion Design established in 1907 is one of the oldest fashion programs in the United States.

Fashion Design students learn the processes, techniques, and tools needed to develop design concepts across formats: 2D and 3D designs, digital and hand drawings, flat patterns, and fully constructed garments while developing the critical skills they need to evolve into a versatile design professional. Beyond the basics of fashion design, students learn the business fundamentals of apparel marketing, manufacturing, and production procedures.

Our faculty offers invaluable instruction in key tenets of design, as well as a broader perspective on the history of fashion, and how cultural and aesthetic trends emerge and adapt. Our classrooms and studios are geared toward collaboration and thoughtful critique, each of which will be expected of students during their time in the program.

In addition to studio and classroom experience, students are presented opportunities for internships, international travel and industry collaborations.

Through their learning experiences, students develop the skills and training needed to convey their individual design viewpoint, and to craft a portfolio of work that embodies that vision.

<u>Learning goals</u>

The study of fashion and textiles at MassArt trains students to create and develop an understanding of the fundamentals needed to be a designer in the fashion industry. Fashion students research, sketch, design and construct garments. Traditional methods of foundation and shape are developed for bespoke clothing and trend forecasting and fabric innovations are explored for ready-to-wear line productions. Students communicate theme concepts, design silhouettes and production flat sketches in storyboard development and presentations. They become proficient in computer-aided design and are encouraged to explore their individual interests and to develop innovative design messages. The curriculum allows students to explore current practices used by sustainable fashion designers/companies, organic and eco-friendly textiles, waste minimization and upcycling in design and global manufacturing.

Concept and Message

- Produce innovative and original designs
- Understand design elements: color, line, texture, silhouette

- Use research to inform design development
- Appreciation for historical reference

Personal development

- Understanding of the creative process
- Build collaborative skills
- Build verbal and written communication skills
- Time management
- Professionalism

Critical Thinking

- Recognize the influence of major cultural and aesthetic trends
- Evaluate work of self and others with a critical eye
- Understanding team and group partnering

Technical competency

- Development and understanding of clothing construction and craft
- Development and understanding of flat pattern drafting and draping techniques
- Work effectively with industry standard software (Illustrator, Photoshop, Gerber)
- Industry Awareness
- Understanding apparel manufacturing and production procedures
- Market understanding through category and customer
- Connecting through internships and project collaborations
- Social consciousness

Presentation

- Create professional and organized presentations that reflect individual style
- Effectively communicate two- and three-dimensional designs
- Produce accurate and detailed technical flat drawings by hand and computer
- Produce a body of work – apparel lines/collections and portfolio suitable for seeking professional opportunities

BFA: Fashion Design

The Fashion Design department goals are to support personal development in design by emphasizing concept driven fashion, innovation and presentation. Through creative process, industry practice, technical competency, and craft, students build the knowledge and critical thinking needed to become a versatile fashion designer.

Fashion students are encouraged to develop innovative design messages as they master pattern drafting and detailing techniques along with exploring current practices used by sustainable fashion designers/companies, organic and eco-friendly textiles, waste minimization, and upcycling in design and manufacturing.

Fashion students research, sketch, design and construct garments. Traditional methods of foundation and shape are developed for bespoke clothing. Trend forecasting and fabric innovations are explored for ready-to-wear line productions. Students communicate theme concepts, design silhouettes and production flat sketches in storyboard development and presentations. They become proficient in CAD and digital printing for textiles.

The senior year degree project draws on independent research and students are encouraged to explore their individual aesthetic. Final portfolios reflect the student's work along with their experience from participation in industry internships. Fashion Design faculty represent diverse areas of fashion expertise and research including global design and sustainability; historical costume research; working with artisans in Brazil, France, and India.

Appraisal

We appraise our program here through outcomes in alumni success and professional practices. Our strengths and challenges are addressed in the conclusion of this section.

1. Alumni Success

One assessment of the program and student work are the places students gain employment after graduation. Fashion Design graduates are in every area of the industry - from designing to manufacturing and product development; as well as theater costuming and retail merchandising. Design studios include Michael Kors, Armani AX, DKNY, Karl Lagerfeld, Natick Labs, Victoria's Secret, Marc Jacobs, J.Jill, TJX, Nautica, Reebok, Phillip Van Heusen, Josie Natori, H&M, Talbots, Fossil, Vera Wang, Nicole Miller, Puma, Tory Burch, and others.

2. Professional Practices

Based on our continual appraisal of industry expectations for fashion designers, two new courses have been designed for Spring 2016. These are based on recognizing the increasing intersections with other disciplines. One offers an interdisciplinary experience Soft Goods: Fashion and Industrial Design; and the other is Digital Photography: Fashion and Graphic Design.

Internships are integral to the preparation and development of the students in Fashion Design. Fashion internships support the curriculum and offer students the opportunity to apply techniques learned in the classroom to professional environments working in divisions of Product Development, Textile Sourcing, Visual Merchandising as well as designer ateliers and CAD workrooms. We have worked in coordination with our Career Development Office to establish and track more internship opportunities. Now, most students in Fashion Design have participated

in one or two internships for credit by graduation. Sites include Oscar de la Renta, DVF, PUMA, TJX, OKW, Marc Jacobs, DKNY, Boston Ballet, Vera Wang, and others.

Another indicator of the quality of the curriculum is the appraisal of students' quality of work in competitions. Our students participate and win major design competitions including: CFDA, GenArt, Fashion Group International of Boston and SEED.

3. Strengths

A majority of Fashion Design students take part in an international travel experience. Recent locations include: Bangalore, India; Lyon, France; Antwerp, Belgium and Paris Fashion Institute, Paris, France.

We have strong corporate sponsorship that include Primark, Eileen Fisher, Italian Trade Commission, Polartec, Revere Hotel, Karmaloop, Mimaki, Munsell/Pantone, Simon Malls, Levi Strauss, Rogers Corporation, and RadiciSpandex.

In particular, the collaboration with Primark has resulted in a Summer 2016 opportunity wherein a selected student will intern at Primark's Dublin Buying office, and participate in all aspects of the Primark Buying and Merchandising model to gain experience in buying trends, design, the sourcing of product and PR. Travel, living expenses and a weekly stipend are included in this internship. The Primark / MassArt collaboration extends to the internship as well as multiple scholarships for Visual Design in their Downtown Crossing Boston store and directly supporting students with outstanding design talent and financial need. For 2015-2016, sixteen students have received Primark scholarships. The recognition by Primark is a form of assessment of the success of our program.

Our ongoing affiliations and resources also assist in our assessment of the program. These include recognition by Isabel and Ruben Toledo, Zandra Rhodes, Joseph Abboud, Andre Leon Talley, Mary McFadden, and others. And our memberships in the Council of Fashion Designers of America/CFDA, FGI, Arts of Fashion, IT'S, others
WGSN, WWD, Sourcing Journal, Rivet, Vamp, WindowsWear, and the resources provided by our own MassArt Godine Library, and others.

The Fashion Design area offers studio/classrooms, CAD lab, lecture and workrooms. Spaces are equipped with industry-standard cutting tables, industrial machines, dress forms and software for apparel and textile design. Department resources include materials resource center and research/reference library. MassArt galleries and the Library provide research and opportunities for inspiration through exhibits and collections. Exhibition space is made available through proposals and scheduling

5. Challenges

While we offer students spaces and equipment to achieve the learning goals, space is also a challenge. Fashion Design cannot offer separate studio spaces for students.
Students work in classrooms when they are available before or after classes.

The impact of limited space and crowded classes requires that we rethink the delivery of our curriculum. It also means we are not able to join groups of students for team projects and the valuable interaction to build collective ideas.

Our studios do not represent any place in the fashion industry. The rooms limit individual pin-up space, which should be available to inspire students as they complete projects during the semester.

Projection

Based on the ongoing appraisal of our curriculum, we are increasing our focus on color theory and use. Studying Munsell's Color Theories in collaboration with X-rite will inform fashion projects at all levels, especially sophomore sections of Digital Tools for Textile Design. Recognizing Albert Munsell (MassArt alumnus and long time faculty member) along with his contribution in creating systems to organize color the way the human eye perceives color. Fashion students will advance skills to visually match and accurately communicate color standards for original textile designs and digital prints.

Certificate: Fashion Design

Description

The study of fashion and textiles at MassArt trains students to create and develop an understanding of the fundamentals needed to be a designer in the fashion industry. Fashion students research, sketch, design and construct garments. Traditional methods of foundation and shape are developed for bespoke clothing and trend forecasting and fabric innovations are explored for ready-to-wear line productions. Students communicate theme concepts, design silhouettes and production flat sketches in storyboard development and presentations. They become proficient in computer-aided design and are encouraged to explore their individual interests and to develop innovative design messages. The curriculum allows students to explore current practices used by sustainable fashion designers/companies, organic and eco-friendly textiles, waste minimization and upcycling in design and global manufacturing.

Fashion Design Certificate Program - FDC consists of ten courses. Six Foundation courses in fashion fundamentals, option courses in a Specialty or Technical Track along with Professional Portfolio taken in last semester. Each course is offered on a rotating schedule, allowing students to complete the FDC in two years and one summer. Alternatively, students may choose only those courses that suit their needs. FDC is a skill building and portfolio development program. The skills are specific to technical and specialty areas and the courses can advance an existing professional portfolio or develop a portfolio for admission into an undergraduate program.

- Foundation - Introduction to Pattern Drafting, Introduction to Creative Fashion, Fashion Illustration, Tailoring, Couture Design, Fashion and Art
- Technical/Specialty - Fashion Forecasting, Digital Tools, Fashion Industry Production, Costume Design, Handbag Design, Millinery Design
- Professional Portfolio

Learning goals:

Concept and Message
- Produce innovative and original designs
- Understand design elements: color, line, texture, silhouette
- Use research to inform design development
- Appreciation for historical reference

Personal development
- Understanding of the creative process
- Build collaborative skills
- Build verbal and written communication skills
- Time management
- Professionalism

Critical Thinking
- Recognize the influence of major cultural and aesthetic trends
- Evaluate work of self and others with a critical eye
- Understanding team and group partnering

Technical competency
- Development and understanding of clothing construction and craft
- Development and understanding of flat pattern drafting and draping techniques
- Work effectively with industry standard software (Illustrator, Photoshop, Gerber)

Industry Awareness
- Understanding apparel manufacturing and production procedures
- Market understanding through category and customer
- Connecting through internships and project collaborations
- Social consciousness

Presentation
- Create professional and organized presentations that reflect individual style
- Effectively communicate two- and three-dimensional designs
- Produce accurate and detailed technical flat drawings by hand and computer
- Produce a body of work – apparel lines/collections and portfolio suitable for seeking professional opportunities

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- Foundation - Introduction to Pattern Drafting, Introduction to Creative Fashion, Fashion Illustration, Tailoring, Couture Design, Fashion and Art
- Technical/Specialty - Fashion Forecasting, Digital Tools, Fashion Industry Production, Costume Design, Handbag Design, Millinery Design
- Professional Portfolio

The Primark / MassArt collaboration fully supported an interdisciplinary course in Visual Design and Display offered in the FDC. The VDD course bought together undergraduates and certificate students from architecture, fashion, graphic design and sculpture along with students taking the summer course through FDC. Students worked on teams to present concepts, build display and showcase work in Primark Downtown Boston for grand opening of their first U.S. store.

For Fashion Design Certificate appraisal and projection, see those sections above.

Film/Video

Degrees/programs offered: Bachelor of Fine Arts in Film/Video, Master of Fine Arts in Media Arts (Film/Video)

Sample Student Work: http://filmvideo.massart.edu/

Description

The Film/Video Major is committed to redefining what it means to be an artist working with the moving image. Our students are consistently challenged to create new forms of viewing experiences that are personal, conceptual, abstract, political, visceral and visionary.

The Mass Art Film Video Major is unique in that our students focus on producing their own work in all three years of the major, both individually and in collaboration with their peers, while learning the most up-to-date equipment and technology and choosing internships with local production companies. During the three years of the major they learn all stages of production, from concept to visual design, from directing to editing, and they experiment with the expanded platforms of digital media.

Our curriculum helps Film/Video majors develop an intimate understanding of their own imagination and discover how their works fits unto the larger context of creative industry and art practice.

Throughout the major, students are exposed to a wide range of historical works and to contemporary discourse on media theory and practice. In addition the longstanding MassArt Film Society, a renowned screening series started in the late 70's, programmed by professor Saul Levine, provides weekly screenings of films and video art, and is often followed by a live discussion with the artist.

Being a Film/Video maker in an art school encourages students to be innovators while acquiring the skills necessary to engage in a professional practice as an artist or a professional in the field of film/television/ independent production.

Our facilities include: a Film Lighting Studio with professional lighting and grip equipment, a Black Box Video Studio with a Chroma Key, multi-camera and audio switching, 4K and High Definition post-production studios using AVID Media Composer, Premier, and Final Cut Pro, and DaVinci Resolve stations; and two sound studios for authoring surround sound and mixing audio tracks for digital projects. Students work across media formats, shooting primarily in 16mm film and 4K, 2K and High definition video.

Mass Art Film Video alums continue to make their own independent video and film projects. Mass Art has produced award-winning filmmakers and video artists. Our Alums work in the film industry as cinematographers and editors or as creative directors and heads of production departments for media and television companies in New York, Los Angeles and Boston. Many continue their studies in top-ranking graduate programs.

Learning goals

We want our graduates to achieve these goals:

1. To articulate and realize a personal vision with the moving image.
2. To develop and engage in a personal thesis project.
3. To be passionate about their work and have the technical and conceptual skills to reach that vision.
4. To gain confidence in their own skills as media makers.
5. To be creative risk takers and problem solvers, and to learn from failure.
6. To understand the history of the moving image and its various styles and genres and incorporate a critical analysis of the moving image into their work.
7. To know how to do research, how to source and build resources for their work.
8. To develop openness to listen to the critique of peers and faculty and thoughtfully incorporate relevant feedback to their work.
9. To develop awareness of current film, video, installation practices in the global culture.
10. To develop a respect and appreciation for diversity across a broad spectrum: racial, social, political, economic, gender, and in a socially sensitive art practice.

BFA: Film/Video

As a curriculum goal, we strive for a balance between new digital technology training while learning and appreciating the traditional, analogue techniques for media making. The F/V Department recognizes its obligation to meet the student demands for new technology in the curriculum, while remaining focused on the goal of this curriculum to foster the creation of new art and the invention of new art forms. F/V's approach to this media centered major is threefold:

- To develop visual skills along with technology training, through in-class hands-on workshops, exercises and assignments in all major classes and studio electives.
- To develop and nurture the student's personal artistic vision by assigning projects that are focused on his or her goal.
- To develop students' insight in and critical thinking about their own work, the work of their peers, and the historical and current films and time based art works, along with developing the verbal skills necessary to communicate those ideas.

Our curriculum starts the major in the sophomore year. Students are required to take a six-credit major studio class each semester. The major classes (sophomore, junior and senior year) meets nine hours a week. In addition a three-credit course 'Sound One' is a requirement for the major and is advised to be taken in the fall semester of the sophomore year.

Each major studio class has three components:

- Technical workshops and demonstrations with in-class production.
- Viewing of historical and relevant media work.
- Discussion and critique of viewing materials and student work.

Each student is evaluated equally in these four criteria:

- Their attendance in workshops and class projects.
- Their participation in discussions and critiques of their own work and work of peers.
- Their completion of assignments and personal projects.
- Their participation in Review Boards.

A Review Board is required of every student at the end of each academic year. Students prepare a presentation of their completed work to all fulltime faculty members. Students are asked to assess their own progress for that year and present a statement of their goals for the next year, or if they are seniors, their plans for a career. Over the three-year major they learn to defend their work and to develop an individual practice as a film/digital maker.

1. The Sophomore Year.

The sophomore year is divided into two yearlong production classes - one in film production and the other in video art production. In addition to production, the student gets an historical overview of film and video art in the viewing component of these two classes. Through personal assignments and collaborative group projects the students learn these skills:

- 16 mm film non-sync shooting, analogue editing and projection; 16mm dual system sync production, from script to screen, with Avid digital editing, and basic lighting for film.
- Digital video cameras basics, lighting for digital, video mapping and digital compositing, multi- screen installation, multi-channel live digital recording, projection and performance, Premier editing.

In the one semester required Sound class:

- Field and Studio sound recording, digital audio editing and mixing, and surround sound; in the context of lectures on the history of sound art and the technical development of the medium.

2. The Junior Year.

In the fall semester juniors choose between a 3-credit narrative film or non-fiction film production course. In the spring semester students take a 3-credit production course, where they work on 1-2 personal productions. Juniors take a 3-credit viewing class and critique that meets weekly for their junior year. The fall semester is devoted to the Film History and Theory and the spring semester is devoted to contemporary issues in digital

moving image and new media, with an emphasis on theory. Readings and written reports are discussed weekly along with the screening of relevant films and videos.

The skills introduced in the production component of the junior year are:
Professional digital cinema production; each student gains experience in operating professional cameras, sound recording equipment and lighting; other workshops include pre-production planning, budgeting and post-production editing, color grading and DCP authoring.

3. The Senior Year.

The emphasis in this final year of the major is the completion of a senior Thesis Project, a fully realized work of the student's choice, in any genre or medium. The senior year is a self-directed production year that culminates in a capstone Thesis exhibition in a screening venue off campus.

Students meet weekly with a faculty advisor one-on-one or in discussion groups to critique their projects during all stages of production. Emphasis is placed not only on their creative work, but also on the verbal presentation of ideas in an open setting. In addition, seniors meet weekly for a yearlong viewing course of historical and contemporary works and followed by group discussion with visiting artists and the faculty member.

Seniors have a spring mid-semester review with all fulltime faculty to get a critique of their work- in-progress as they head towards the completion their thesis projects.

4. F/V Electives Classes.

Electives are designed to augment the major curriculum with specialized classes that provide in-depth focus on specific technical skills, dramatic narrative skills and experimental techniques. Students can take two credits of studio electives each semester.

Elective classes include: Scriptwriting, Advanced Scriptwriting, Lighting and Cinematography, Advanced Lighting and Cinematography, Acting and Performance for Camera, Sound Design for Projects, Optical printing, Stop-Motion Animation, Digital Installation, Editing, Handmade Film, and Introduction to Film Video,

5. Additional Learning Opportunities:

- Internships: Students supplement their personal course work with 3-credit Internships in related film and video industries. Students are advised to do three internships before they graduate.
- Festivals: The F/V students gain exposure to other students and to young emerging artists by fulfilling the requirement to enter moving image festivals and to attend Boston film festivals- Boston Underground Film festival, Boston International film

Festival, and Doc Yards. Students enrolled in Optical Printing and Handmade classes show their work at MonoNoWaro film festival in Brooklyn, NY.

- Public shows: The F/V student gains experience in mounting public presentations. Each class is required to produce an annual film show for the public, which includes curating the program, creating the publicity, advertising the show, compiling a presentation reel and the projection of the work.
- Pubic Screenings: Film Society, one of Boston's leading and longest-running screening series, which is held weekly at the college.
- Professional Practice: sophomores and juniors are encouraged to work on upper class and graduate student productions.
- Study Abroad Travel Program: Juniors can diversify the Mass Art perspective by learning film at many international university affiliates of Mass Art.

6. On going revisions.

The F/V Department recognizes its obligation to meet the student demands for new technology in the curriculum.

- The F/V curriculum is reviewed each year, then revised and updated about every three-five years.
- The F/V faculty and studio managers meet every two weeks to address the administration of the operating budget, the class budgets, facility and curriculum needs.
- Students have input into curriculum evaluation and planning once a year, usually in the spring.
- At the end of each year the faculty discuss the departments success in meeting its curriculum objectives and how to reuse these objectives if needed. This often results in the addition of new elective courses and hiring of adjuncts with specific areas of expertise to meet these new objectives.

Appraisal

The F/V required major studio curriculum is reviewed each year, then revised and updated every three-five years. The content of the classes are updated and adjusted to keep up with pedagogical shifts in education with technology.

Evidence is gathered by these means, which have been a standard in our F/V program and calendar.

1. Departmental meetings with chair, full-time faculty, and studio managers twice a month:
   a. To discuss curriculum and access how students are progressing through each level of the major.
   b. To address the administration of the operating budget, the class budgets, facility and curriculum needs.
   c. To address what our students say they need in the curriculum to move them forward towards their goal while providing a solid education in film and video.

2. Students have input into curriculum evaluation and planning once a year usually in the spring.
3. The Chair meets with Adjuncts once a year to coordinate the specialized FV electives with the major curriculum in terms of level of instruction/ technology competencies, and content overlap.
4. The full-time faculty members meet at the end of the academic year, to evaluate the year, to discuss the department's success in meeting its curriculum objectives and if needed to revise the curriculum to meet these objectives; to set longer range goals for the curriculum and discuss what new electives the department should offer. This often results in the addition of new elective courses and hiring of adjuncts with specific areas of expertise to meet these new objectives.

Review Boards

Our goals are made evident by the quality of the work at each level of the major as seen in Spring Review Boards and in the work of senior thesis projects. Each year over the course of three years in the major, the faculty evaluate the progression and advancement of each student's own focus as a media maker and of their own artistic work.

Alumni

It is also evident in the success of our alumni to either find employment in creative roles within production companies (i.e. directors, editors), to exhibit their personal work in festivals and pubic screenings, or in their acceptance into graduate programs.

Projection

The F/V Department is updating the curriculum, which was set in 2005 and updated in 2008, with the hire of two new fulltime faculty members.

We are making revisions to all major classes in the sophomore and junior years, to adapt to the current shifts in learning models and in the educational needs of our students, so they can adapt to the creative and technological shifts in both the industry and exhibition opportunities. We plan to develop the new curricular model by December 2016, so that it can be approved and implemented by fall 2017.

These are our steps:

- This project starts with a department wide meeting, with all students present on February 24, 2016 to listen to students discuss our current curriculum and how it meshes with their graduation goals. We will ask the current seniors to look back over their past two years.
- After this meeting three fulltime faculty members will prepare a draft that takes into consideration the changing needs of our students.

- This DRAFT will be delivered in early May 2016 for Provost Ken Strickland to read and comment upon. It will then be sent to our two fulltime faculty on sabbatical to read and think about over the summer.
- In the fall when all FT faculty are in attendance, we will discuss and finalize the revised curriculum map and send it too the All University Committee (AUC) and the Curriculum Committee in hopes of getting it approved by spring 2017 registration, so it can be implemented in fall 2017.

Over the last five years a major concern for the F/V Department, as in many colleges and university art departments, has been how to keep pace with the changing digital technology for the arts, both within the operating budget and within the curriculum.

- In Spring 2016 we are overhauling the F/V curriculum to adapt to the current shifts in learning models and in educational needs of our students, so they can adapt to the creative and technological shifts in both the industry and exhibition opportunities. We plan to develop the new curricular model by December 2016, so that it can be approved and implemented by fall 2017.
- Students enter the sophomore year with widely varying skills; the faculty spends the first semester of the major bringing students up to a common proficiency. This results in the holding back or loss of some students. We need redesign the sophomore curriculum as a yearlong boot camp for two levels of incoming students to the major.
- Due to the necessity of teaching digital technologies in our major classes, the faculty feels that they don't have enough time to teach both technology and aesthetics with the thoroughness they would wish. We will be addressing this in our curriculum remapping.
- We need to create a community within the program by shared viewing classes, shared student-organized events, and shared speakers, workshops and exhibitors to classes.
- We need to increase our Department's visibility at the college by taking better advantage of social media for the dissemination of student projects, portfolios, screenings and festivals.
- Develop a serious summer internship program for our majors in production facilities in both New York City and Los Angeles.

F/V Department needs to adjust our departmental budget to include:

- Updating our digital cinema cameras to meet a full range of 4K production standards.
- Bringing outside professionals to speak and direct workshop in classes on specialized equipment.
- Purchasing more digital viewing materials for our Viewing classes.

College Wide Concerns

The college needs to address systemic issues concerning current and future pedagogical shifts in education with technology. How do we integrate online learning modules for certain software programs with the artistic focus in our major classes? How do we provide access to online software for our students who work from home?

FV recommends that Mass Art do these things:

1. Foster more inter-departmental communication and cooperation about LA and HART course offerings that are appropriate to the digital majors (SIM, F/V and Photography, Animation)
2. F/V wants to serve the digital and sound needs of other majors with our elective classes. We would need support and budget to create more electives.
3. Develop more interaction among the digital majors for students, faculty and staff technology training, facility sharing, and shared professional workshops.
4. Develop digital courses that address collaborative projects among majors (i.e., a game design course).

MFA: Media Arts (Film/Video)

The Film/Video MFA program redefines what it means to be an artist working with the moving image. *Website header*
The environment is highly personalized and intense, developing an informed perspective on film/video that is individual, political, conceptual, abstract, visceral, and visionary, combined with advanced skills in video and film production practices to make the vision real.

<u>Learning goals:</u>

- Develop a professional studio practice, with personal content and vision.
- Advance technical knowledge and skill in film and/or video, and in other media as needed.
- Expand the media in which time-based work can be produced.
- Understand the work in relation to the anticipated audience.
- Understand one's work in relation to contemporary art and art history.
- Develop the ability to critique peers' work across disciplines.
- Develop awareness and understanding of the diverse cultural, historical, and experiential issues expressed and inherent in one's own artwork and in that of one's peers.
- Develop presentation skills including public speaking, proposal writing, exhibition guidelines and artist's statement.
- Exhibit one's work in a professional setting and in a professional manner. Students may also participate in other exhibitions and curatorial opportunities at the college or other venues.
- Understand how to engage in professional organizations and events for career development.

- Develop knowledge of major historical and cultural characteristics of specific times /places. Infer relationships between society and art.
- Recognize various types of texts used in art historical analysis, and evaluate their content and effectiveness. Use various ideas, approaches and facts in the analysis of art. Formulate, research and argue a hypothesis. Articulate verbally and in writing, theoretical and critical perspectives on art.
- Recognize the impact of historical works of art on contemporary art.
- Draw connections between various artworks, artists and concepts.
- Collaborate with artists in other disciplines.

For MFA Media Arts (Film/Video) appraisal and projection, see those sections above.

Fine Arts 2D - Painting

Degrees/programs offered: Bachelor of Fine Arts in Fine Arts 2D – Painting, Master of Fine Arts in 2D Fine Arts

Description

The foundation of the Painting program is the intensity of the studio learning experience. Comprised at its core of several painting major studio sections—each with a faculty head—the program reflects a belief that a student curriculum to which significant studio time is allotted is critical to the particular growth and development of its individual student artists. Space, as well as time, is viewed as a vital factor to each student's success within the program. To this end, and highlighting one of the unique qualities of Mass Art's painting program, junior and senior studio majors are each provided relatively large, individual spaces within their major section's studio.

Major studio sections meet ten hours each week for each of the six semesters comprising a student's sophomore, junior and senior level experience. Students are encouraged to switch major studio sections each year in order to broaden their exposure to the significant range of ideas and studio practices offered by the Department's diverse faculty. Required drawing courses and studio electives complement and integrate with the painting curriculum. The Department regularly updates its 2D elective courses in an effort to meet the assessed and evolving needs of its students. These elective courses are offered to the entire Mass Art community, and thus, become one formal means by which students from a range of disciplines, and at varying academic levels, can meet, work together and share ideas.

A major goal of the Painting program is to prepare students to become independent practicing artists. We want them to be able to think critically about their own work, be able to apply the education they receive in our department and ultimately be able to advance their individual skills and ideas after college in order to succeed in the professional world. The structure of the Painting program has been conceived to meet this goal. That structure rests upon a subset of core *Departmental Learning Goals*. These were formulated by the faculty collectively through a process of curricular self-scrutiny and evaluation during the 2010-2011 academic year. They were then adopted by the faculty and subsequently published. They inform the Painting curriculum and underlie the syllabi of each of the courses offered therein. Their ultimate purpose is to prepare students with a set of skills viewed as critical for succeeding as practicing artists in today's world.
The Painting faculty members represent diverse conceptual approaches to image-making and a wide range of cultural and educational backgrounds, as well as hands-on technical expertise in numerous art-making processes that reflect its range and diversity.

- The faculty comprises five full-time as well as numerous part-time adjunct members.

- One, rotating two-year, full-time appointment within the Department assures additional freshness of ideas and approaches within the 2D curriculum and adds an important measure of flexibility to the faculty staffing to meet its changing needs.
- An Area Coordinator for Painting serves directly under the 2D Chair to help with the administration of the needs of the Painting program.

A half-time Studio Manager for Painting and a half-time Administrative Assistant each support, through their respective responsibilities, the day-to-day logistics of the Department to assure its smooth running.

- The undergraduate painting studios and elective rooms are located in the Kennedy Building on floors 3, 4 and 5.
- There are currently five undergraduate Junior and Senior level painting majors' studios and two Sophomore studios. The Junior/Senior studies are each partitioned into individual studio spaces.
- The graduate level painting studios are located on each of these floors.
- Students have access to their studios seven days a week and twenty-four hour access during two weeks each term.
- Elective rooms are shared amongst faculty for slide presentations and critiques. The College's Continuing Education program shares the use of our elective classrooms.
- The half-time Studio Manager has his office and shop on the 5th floor.
- A half-time Administrative Assistant works in the 5th floor faculty office at appointed hours.
- A 4th floor lecture hall, with a seating capacity that can currently accommodate our entire 2D community, is used for Visiting Artist slide presentations and 2D community meetings. This hall is shared with the Critical Studies Department.
- Each floor is equipped with two utility sinks for cleanup. Solvent-free industrial brush washers are installed in many of the studios and special containers for liquid and hazardous painting wastes are located in each of the major studios and elective rooms.
- Hallway corridors on each of the three floors occupied by the Painting Department serve regularly as critique and exhibition spaces. These corridor walls and spaces are a much-valued resource in the Department and serve also as the predominant public face of the Department to guests and visitors from the outside world.

<u>Learning Goals</u>

We want our graduates to achieve these goals:

1. Appreciating the role of play, exploration and investigation in the creative practice
2. Understanding and valuing perceptual, formal and conceptual approaches
3. Understanding and valuing the interdependence of approaches
4. Understanding and embracing materials and methods of drawing
5. Understanding and embracing materials and methods of painting
6. Developing facility in visual analysis and verbal communication about processes, approaches and presentations

7. Understanding and appreciating historical and contemporary practice and works
8. Developing a personal thematic focus
9. Developing clarity of thought and representation
10. Developing innovations in process, approach and presentation
11. Understanding and appreciating the roles of artists in society
12. Understanding the processes and practices of an artist's professional development

BFA: Fine Arts 2D - Painting

- The majority of painting majors study with the same instructor over the course of the entire academic year. Each faculty head correspondingly conceives of the curriculum of his or her majors' section as a through-year course, in which the spring semester builds upon the curriculum introduced in the fall.
- In addition to the six semesters (thirty-six credits) of required study in a majors' painting section, Painting majors are required to take six credits of drawing (either Drawing for Painting Majors or Drawing Into Print), as well as eighteen studio elective credits. Added together, the required courses and studio elective requirements constitute a total of sixty (60) of the one hundred twenty (120) credits required for graduation.
- A robust 2D Visiting Artist program brings guest artists from outside the College to the Department for slide talks five times each semester. These are usually attended by the entire 2D community (graduate and undergraduate). Attendance is required of all junior- and senior-level painting majors.
- Departmental field trips to museums and significant gallery exhibitions in greater New England and New York City are organized each semester. The Department, in concert with the SGA, charters bus transportation when these occur.
- End-of-term Review Boards, which occur throughout the final week of each semester, are a critical feature of the 2D curriculum and form a key part of the evaluative process.
- Two "Open House/Open Studios" events, one in each semester, are a key resource through which students share with one another the work they've produced in their respective Majors sections. Printmakers also participate in these events, which are open to the entire Mass Art community and to the public at large.
- Twice each semester (on Wednesdays—when all the Major studios are in session) faculty members rotate and visit one-on-one with students of another faculty member's studio. These days are designated as "Round Robin" days. With two such Round Robins scheduled each semester, each student in the Department thus benefits from direct contact with four separate members of the 2D faculty in discussions about their work.
- Each spring term, second semester juniors, as well as any first semester seniors who will be returning to Mass Art for the fall term, are encouraged to apply, through an in-house juried process, to be Mass Art's nominee to the Yale Norfolk summer program. If the Yale program then accepts the Department's nominee, that nominee's six-week program at Yale Norfolk is paid for in full. Most eligible juniors and returning first semester seniors *do* apply.

Appraisal

- The faculty of the Painting program represents no single school of painting nor ideology of what painting is. This gives our students a more comprehensive view of the discipline, one that mirrors our diverse culture. It also helps make clearer to them that painting, while reflecting the culture and times in which they live, is a matter of significant individual choice and preference. The diversity of approaches reflected in our program also underscores a core philosophy of the faculty: that the individual painter ultimately is responsible for many of his or her core choices as an artist.
- Notwithstanding the significant range of approaches represented by the Painting faculty, a remarkable amount of common ground, between the members of that faculty, has been forged to build a solid curriculum. This consensus is manifested in the Departmental Goals fashioned and formally agreed upon during the 2010-2011 academic year and in the annual faculty jurying of student work for departmental awards, where the entire faculty recognizes the strongest student artists.
- The diversity of the faculty also adds richness to the 2D curriculum, as evidenced in the wide range of elective course offerings. Collage Assemblage, Abstract Painting Critique, Drawing from Observation and Contemporary Print, as examples, provide a breadth of opportunity for exploration in different modes and media.
- The Visiting Artist program stands out, to both current and prospective students, as one of the Department's distinguishing features. Bringing students into regular contact with professional guest artists is key to expanding their understanding of contemporary visual arts culture. The impact of these visiting artist resources upon the development and work produced by our students is clearly evident during individual critiques and at our end-of-term Review Boards.
- With the Department's self-identity based in the intensity of its studio learning experience, the significant amount of studio space provided to our undergraduate student artists plays a key role in their development. The studio space provided students by our Department is an asset well-known outside the College and is a key selling point to prospective Mass Art students.
- Here in Boston, our students have free access to the Museum of Fine Arts and the Isabella Stewart Gardner Museum where some classes are held.
- Through our curriculum, students are encouraged to observe and take an active part in each other's work. Each term, the Painting area hosts an Open Studio event. All of the major studios are open to the Department, to the entire Mass Art community and to the public at large. Students have opportunities to circulate amongst the different studios and familiarize themselves with the diversity and distinctive dialogue in each studio.
- There are a number of in-house galleries at Mass Art that Painting students actively use for exhibitions of their work.
- To evaluate the ways in which the curriculum meets, or falls short of meeting, the evolving needs of its students, a Painting Curriculum Committee is formed each fall term and meets regularly throughout the academic year. Student representatives serve on the Curriculum Committee alongside members of the faculty. The students

representatives contribute valuable first-person experience to these curricular discussions.

- Periodic student questionnaires about the Painting program, its efficacy and perceived deficiencies, solicit valuable input based on student experiences about the program in general or specific aspects of it.
- End-of-term Review Boards—an event that provides focused, critical scrutiny of each student's work from the semester—bring in visiting artists to each major studio. These visiting artists function as outside examiners in the evaluation of each student's work. The observations they make, while providing valuable feedback to our students, also provide valuable feedback to the faculty about our students' training.
- That program often accepts student nominees for the prestigious and very competitive Yale Norfolk program, a fact that reflects well on the effectiveness of our Painting program.
- The presence of Graduate students in the Kennedy building and within the Painting program is another mechanism for measuring our undergraduate program. Their interaction with undergraduates through Teaching Assistantships, their participation at the undergraduate Review Boards, as well as at Open House events and at Visiting Artist lectures, each present role models for our students and a measure against which faculty can to observe our students' progress.
- The core Painting faculty is comprised of actively exhibiting artists (several of whom exhibit internationally) whose own professional scope and development are inspiring models to students.
- That same core faculty bring to their studio teaching at MassArt a very wide range of teaching experience invaluable to the process of evaluating and introducing new ideas to the Painting curriculum.
- Adjunct faculty are often brought on board to teach specialized courses or workshops (digital painting, traditional fresco, etc.) which expand and compliment the Painting curriculum.
- The awards jurying process, an event which occurs each year in early April when faculty collectively jury the work of all 2D majors, provides each faculty member an opportunity to view the work of each 2D major and, importantly, it provides a window onto the work of the 2D student body as a whole, onto the kind of work being produced, and the trends and directions it portends.
- Individually and in small groups our students are encouraged to seek out exhibition and competitive opportunities both in- and outside of school. They will often curate their own exhibitions around particular themes, thereby gaining valuable skills such as curating and installing their work.
- Likewise, 2D students form the principal jury when selections are made for the annual all-school show.
- The Chair and Area Coordinator of 2D also serve to announce exhibition opportunities outside of school. With the Student Affairs Office, they have sometimes helped organize them.

Student Appraisal

Appendix G

The two chief mechanisms for student appraisal within the Painting program are: the ongoing day-to-day evaluative processes (Formative Assessments) and the mid-term critiques and final Review Boards (Summative Assessments).

Formative Assessments

- Ongoing evaluations occur through the mechanisms of student and faculty dialogues—either individually with each student, or in small group or class critiques. These dialogues form a critical component of the Painting curriculum, a key means whereby students, their peers and faculty articulate and measure student progress and direction on an ongoing basis.
- Ongoing assessment takes place over time, and the most important criteria are:

1. Quality of work, balanced with degree of effort expended (degree of development)
2. The amount of work produced
3. Independence of thinking, innovation and invention within a path
4. Understanding and appreciation of contemporary and historical art processes and ideas as evidenced in work produced
5. Persistence, as measured by an obstinacy to succeed or solve given problems
6. Development of a personal focus
7. Attendance
8. During individual and group critiques and discussions, a student's preparedness and participation is expected. These qualities should be evidenced by the ability to initiate inquiry (curiosity) and to be responsive.

Summative Assessments

- Mid-term critiques and final Review Boards serve as a means of evaluating the degree of competency that student's work exhibits with respect to the Departmental goals.
- The end-of-term final Review Boards are a key evaluative mechanism of the Painting curriculum. Whole bodies of each student's work are presented, scrutinized and their merits weighed and measured in relation to the student's interests and to the Department's goals. These measurements might be:

1. Can the student draw well enough to express his or her ideas, or to clarify them?
2. Has he or she learned how to articulate his or her goals and/or interests?
3. Has he or she enough competence using technical skills to convey his or her ideas?
4. Does he or she understand the distinction between an illustration of ideas, on the one hand, and a metaphorical way of conveying them, on the other?

The answers to these questions become manifest at the Review Boards in the following ways:

- The Review Boards mirror in kind, moreover, some of the critical dimension which the student will eventually face, alone, in the studio, and in any formal, public exhibition.
- Each student's Reviews take place in the presence of all their studio peers, their major instructor and, importantly the Visiting artists and other Departmental faculty guests. Each student presents the body of his or her work from the semester

for public critique. The Reviews are scheduled for 30-minute intervals and take place within each majors studio or available elective spaces. The Review assessments help each student become accountable for their images, clarify their intentions and question their methodologies and techniques.
- Students are encouraged to write about their studio practice as a way of augmenting their critical analysis.
- During the reviews, students also have the opportunity to learn about other faculty with whom they might study in the future. The sophomore sections' review boards are usually scheduled before upper-level reviews, enabling them, if they wish to attend junior/senior level reviews as well.
- The faculty assesses work of all the students in the Department during a one-day open studio event; this process also serves as a jury for Department Awards.

Our goal of the program is to prepare students for the rigor of professional practice. Success becomes evident when students excel in college-wide exhibitions and subsequently as they exhibit outside of the school, as they continue on to graduate school, and/or as they pursue careers as artists.

Projection

- Faculty balance: We are currently over-weighted by male senior faculty. The retiring female faculty have not been replaced, and two-thirds of the undergraduate population are female. The next few years will likely see several retirements and a considerable change to the make-up of the 2D faculty.
- Recruitment/outreach: Strategies are needed to bolster student numbers in response to lower enrollment figures. Pro-active presentations are needed to freshmen.
- We need to recruit a diverse student body.
- We need to enhance the premise of the Departmental "Round Robin," to broaden student access to as wide a group of faculty as possible.
- A sophomore-level drawing class (which was cut from the 2D curriculum several years ago in response to the College-wide reduction in credits needed to graduate) will be reinstated as a required part of the 2D curriculum in the coming academic year (2016-2017).
- We need to continue the review of electives and incorporate a color and materials components into the current sophomore painting curriculum.
- The Professional Practices Seminar for the junior and senior majors should be promoted. We should explore ways to make this a required course.
- Offer a digital drawing class.
- Obtain a full-time administrative assistant.
- Obtain a full-time studio manager.
- We need more community outreach and engagement for our students to exhibit outside of school in businesses and restaurant settings, etc.
- We need a better system of tracking the alumni from our Department.
- There are no funds for extra model time and no longer a formal time or space where upper-class students can work from the figure. Students express this desire.

- We need more intermediate and advanced painting electives. After Introduction to Painting, there are few college-wide elective painting courses available. Our students complain about working in a silo without enough cross-pollination from direct studio contact with students in other disciplines.

Physical needs

1. Security. URGENT.

Third, fourth, and fifth floors are in urgent need of secured access. Access to Kennedy from the street (especially through rear door) is essentially unchecked. Serious occurrences or accidents are waiting to happen. Students feel insecure, even in locked studios, especially during evening hours. Swipe/tap locks on front stair doors, exit-only doors on middle and rear stairwells, and I.D. activated access to both elevators are all required. Wooden classroom doors should be replaced with metal doors. There is an immediate need for efficient Ventilation/AC/effective heating system on all floors. New double insulated windows should be installed. These are safety and comfort issues that are long overdue. All other floors of Kennedy have already been refurbished!

2. Installation of an eye wash/emergency shower station. First-Aid kits in all classrooms.
3. Installation of a spray booth (closest spray booth is in Tower).
4. Replacement of all fluorescent light fixtures with LED fixtures of appropriate color temperature. Addition of track lighting in all major studios currently lacking it.
5. Paint all studio floors a lighter gray with cleanable gloss epoxy paint; this will dramatically affect light in the spaces. Studio floors are currently in a severely degraded condition.
6. Replace moveable studio partitions with a safer (moveable), uncluttered, uniform design.
7. Remove all previously installed (but never connected and used!) electrical tracks from studio walls. Relocate wall outlets that are in obtrusive positions.
8. Replace window blinds (many are broken) with more robust and light blocking units.
9. Provide two mobile AV stations that have 80" monitors, mac-mini, and speakers. Supply new office computers, and replace aging departmental laptops. Install Wi-Fi upgrades throughout department.
10. Relocate studio manager's office to a location that is readily accessible to faculty and to students.
11. Establish an open studio for students from elective classes to produce out of class-required work.
12. Establish secure department/student storage space.
13. Establish departmental stretcher building workshop with necessary tools and regular monitor.
14. Establish photo facility.
15. Install a dedicated location to enable students to photo-document work. This should be able to handle large work.
16. Purchase robust portable easels for outdoor use.

17. Replacement of furniture in K408 slide room to cleanable, durable, stackable, light, *not upholstered* furniture.
18. Complete renovation of K406—central air, ventilation, new seating, projector hung over audience and cabling fixed to remove "shimmer", new projector lens if necessary. New lectern. Projector booth converted to either storage space or opened up into rear office as additional work-space.
19. Traps for painting department slop sinks.
20. Furniture replacement plan on an annual basis, no matter how small a turnover.
21. Standard of furniture throughout the department, such that all students begin with: 1 easel, 1 red toolbox, 1 chair, 1 stool, 1 large table, and 1 small table. Sturdy construction, stackable where possible, identical assets throughout the department. A modest stock of extras.
22. Asbestos abatement where necessary (currently suspect in K409 and FA2D storage A in K307)

Fine Arts 2D - Printmaking

Degrees/programs offered: Bachelor of Fine Arts in 2D Fine Arts – Printmaking, Master of Fine Arts in 2D Fine Arts

Description

We expect all of our printmaking majors to acquire a solid foundation in drawing and the traditional techniques of etching, lithography, silkscreen, and relief printing, as well as an awareness and practical understanding of photo techniques and digital technology. We encourage the conceptual and technical exploration of both the metamorphic and the multiple aspects of printmaking and the investigation of installation and multimedia. We are committed to providing our printmaking majors with a well-rounded education as practicing artists with professional aspirations.

We encourage our elective students to approach printmaking with inquisitive consideration for conceptual and aesthetic concerns that are relevant both to printmaking and to their own studio major. The elective students often bring new and provocative ideas to printmaking from their major areas.

Printmaking provides courses and workshops for the Low Residency Graduate Program in the summer, PCE courses year round, and outreach youth programs during the summer.

Three full-time faculty- one who rotates as per need between teaching painting majors and printmaking majors- and from 4-7 adjuncts. Depending on enrollment, it is sometimes necessary to form two junior/senior groups co-taught by two instructors (in the same room, at the same time, sharing the same curriculum) in order to provide a student/faculty ratio that ensures sufficient individual attention to the students.

Graduate students sometimes serve as teaching assistants as do printmaking alumni and current senior printmaking majors. The full-time studio manager is responsible for the daily upkeep and maintenance of the facility, and the ordering, budget, and distribution of supplies. He oversees health and safety issues and the training and schedule of work-study monitors and non-student shop assistants. The Area Coordinator oversees curricular issues, student advising and registration, transfer students and recruitment, outreach events, and special events such as the Master Print project, and the Travel Award.

The 9,000 square foot printmaking studio is an open plan divided into three sections: an etching, relief, monotype area; lithography and additional relief area; and a silkscreen area. We have 2 plate makers and one exposure unit used for all print technologies. There is a small darkroom. Our Computer area has three IMAC computers, one 11"x17" scanner, and two laser printers (B+W) to create photo and digital transparencies. There is one digital projector and one large format projector screen. Students have access to the college's large format printers, laser cutters, and photo documentation equipment.

There are individual studio spaces for junior and senior printmaking majors. With high enrollment these spaces become dangerously overcrowded. There is no space available for individual sophomore majors' studios.
The studio manager has an office in the print shop. There is only one faculty office space.

Learning goals

We want our graduates to achieve these goals:

1. Appreciating the role of play, exploration and investigation in creative practice
2. Understanding and valuing perceptual, formal and conceptual approaches
3. Understanding and valuing the interdependence of approaches
4. Understanding and embracing materials and methods of drawing
5. Understanding and embracing materials and methods of printmaking
6. Develop technical proficiency in printmaking processes
7. Use of digital and photographic technologies as both interfaces and tools for creation
8. Developing facility in visual analysis and verbal communication about processes, approaches and presentations
9. Understanding and appreciating historical and contemporary practice and works
10. Developing personal thematic focus
11. Developing clarity of thought and representation
12. Developing innovations in process, approach and presentation
13. Understanding and appreciating the roles of artists in society
14. Understanding the processes and practices of an artist's professional development

BFA: Fine Arts 2D – Printmaking

1. The Sophomore Year.

Historically sophomore majors took three required elective printmaking courses in the fall and met as a group for a 3-credit majors class offered only in the spring semester. As of Fall 2016 we will be adding a 3-credit fall sophomore major section. This does not add any credit requirements; it is in lieu of a 3 credit upper level drawing class.

- We concluded that the drawing practice would be more useful in the sophomore year.
- We believe that the fall semester major class will permit more time spent on their conceptual development and provide a fuller exposure to past and contemporary artists.
- We concluded that sophomores would benefit from experience in basic etching and basic lithography *before* moving into the photographic and digital techniques covered in the Contemporary Print class. That course has been moved to spring semester.

- By virtue of shared facilities, vertical learning is an important, and constructive advantage in the department.
- In the past, sophomores were encouraged to observe the junior/senior fall review boards as an introduction to what that formal critique structure entailed. Beginning in fall 2016, sophomore majors will have Reviews Boards in the fall, as well as the spring.
- Sophomore majors are strongly encouraged to observe and/or participate in visiting artist events, the Master Print project, and the NY Print Fair trip.

2. The Junior and Senior Years.

The junior/senior majors meet together in one class, for two five-hour sessions per week. During their class, printmaking majors have exclusive use of the print shop permitting them the option to work on more ambitious multi-technique projects, collaborations, and installations. They are required to take an additional drawing course. Assignments and events are specifically targeted to incrementally build their awareness of activities in the field, past and present, and to learning and practicing specific professional skills.

- Students are required to do research and make formal presentations to each other in order to practice preparing and presenting their ideas and images cogently, in public. Topics might include grants and artist residency opportunities; new techniques; a specific artist or artistic movement in history; an oral/digital presentation about their own work.
- An important component of their education includes specific trips to museum print collections and exhibitions, as well as an annual trip in the fall to the International Fine Print Dealers Fair and the Artist Book/New Editions Fair in NYC.
- Seniors fundraise in order to attend the annual Southern Graphics Council Conference in the spring. There they participate in Open Folio sessions, they attend exhibitions, panel discussions and technical demos. They meet and network with artist practitioners, other students and graduate students from across the country.
- We encourage semester long study abroad as well as short term international travel programs.

3. Additional Learning Opportunities:

Master Print Series
An annual Master Print Series project involves the students in collaborating with an invited visiting artist in the complex process of transforming an idea into print. Students work in teams on all aspects of matrix preparation, preliminary proofing, paper and ink preparation, and learning to methodically print consistent, professional level editions.

- The experience the students gain in this 4-5 day marathon has a radically positive effect. It raises their expectations, desire, and skill in presenting their own work in a noticeably more professional manner.

- The editions made are divided between the visiting artist and the printmaking department. The subsequent sale of prints covers the entire cost of the projects. Any profit goes to 2D student Merit Awards and it supports additional Special Events in printmaking such as Visiting Artist lectures, workshops, demos, and individual studio visits.

McMillan Stewart Travel Award
Since 2007 one printmaking major per year has won this juried $7,000.00 award for travel abroad. Printmaking alumni are eligible to apply for 2 years following graduation. Senior printmaking majors are *required* to prepare a complete application in order to learn, and practice the skills necessary to research and find a meaningful destination, photograph their work and prepare an image list, prepare a budget, compose an artist statement and a resume, and write a compelling narrative that convincingly links their deepest interests, their destination choice, and their actual imagery. Workshops are held in class during the semester to help them learn these skills. Winners are required, upon their return, to make a presentation to current students about their experiences. The skills learned in compiling this application provides a basic framework that alumni use to apply for other opportunities.

Appraisal

The evidence of our success is in the preparation of our majors for a professional career. To assess the evidence, the printmaking faculty members meet bi-annually to discuss curriculum, assess current outcomes, and brainstorm for the future.

There is a four-page bi-annual student Print Survey that covers curricular, facility, and career issues. It has consistently proven to be a productive mechanism for feedback from our majors. Numerous curricular modifications have resulted in concert with data gleaned from these questionnaires. In addition, the following mechanisms provide opportunities to assess the students and program:

- Our visiting artists, including for Master Print Series, our end of semester Review Board visiting critics, and the Travel Award jury provide valuable feedback about our student's training.
- Exchange Print Folios with other schools in the US and abroad have proven to be a helpful way to assess our students' performance.
- The Iron Print Competition, which we host, is another way in which our students can assess their own skills. For this one-day marathon, four teams, comprised of printmaking students from four local art schools, compete to create an image, on the spot, which combines intaglio, relief, lithography, and silkscreen. The image must then be printed in an edition of 10.
- We traditionally host successful outreach events and hands-on workshops where the majors curate and hang in-house exhibitions of their work, actively assist as print shop tour guides, as demonstrators of techniques, and as master printers.
- The senior printmaking majors traditionally propose, prepare and mount an annual exhibition of their work in a school gallery. They present a gallery talk for the majors and

print faculty. Occasionally the senior exhibition is held in an outside venue or commercial gallery. Traditionally, all levels of our majors actively seek out exhibition and competition opportunities in, and outside of school, and continue building upon this experience naturally, as alumni.

Student Appraisal

The most important mechanism for evaluating our students' work is critique.

- Group and individual *Critiques* are conducted throughout the semester, and at midterm, discussing in-progress proposals and tactics for specific class assignments and self guided projects.
- Each semester there is a *Departmental Round-Robin*, when the full-time painting and printmaking faculty members exchange class sessions with each other and conduct one-on-one critiques with someone else's class. This is an excellent mechanism for faculty to get a sense of what other 2D major-class students are engaged in and also, for students to have a direct exchange with departmental faculty about their work in progress.
- Required *Review Boards* are held at the end of both terms. There is a sign-up schedule with 30-minute slots for each student. All of the majors and full time printmaking faculty observe and participate in each student's review. The reviews alternate between the critique spaces at either end of the print shop enabling presentation turnover time.
- The printmaking faculty believe that the preparation involved in curating and formally presenting one's work for Review Boards, including a *written artist statement*, is a critical part of the students' self evaluation and formal education.
- *Outside visiting critics*, usually two (professional artists, or gallerists, or curators), comprise the review panel. These guests are unfamiliar with the students and their work. Their fresh points of view and comments are highly valued by the students.
- Each student is required to appoint someone to take notes during their review. Their work and set up, is *documented* photographically and also downloaded onto a print department shared computer.
- The students are acutely aware of the attitude and care with which students have selected and presented their work to the group at large. There is a palpable sense of excitement and alertness when a student has excelled in their *conceptual development*, their *technical development*, and their *formal presentation*.
- A student's performance at review boards is usually considered inadequate if there is a noticeable lack of work, or an evident lack of commitment to the work. It might be a conceptual lack of rigor, or it might be a noticeably poor technical understanding or presentation.
- In the case of weak performance, faculty will compose a *formal letter of probation*. The faculty and the student will agree upon *specific remedial assignments*. A *follow-up review* to assess the student's progress will be scheduled. If a student does not demonstrate significant improvement, s/he is prohibited from continuing in the major.

Additional modes of evaluation include:

- Students' initiative and preparedness in their written and oral class presentations.

- Students' initiative and preparedness in departmental, all school, and outside juried competitions.
- Students' participation and reliability in group events such as visiting artist workshops.
- Students' print shop good citizenship.

Strengths

- Our location in a vital metropolitan cultural center permits us to easily incorporate visits to major museum collections and local contemporary galleries including our own excellent gallery at MassArt.
- There is an annual agenda of special events proposed by students that is subsidized by their Student Government Association often in tandem with additional support from our Master Print sales. Events include field trips, collaborative events, visiting artist lectures, and workshops on new techniques and technologies.
- Given the large-scale open atelier nature of our facility, we have been able to host large events providing excellent visibility and valuable professional contacts for our students such as the Southern Graphics Council Conference in 2003, our intercollegiate Iron Print Competition since 2012, shared visiting artist workshops and collaborative projects with other local print departments, and our annual Master Print Series projects.
- Our printmaking faculty forms an exceptionally strong group of different, but highly compatible pedagogic approaches. The students clearly appreciate the spectrum of ideas, which they experience by working with this composite group. There is a very strong sense of community in the department.
- Many printmaking alumni are invited back to present and share their experiences with current students. Many of them are successful, exhibiting artists. Incrementally, more of our majors have been attending graduate school. A number of them now have college teaching positions. Some are interns with Master Printers or working as artist assistants, some now own and direct their own edition printing and/or collaborative print shops. Some run collaborative commercial galleries. Many are working as gallery and museum preparators. Many have been awarded artist residency grants in the US and abroad.

Concerns

- The print shop is an acoustic disaster. We have to shut down the ventilation system during technical demos and critiques in order to hear each other. For hearing impaired faculty and students it is almost impossible to follow any conversations.
- The critique areas must be soundproofed in some way. The height of the walls in our existing critique spaces is extremely advantageous for installation scale works. By virtue of its existence, it encourages students to think "outside the box". However, it is virtually impossible to talk about the work due to the acoustic problem.
- We have virtually no control over the environmental factors in the print shop such as heating, cooling, water temperature and humidity control. This consistently complicates technical procedures that are an integral aspect of printmaking. It is dangerously hot in the summer and early fall as it is not insulated and there is no air conditioning. Electric fans help cool the air but creates substantial additional noise exacerbating the acoustic problem. Heating in the winter and early spring is highly unpredictable and often a

dangerously cold and unhealthy work environment for our students and for the materials we use.

- We need a dark projection area. Our curriculum continuously calls for projecting images. Part of the students' professional practice entails having them make presentations to their peers. Additionally, more students are integrating video and animation with their printmaking. When they need to present this work to class or review, they do so in highly unfavorable conditions that noticeably compromise their work.
- We have outgrown our student's individual studio space. The existing spaces are overcrowded and we can't offer sophomore majors much-needed space of their own.
- We need to upgrade our security in order to better protect students' studio spaces and their belongings.
- It is highly disappointing that all of our students have not taken a History of Print course. Unfortunately, it is rarely offered.

Projection

Curricular

At present our curriculum serves us well. Our accessibility and visibility have been greatly affected during construction of the adjacent Design Media Center. Hopefully once that building is open for use, our visibility will improve. We hope to be able to take advantage of spaces there to support our students' increasing interest in collaborative and multimedia installations.

In the immediate future we will be studying the efficacy of new curricular changes/additions:

- We have designed an interdisciplinary installation course for spring 2016.
- We have added a 3-credit sophomore major section for the fall semester.
- We are continually researching and incorporating new innovations in non-toxic materials and techniques.
- We are continually researching and incorporating new innovations in photosensitive films, laser cutting, and digital techniques.
- Find a way to have a History of Print class offered every other year by the Art History department.

Facilities

These projections are geared towards modifications in the facility, which affect the success of our curriculum.

- Soundproof the critique areas.
- Improve environmental conditions throughout the entire facility.

- Expand our students' individual studio space: the junior and senior studios are overcrowded. There are no individual spaces for sophomores to work on drawings and think about their projects. It is needed. That lack may become even more apparent with the addition of the fall sophomore majors' class.
- Ideally, a second floor would be built over the central lithography area. This would add individual studio spaces for students and aid in solving acoustic issues. The current student's studio spaces adjacent to the lithography studio could become an ideal, quiet critique space that could also be darkened for digital image/video presentations.

MFA: 2D Fine Arts

The graduate program in two-dimensional fine arts fosters an intense environment in which artists pursue their work in painting, printmaking, drawing, mixed media and installation formats.

Learning goals:

- Establish one's own creative studio practice that is grounded in knowledge and derived from focused and immersive experience of seeing, thinking and doing. This work is centered in and guided by a student's own interest and sensibilities.
- Produce artwork that is original and goes beyond a student's status quo.
- Produce artwork in which subject, concept, form and content interlock.
- Develop technical, perceptual, and conceptual awareness and skills.
- Understand one's work in relation to contemporary art and art history.
- Develop the ability to critique peers' work across disciplines.
- Develop awareness and understanding of the diverse cultural, historical, and experiential issues expressed and inherent in one's own artwork and in that of one's peers.
- Make coherent, thoughtful and insightful visual and verbal presentations of ones work that demonstrate knowledge of the key issues related to one's work. These issues include and how one's work is situated in time and place, and the context of one's work in terms of concept, material, process, form and style.
- Exhibit one's work in a professional manner in the thesis exhibition. Work with other students organizing, curating, installing and exhibiting work in the college's exhibition spaces or other venues.
- Understand a range of professional pathways for careers in the arts.
- Develop knowledge of major historical and cultural characteristics of specific times /places. Infer relationships between society and art.
- Recognize various types of texts used in art historical analysis, and evaluate their content and effectiveness. Use various ideas, approaches and facts in the analysis of art. Formulate, research and argue a hypothesis. Articulate verbally and in writing, theoretical and critical perspectives on art.
- Recognize the impact of historical works of art on contemporary art.
- Draw connections between various artworks, artists and concepts.

- Collaborate with artists in other disciplines.

For MFA 2D Fine Arts appraisal and projection see above sections in Fine Arts 2D – Painting and Printmaking.

Fine Arts 3D

Degrees/programs offered: Bachelor of Fine Arts in Fine Arts 3D - Ceramics, Fibers, Glass, Jewelry & Metalsmithing, and Sculpture, Master of Fine Arts in 3D (General, Fibers and Metals)

Description

The Fine Arts 3D Department is comprised of five program areas, each of which share both required and overlapping curriculum. Individual area curricula are explained in depth below.

General FA3D Requirements

In the Sophomore year, all FA3D students are required to take 3DTD201 Projects in Wood, and introductory class in the woodshop, that explores the medium and process around woodworking alongside idea generation, and studio practice.

Each of the five areas individualized the curriculum in the Sophomore year, except the Projects in Wood class. Students may have required courses, or select electives from a suite of classes.

In the Junior and Senior year, all FA3D Students enroll in an Advanced Studio Course in which they are expected to create a body of work. Each area differs in how this course is run: some areas combine Juniors and Seniors; some areas keep them separate. There is quite a lot of overlap in terms of content and structure between many of the Adv. Studios, and students may petition to take an Adv. Studio in a different area than their specific concentration. Also, depending on enrollment, sometimes cohorts across the areas are combined.

This is also true with the required Seminars the Juniors and Seniors take each semester.

Finally, in the Senior year, all FA3D students are required to take 3DTD400 Senior Seminar. This course focuses on professional practice, reviews issues such as:

- copyright issues
- bookkeeping
- taxes
- residencies for artists
- grant writing
- resume writing and building
- alternative exhibition spaces
- interfacing with curators and galleries

Appraisal

Strength - The FA3D Department creates a robust and supportive learning environment. Our strength lies in the agency given each student to create their own path through the curriculum. We embrace learning through doing, and this hands-on methodology complements many contemporary technologies.

Concerns - MassArt's 1995 Strategic Plan called to implement what was then a burgeoning academic issue: Enrollment Management. It still hasn't been implemented. MassArt hired it's first Dean of Admissions and Enrollement Management just a few years ago. The Dean has done a commendable job bringing into the College a robust and diverse cohort of Freshman. The next stage: internal enrollment management. FA3D's enrollment numbers have dropped since FA3D Facilities were - literally - severed from the main campus for the past three years due to construction on the Design & Media Center. Now that construction is over, and the campus complete again, we hope that foot-traffic through the area will help to educate the community about what is happening in our studios and facilities. At the same time we have seen a drop in enrollment, other areas have seen unsustainable upward growth. Some due to popularity, some due to aggressive recruitment tactics that undermine the need for a holistic view of what an art college should look like. Academic Affairs must take an active role in helping to support all the departments in managing and targeting optimum enrollments.

In the past ten years, many of our budgets have stayed flat, or gone down. While it looks as though we have large budgets for our areas, much of those budgets are comprised from material charges that are levied on the students on the first day of class. Over the past six years, an attempt has been made to actually correlate the amount of revenue generated by these charges and the budgets we have received. After working with the head of Administration and Finance and no fewer than three college Presidents, this still has not happened. Students should be billed these fees alongside tuition, and the Department's budgets should reflect this revenue.

Projection

One of the Department's primary objectives is to create a learning environment that supports an inclusive and diverse community. Many faculty in the department are approaching retirement age. As we hire new faculty, we need to ensure that our searches prioritize the experience and competencies of a diverse faculty cohort to better serve an equally diverse and inclusive student population. The Department is also looking at ways we can integrate contemporary technologies in concert with other areas of the College. Area budgets have been frozen or have gone down for almost a decade, and the ability of one of the areas to acquire and support equipment such as a CNC mill, ShopBot, or CNC Laser/plasma cutter is not feasible.

The Department also sees a great need for our curriculum to support students across our concentrations, and across the fine arts/craft divide.

Fine Arts 3D – Ceramics

Degrees/Programs offered: Bachelor of Fine Arts in Fine Arts 3D - Ceramics

Description

Ceramics draws from ancient craft and modern innovation allowing students to explore a wide range of opportunities in studio arts and design.

MassArt Ceramics students explore personal ideas thru a lens of history, aesthetics, world culture, social /environmental issues, design, craftsmanship, science and innovation. The curriculum includes a wide range of elective course choices, giving students a strong foundation in technical skills and ideas important for today's artists/designers and educators.

Seminar and advanced studio courses focus on students developing a professional portfolio. These courses include critical thinking, research, lectures, critiques, along with visiting artists and field trips. Students are involved in community projects, internships and participate in national conferences. Students are encouraged to think of themselves as a "world citizens", to be culturally aware, network with others in their field and beyond, "think big / make a difference" and participate in as many activities as possible. Our artist instructors are knowledgeable, responsive and approachable. Our creative facilities are among the best in the US.

Graduating students document, and present their work in a senior thesis. Students are required to take a professional practices course including developing business strategies and a studio presence in preparation for life after MassArt.

The MassArt Ceramics program provides students with the practical and theoretical preparation they will need to pursue ceramics as a dedicated vocation or to develop the practice as a facet of their artistic repertoire. Many Ceramics students continue their education in Graduate Programs and are professionally employed. MassArt ceramics graduates work as artists/ designers and with institutions around the world.

Our graduates are employed in a wide range of professional fields:

- *Potter / Ceramic Designer*
- *Independent Studio Artist*
- *Creative Social Entrepreneur*
- *Expressive Therapist*
- *Industrial / Architectural Designer*
- *Professional Restoration Artist*
- *Historic Reproduction Designer*
- *Figurative/Portrait Artist*
- *Arts Administrator*
- *Tile/Lighting Designer*
- *Museum Conservationist*
- *K-8 to College Level Educator*

- *Community Artist*
- *Gallery Owner / Curator*

There are two full-time professors in the Ceramics Program along with three adjunct faculty members. All of the faculty are professional, exhibiting artists and teach courses for which they are uniquely qualified. One of the full-time faculty serves as the Program Coordinator of Ceramics.

All of the faculty work closely with the full time Studio Manager, who is responsible for maintaining the physical plant, interfacing full-time with vendors, overseeing the budget, interacting with students and communicating concerns to faculty, the program coordinator and appropriate college personnel.

The Ceramics Area provides students and staff with the following:

- A spacious kiln room with five gas kilns(including a soda kiln and raku kiln), seven electric kilns, ample ware storage, ball mill and raku ventilation
- A large glazing room with sinks, storage, tables and spray booth
- A well-ventilated, glaze compounding room with ample storage, countertops, sink and two digital scales capable of 0.1 gram accuracy at 10K weights
- A large clay mixing and storage room with three ventilated clay mixers, a pug mill and one ventilated digital scale capable of 0.1 pounds of accuracy at hundreds of pounds of weight. The studio encourages recycling of clay which is done in this room.
- A classroom with equipment devoted primarily to working with plaster, mold making and slip casting. In addition to wire ware racks and ample table space, two wall tables are ventilated for plaster weighing and mixing. The room also is utilized for silk screen production.
- A large open studio classroom is equipped with six large ware racks, five large work tables, large bed slab roller, two sinks, 20 electric potter's wheels, mobile storage cabinet, considerable floor space. This room is also equipped for digital project and has a video projector mounted in the ceiling along with a mounted screen and is also equipped with Wi-Fi.
- Two rooms in which juniors and senior majors have private studios. Each student is given a workbench and ware rack. The room also has two communal potters' wheels, a communal computer, sink and storage for communal supplies. These two rooms can accommodate 18 students.
- A dedicated room, shared by other Programs in FA3D, to specifically produce silk screen, photo imagery, digital decal making and stencil cutting used in heat processes uses clay, glass and metal.

<u>Learning goals</u>

We want our graduates to know and be able to do the following:

1. Design principles
2. Cooperative workshop experience
3. Shop safety / technical awareness

4. Skills acquisition / commitment to craftsmanship
5. Research: historical, cultural, tech., personal
6. Literacy: vocabulary, methods, strategies
7. Analytical and communication skills
8. Documentation and exhibition skills
9. Realizing personal and artistic coordinates
10. Transition: personal vision to developed reality

BFA: Fine Arts 3D - Ceramics

The BFA in Ceramics designed to give students technical knowledge, conceptual and global awareness which leads to creative careers in the arts, especially related to the field of Ceramics. To support this goal, the Program has a diverse rotating, menu of studio electives including:

- *Ceramics Handbuilding*
- *Ceramics Wheelworking*
- *Tableware*
- *Intro to Ceramics*
- *Multiples, Sets and Editions (moldmaking)*
- *Ceramic Chemistry*
- *Image on Clay (Surface Design including Silkscreen and Decal Making)*
- *Surreal Clay (which is a Sculpture Course)*
- *Objects that Changes Lives that is a course focused on Social Change ideas and opportunities in Ceramics and the Arts.*

The Ceramics curriculum is constantly being fined tuned. Skill in the use of basic tools, techniques and processes is taught throughout required and elective courses in the ceramics program. This is accomplished with specific instruction on tools and equipment ranging from wheels, slab rollers and extruders to clay mixers and pug mills, ball mills, spray booths, digital decal making printers and various computer controlled gas and electric kilns. Valuable skills are acquired in each 200 and 300 level course. Knowledge of raw materials and technical procedures is acquired to some degree in all ceramic courses, but it is gained primarily in Ceramic Chemistry.

Design, craftsmanship and concept development are also incorporated into each of the Ceramic course offerings. Basic understanding of industrial ceramic techniques occurs in our elective and required technical classes. Examples of these include wheel working, extruding (including die-making), the making of plaster molds and preparation and use of casting slips, preparation and use of decals and decal printing, silkscreening, digital firing and maintaining a variety of kilns, familiarity with clay and glaze, including use of basic glaze calculation software and 3D ceramic printing.

Ceramic history is addressed in courses throughout the ceramics curriculum. Slide lectures on historical and contemporary pieces are presented with varying degrees of frequency in every course offered. Visiting artists, lectures and field trips to a variety of museums and galleries in greater Boston offer great teaching and learning possibilities and are schedule as often as possible. Ceramic Seminar provides a venue in which majors focus more intently on ceramic history and contemporary directions. This is the result of research, interviews, field trips and visits to conferences. Students are obliged to present their findings in writing and in lecture to the whole class.

All Junior and Senior students present their semester's work at an end of the semester in a Review board. Review boards are 45 minute critiques which are made up of 3 FA3D faculty, a visiting artist, a scribe and the student being review. Each student is given written comments from the reviewers at the end of their critique.

1. The Sophomore Year.

The sophomore year provides entry to the studio and to projects and processes specifically related to the ceramics major. It is a rigorous year of technical learning. Students are introduced to menu of Ceramics courses including *Hand building, Wheelworking, Multiples, Sets and Editions* (moldmaking) and *Ceramic Chemistry* along with other departmental electives, including *Image on Clay,* (Surface Design including silkscreening and decal making) *Surreal Clay* (which is a Sculpture Course), *Color: Object and Installation*, (Dealing with Glazing as a Palette and its impact on space), *In Situ: Clay and Contemporary Installation* and *Objects that Change Lives* which is a course focused on social change in the arts.

2. The Junior Year.

The junior year begins the reorientation of students from assigned projects to self- directed development. Required ceramics classes include:

- *Junior Ceramics Seminar*, a forum for discussion and exploration of contemporary and historical subjects with clay.
- *Junior Advanced Ceramics Studio*, designed to help the junior develop a personal body of work.
- Each junior is required to choose a topic for their semester's work and to write a Semester Proposal, which includes the intention of what they want to pursue along with the technical ideas they want to incorporate. They are required to work in at least two different temperature ranges. This work is presented at their end of the semester Review board.
- Junior level Majors continue to register for the above mentioned electives courses within Ceramics along with elective courses outside of the Department.

3. The Senior Year.

The senior year provides advanced study and skills and reinforces the development of a stronger, personal artistic identity. Required classes include:

- *Senior Ceramics Seminar*, a forum for discussion and exploration of contemporary and historical object making with a greater focus upon the senior's end-of-the-year's portfolio and documentation of work.
- *Art, Life and Money*, an all FA3D required seminar, which focus on professional development and life/career after graduation.
- *Senior Advanced Ceramics Studio*, a course that stresses the production of an advanced body of work that is more personal and sophisticated in concept and presentation.
- Each senior is required to choose a topic for their semester's work and to write a Semester Proposal, which includes the intention of what they want to pursue along with the technical ideas they want to incorporate. They are required to work in at least two different temperature ranges.
- Senior level Majors continue to register for the above-mentioned electives courses within Ceramics along with elective courses outside of the Department.
- Graduating students document, and present their work in a senior thesis.

Appraisal

1. Strengths

- The faculty members' skills, creative means and interests span a broad spectrum of possibilities – from tableware to sculpture / installation to community entrepreneur /artist – and references both the traditional and the newest in media.
- New courses like Objects that Change Lives, Color: Object and Installation and In Situ: Clay and Contemporary Installation further stretch the peripheries of our students' experiences.
- Visiting artists, trips to conferences and extramural workshops and community driven projects provide fresh information and a variety of perspectives.
- Our physical plant with substantial studio, glazing and firing space offers students considerable freedom of development.
- The FA3D/ Ceramics Program is a very interdisciplinary program and supports students of all majors.
- The Ceramics area has excellent students each year. Many students go on to graduate school, or start their own business. Currently there are 25 majors in Ceramics

2. Concerns

- We would like to see increased exposure to ceramics and all its possibilities as a career, to students in the freshman foundation program.
- We would like to see a dedicated History of Ceramics course. The entire college would benefit from such a course because it is the history of humanity. Most other art schools

with Ceramics Programs as sophisticated as ours is, include such a course in their curriculum.

- We want to restate the designation of Honors in the grading system to be listed alongside Pass and No Credit.
- We are concerned about how freshman choose a major along with the information that freshman are given about Ceramics.
- We are concerned about the advising /registration system. Students need better tools to search for courses and find information. It is very difficult at present moment. Currently, faculty members have to rely on hanging posters on bulletin boards or word of mouth to draw attention to courses.
- Both full-time faculty members will be retiring within the next five years; steps must be taken to replace those positions within the Ceramics programs. It is impossible to run a Program with 25-20 Majors, Graduate Students and 150 elective students per semester with only one fulltime faculty member surrounded by a large number adjuncts.
- We would like to see the school target marketing for transfer students to Ceramics by being an institutional member of the professional ceramics organizations, including NCECA (National Council for the Education in Ceramic Arts.
- We would like to see Mass Art Marketing advertising in professional journals such as Ceramics Monthly, Ceramics Arts Daily, Ceramic Review. This would bring a much greater number of transfer students to our department.

Projection

- To increase the numbers of potential ceramics majors among the freshmen through curriculum and staffing adjustments.
- To bring more diversity to the student and faculty population in Ceramics.
- To support more community driven projects, including empty bowls events like Halley House and water purification programs run through Potters for Peace.
- To support more sustainability efforts in the department and the MassArt community at large.
- To support more micro finance and small business efforts by students in Ceramics.
- To develop more interdisciplinary links, activities and courses, within MassArt especially with Industrial Design, Liberal Arts and Art History.
- To promote the Mass Art Ceramics Department but funding a resource table at the annual National Council for the Education in Ceramic Arts (NCECA)
- To add more internship opportunities in Ceramics for students of all majors.
- Maintain broad array of methodologies and techniques for ceramics and elective students with which to express them.
- Continue to strengthen the industrial component and social entrepreneur opportunities of ceramics curriculum through curricular interaction with other FA3D areas and programs in the design field.
- Continued financial support for our remarkable, but heavily used and aging, kiln room.
- To continue involving our alumni with Department projects and activities and to help promote alumni in their careers.

Fine Arts 3D – Fibers

Degrees/programs offered: Bachelor of Fine Arts in Fine Arts 3D - Fibers

Description

The fibers program offers students an intensive grounding in traditional fiber techniques to support experimental work across all areas of art, artisanry, and design. Courses are offered in weaving, surface design, knitting, felt making, basketry, hand papermaking, interlacing, dyeing, and fabric construction. In seminars, advanced studios and interdisciplinary courses, students work with the rich possibilities afforded by understanding fibers in relation to other disciplines including sculpture, performance, installation, drawing, and architecture. Emphasis is placed on making personally meaningful connections between traditional approaches to fiber and contemporary developments in art, artisanry, and design. In AY 15/16 there are 49 majors.

The Fibers Area has one full time faculty, one two-thirds time faculty, and a varying number of adjunct faculty members. Faculty studio/research interests include large-scale installation and public interventions; collection, gathering and site-specific environmental textiles; durational making; the shared histories of text and textile; and critical writing about the intersection of craft and performance. The adjunct faculty are working artists in the community and provide students with a wide variety of skills, points of view and working methods. We also have a full-time studio manager who orders all supplies, maintains all equipment, organizes work-study students and keeps the facility running smoothly.

Primarily located in the North Building, the fibers studios offer a wide range of technical possibilities. The fibers majors studio room currently accommodates approximately 27 students. Junior and senior majors are provided with an individual studio space with a table/chair/storage space and wall space for hanging work. In addition, the Fibers Area consists of two weaving studios with thirty 4 to 16 harness looms, a surface design room with three 16’ print tables, a dye lab with sinks, screen wash-out areas, washer, dryer, stove, refrigerator, and two exposure units, a fully equipped papermaking studio with two Hollander Beaters, sinks, stove refrigerator, hydraulic press, drying box, 4’ X 8’ vacuum table and a room for felt making/pulp spraying.

<u>Learning goals</u>

We want our graduates to know and be able to do the following:

1. Develop skill and an understanding of the importance of craftsmanship
2. Understand a wide range of approaches and methodologies to problem solving
3. Develop good working habits & self discipline
4. Develop cross disciplinary awareness
5. Develop an understanding of conceptual, symbolic and metaphoric issues
6. Develop an awareness of historical, contemporary, cross-cultural issues and artists working in their field.
7. Encourage their personal vision and imaginations to become a tangible reality
8. Develop a working knowledge of design principles

9. Develop a sense of being an artist using life and studio experience to support their ideas.
10. Cooperative classroom experience
11. Foster collaboration among peers
12. Establish relationships/ work with community
13. Safety: tools, equipment, materials, processes
14. To assume the responsibility of the development of their own professional career in whatever direction it may take.
15. Participate in critical dialogue with peers in their field
16. Develop professional and vocational resources
17. Sustainability

BFA: Fine Arts 3D - Fibers

In the Fibers Area, students are encouraged to choose from a broad selection of introductory technical and interdisciplinary courses and to then continue in the upper-level classes based on their interests and aesthetic concerns. Students are actively advised by both faculty members in the development of a program which is individually tailored, while also giving the student a broad foundation in fibers/textiles.

The technical courses thoroughly and rigorously address basic procedures, design, craftsmanship, and historical and contemporary issues through workshops and demonstrations, and through the viewing of slide lectures, videos and films. Students demonstrate technical understanding through production of samples, and response to both teacher and self-directed assignments. They demonstrate conceptual understanding via informal class discussion and formal critique of those works. Students are expected at every level to integrate technical understanding with conceptual and contextual thinking. In keeping with current practice, craft values are both developed and questioned.

The Fibers Area has kept up with expanding definitions of the fiber medium, continuing to root our curriculum in the oldest technologies while building curricular bridges to the ways in which fiber intersects with sculpture, design, performance, and social practice.

Students are encouraged to integrate and apply their classroom learning via internships, teaching assistantships within the fiber and studio foundation areas, and collaborative opportunities with area museums.

1. The Sophomore Year.

Fibers majors choose from a broad range of introductory-level courses, which are intended to provide a technical foundation as well as to address issues of design, history and concept. Processes explored include weaving, surface design (printing, dyeing and photo imaging on fabric), papermaking, felting, stitching, quilting, interlacing and various methods of creating flexible structures. All sophomores take a Fibers and Dyeing class.

2. The Junior Year.

Junior year provides further study of skills unique to the major and begins the reorientation of students from assigned projects and educational directives to a self directed development. The junior section of the Advanced Fibers Studio develops this skill towards the initial stages of developing a personal body of work. Students continue developing technical skills in upper-level elective classes such as Advanced Papermaking and Intermediate Advanced Weaving.

3. The Senior Year.

Senior year provides advanced study and skills and reinforces the development of a strong personal artistic identity, culminating in a thesis consisting of the year's studio work and a ten-page written thesis. Required classes are 3-D Seminar: Fibers, a forum for discussion of current issues in contemporary fiber work, and Advanced Fiber Studio in which students produce an advanced body of work demonstrating depth and breadth of both conceptual and material inquiry.

Appraisal

1. Strengths

- Our curriculum is broad, allowing students to explore many possibilities. Students receive a strong technical foundation in the sophomore year, followed by a year of experimentation, research and development. Seniors graduate with a dynamic, cohesive body of work.
- Fiber student exhibitions have gained a reputation within the school community as being particularly strong which provides increasing visibility for individual students and the area as a whole.
- Strong faculty connections to the studio foundation program have increased freshmen students' awareness of and interest in fibers and enrollment is strong.
- Our faculty members, both permanent and adjunct, embody a dynamic and respectful range of approaches to the medium allowing students to also explore a wide range of approaches.
- Several of our technique-based classes have been revamped to model a strong integration of conceptual and material research, and interdisciplinary classes such as Performing Cloth offer workshop models for collective study.

2. Concerns

Curriculum

- To keep up with technological advances we would like to offer more computer applications for weaving and surface design. We do not currently have the facilities or equipment for this.

- We would like to build questions of sustainability more fully into all aspects of our curriculum.
- Our students graduate with a fragmented and poorly developed sense of contemporary art practice – we need them to receive art history classes that provide a strong base for the kinds of lectures we can offer embedded in our media-specific classes.
- We need opportunities to teach more classes across disciplines or with faculty from other departments in order to model for students both the value of deep study within a discipline and translation among disciplines.
- We need to better prepare our artist-citizens by finding ways to interrupt the prevailing whiteness of our students, faculty, and curriculum.

Faculty

- We need our two-thirds time faculty member to be made full-time in order to more fully share in advising, planning and organizing, and to be more available as another voice for students on an ongoing basis.
- We need to find ways to bring our students in contact with a more diverse range of practitioners, most immediately by a thoughtful recruiting of visiting artists and adjuncts.

Physical Plant

- The North Building has been renovated on the first floor but not on the third floor. While the studios work well spatially, they need improvements; particularly important is addressing inadequate ventilation.
- Windows are dangerous to open and often impossible to close. Heating systems run at temperatures that make it difficult for students to work in the studios.
- The ventilation system in the surface design room is outdated and ill functioning and needs to be upgraded.

Technology

- We need funds to purchase new equipment in order to stay current with advances in technology, and replace aging existing equipment.
- We need professional development funds so that faculty can be trained in emergent processes.

- Exhibition Space.
- The college has several excellent gallery spaces, however FA3D students do not have enough access to them.

Projection

- The Fibers Area maintains a strong enrollment and has gained a reputation for meaningfully and productively supporting a wide range of student approaches to the medium.

- Diversity amongst our students, both in terms of race and gender, remain elusive and meaningful change must continue to be worked towards.
- The deep roots of the fibers area in craftsmanship and a rich understanding of technique must be protected and nurtured, with attention to protecting spaces allotted to equipment-intensive practices like weaving.
- Sustainable practices and the particular relationship of textiles and sustainability must be taken up as appropriate to individual courses and the curriculum as a whole.
- Technological advances in the field must be supported by new equipment and new courses within the department.
- Advocate for our second faculty member to be full time.

Fine Arts 3D – Glass

Degrees/programs offered: Bachelor of Fine Arts in Fine Arts 3D - Glass

Description

The Glass Area's goal is to educate students in the design principles, techniques, skills, concepts and disciplines necessary for making art with this media. In AY 04/05 there are 20 majors.

The Glass Area has one full-time faculty who also teaches regularly in the Studio Foundation Department. The area also employs four adjunct faculty and two half-time studio managers who cover the equivalent of a full position. This gives studio coverage over the period of a five-day work week.

The Glass Area maintains a separate hot glass studio with two 450 lb. melt tanks, two glory holes, pipe warmer, garage for pickups, eight annealing ovens, one casting oven and a moldmaking area. In addition, we maintain two rooms for glass machining and fabrication. The equipment in this facility includes: diamond handsaw, diamond cutoff saw, diamond drill, enclosed self-feed diamond saw, lapidary grinders, grinding arbor, diamond grinding wheels, sandblaster, polishing equipment and small glass hand tools. The glass program also maintains two rooms for junior and senior individual studios. One of these rooms houses three kilns for fusing and casting.

The facilities in the Glass Area can be used by students seven days a week from 7 a.m. until 11p.m. In addition, 24-hour access occurs one weekend per month and the last two weeks of each semester.

<u>Learning goals</u>

We want our graduates to know and be able to do the following:

1. Develop skill and an understanding of the importance of craftsmanship
2. Understand a wide range of approaches and methodologies to problem solving
3. Develop good working habits & self discipline
4. Develop cross disciplinary awareness
5. Develop an understanding of conceptual, symbolic and metaphoric issues
6. Develop an awareness of historical, contemporary, cross-cultural issues and artists working in their field.
7. Encourage their personal vision and imaginations to become a tangible reality
8. Develop a working knowledge of design principles
9. Develop a sense of being an artist using life and studio experience to support their ideas.
10. Cooperative classroom experience
11. Foster collaboration among peers
12. Establish relationships/ work with community

13. Safety: tools, equipment, materials, processes
14. To assume the responsibility of the development of their professional career in whatever direction it may take.
15. Participate in critical dialogue with peers in their field
16. Develop professional and vocational resources
17. Sustainability

BFA: Fine Arts 3D - Glass

1. The Sophomore Year.

As glass majors, sophomores are introduced to Hot Glass and Cold Glass. These classes promote a development of an understanding of the physiology of the material. The program also offers Sculptural Glass as an elective open to sophomores.

2. The Junior Year.

The junior year provides further study of skills unique to the major and begins the reorientation of students from assigned projects and educational directives to a self directed development. Required glass classes are Glass Seminar, a class that provides a forum for discussion of contemporary artmaking issues in the medium of glass, and Advanced Glass, a class that begins to help the student develop a personal body of work. In addition, elective classes in the Glass Area are Hot Glass Casting, Sculptural Glass, Intermediate Glassblowing in the fall semester and Advanced Glassblowing in the spring semester.

3. The Senior Year.

The senior year provides advanced study and skills and reinforces the development of a strong personal artistic identity. Required classes are 3D Seminar Glass, which promotes a refinement of critical skills, written assessments of visiting artists and a forum for discussion of current issues in contemporary object making; and Advanced Glass Studio which stresses the production of a consistent advanced body of work. In addition, all FA3D majors are required to take 3D Senior Seminar, which provides an examination of the business aspects of being an artist.

Appraisal

1. Strengths

- The Glass Area has a faculty with skills that represent a wide range of techniques, styles and artistic concerns.
- The Glass Area stays current with the expanding technical and artistic boundaries of the art world. Visiting artists and curators provide fresh information and critical insight to our students.

- The program provides junior/senior majors with a studio as a resource in the development of their work.
- A facility and technical support (i.e. a glass technician) which help students realize their ideas.
- The opportunity for our students to show their work in the professional setting of art galleries in and around Boston.
- The review board process, which is an excellent device for faculty and students to evaluate their progress.
- The interdisciplinary attitude of the Fine Arts 3D faculty in allowing students to cross traditional boundaries of media and artistic forms.
- The need for advanced electives has been addressed by creating new experimental courses such as
- Advanced Glassblowing and Commissions and Marketing.

2. Concerns

Because of the advanced nature of our students' work and to keep up with advances in technology we need to add courses in:

- Furnace and Kiln Building –to address the need for students to be able to construct their own equipment after graduation. Currently, students are offered the opportunity to work on rebuilding furnaces as needed.
- Advanced Sculptural Glass –to address the need for advanced techniques in kiln related processes.
- Production Glassblowing (from design to sales and business practices) – to help students who are interested in this direction to prepare for a career as production artists
- Flame Working – to stay current with new development in glass technology.

We also need funds to purchase equipment and facilities in order to stay current with advances in technology and to replace existing equipment. We are concerned that the college's hours of operation are being reduced and that our yearly budget is not keeping up with increased material and equipment costs.

Projection

- The glass faculty is discussing the creation of new advanced electives such as Furnace and Kiln Building, Production Glassblowing (design, production and sales of line of work) and Advanced Sculptural Glass.

- Develop facility and curriculum in flame-working.

Fine Arts 3D – Jewelry and Metalsmithing

Degrees/programs offered: Bachelor of Fine Arts 3D – Jewelry and Metalsmithing

Description

The Metals Area offers degree seeking students and continuing education students introductory, intermediate, and advanced education in metal arts relating to jewelry and metalsmithing. In addition to technical processes, metals students are educated in decorative arts history, contemporary art and craft through a rigorous visiting artist program, concepts, ideation, and professional practices related to the field. Students are instructed in principal technologies, methods, and strategies for professional participation in the field. Classes are taught with focused instruction and practice in the use and manipulation of metal (primarily non-ferrous). A sequence of experiences is offered to provide information and to instill a broad, tacit understanding and appreciation of the properties, behaviors, opportunities, and limitations inherent in creating objects in metal. Jewelry and Metals offers a series of sequential successive technical exercises throughout required and elective studio classes. These exercise are linked to aesthetic problems designed to focus material learning through intellectual problem solving and issues in contemporary art and craft. Students are required to develop personal resources, interests, and convictions. Seminar classes in the Junior and Senior years provide a forum for the study, discussion, writing, and individual presentation of concepts related to the profession.

<u>Learning goals:</u>

- Develop a working knowledge of design principles
- Develop the design, formal, and historic issues they wish to pursue
- Develop the conceptual, symbolic, and metaphoric issues they wish to pursue
- Understand a wide range of approaches and methodologies to Fine Arts 3D problem solving
- Develop skill and an understanding of the importance of craftsmanship
- Develop a sense of what being an artist is like: use life experiences and studio as tools to support student ideas
- Allow imagination to become a tangible reality
- Know the process of completing works of a complicated nature
- Assume responsibility for the development of a professional career, whatever direction it may take
- Accumulate a sufficient level of technical skills to effectively explore ideas and concepts within their medium
- Develop an awareness of contemporary issues and artists working in the field
- Participate in critical dialogue with peers in their field

BFA: Fine Arts 3D – Jewelry and Metalsmithing

1. The Sophomore Year.

The sophomore year students are required to take two courses in the Jewelry Metals area, Beginning Metals and Intermediate Metals, one other department wide woodshop course, Projects in Wood and one 3D studio elective of the student's choice. Skills accumulated in Jewelry and Metals are drawing, model making, soldering, cold connecting, basic mechanisms, chasing and repoussé, raising, tool making, hollow construction and lost wax casting. Skill and safety and health awareness in the use of basic tools, techniques and processes is taught throughout the required and the elective courses in the Metals Area.

2. The Junior Year.

The junior year begins the reorientation of students from assigned projects and educational directives toward self-directed development. Required metals classes are 3D Metals Seminar, a class that provides a forum for discussion of contemporary art making issues in metals, and Advanced Metals Studio, a class that begins to help juniors develop a personal body of work in addition to the skills of Scoring and bending, hollow construction and mechanisms. In addition, elective classes in the Metals Area are Color and Metal, Advanced Jewelry, Flatware and Functional Objects, Fiber Techniques in Metal, Alternative Materials, and Enameling.

3. The Senior Year.

The senior year provides advanced study and skills and reinforces the development of a strong personal artistic identity. Required classes are 3D Seminar Metals, an extension of the Junior Seminar and an experience that focuses the professional practices and artistic work into a final senior thesis, and Advanced Metals Studio, which stresses the creation of a consistent advanced body of work. The senior thesis includes artwork, a public audiovisual presentation of their sources and influences, a public exhibition of work including publicity materials, a PowerPoint presentation for department archives and a written artist statement.

In metals classes, students are shown image of both contemporary and traditional artists' work in metalsmithing. Through the critique process, students apply this aesthetic knowledge to their own work, and to each other's. Basic understanding of industrial metalworking techniques occurs in our elective and required technical classes. Students are trained in techniques and equipment derived from industry such as spinning, rubber mold making, lost wax casting, hydraulic press forming, grinding, polishing and cutting.

Metals majors are required to fulfill a three-hour studio monitor slot as a part of Advanced Metals Studio. As a studio monitor, each major is responsible for the studio, which is open to other majors and elective students. Monitors are responsible for studio safety, and basic studio maintenance.

Students at the junior and senior level are encouraged to apply for opportunities to exhibit their work. Each year, students apply to the International Precious Metals Institute competition, the Pearl Design competition, the Niche Awards, the SNAG student exhibitions and the First Expressions Gallery. There are annual exhibitions around the college in which students are encouraged to participate, such as the All School Show, the, Holiday Sale the Spring Sale and the (non-competitive) Metals Area Senior Show, which is the best opportunity for the senior class to exhibit their work and ideas to the public.

Faculty and Staff

Two full-time faculty members teach the majority of classes in the program; they also teach courses in Studio Foundation and general FA3D classes. There are several adjunct instructors who teach required or elective classes. There is also one three quarter -time studio manager.

Facilities

Located in the Collins and North buildings, the dedicated metals studios are sophisticated facilities that offer a wide array of technical possibilities for art making experiences. Individual studio workspace for students is provided for the junior and senior levels only; sophomore majors have no working space provided. Juniors and seniors have small, individual "cubicles" in which storage and art making occur.

Appraisal

Strengths

- Juniors are encouraged to explore internships in the metals community and teaching assistantships in the Metals Area. Internship relationships have been established with local artists and independent businesses, and the Museum of Fine Arts. Teaching assistant positions also enable a student to work closely with a faculty member, gaining teaching experience and a deeper understanding of the subject matter.
- The Metals Area has hosted many conferences at the college of the past ten years, as well as been invited to attend conferences. Renowned speakers are invited to explore the particular conference topic. Conferences have been open to the public, enabling the students to have interaction with the both the metals and the local communities.
- Outreach to alumni and their integration into department projects is strengthening the department by showing and, in some cases, providing avenues of opportunity beyond the college.

Concerns

- The need for advanced electives or a sequence of courses that cover:
- Design Process for Production (from material study to design production method to sales and business practices).
- Advanced Processes, which would address techniques for which we have equipment, but which are not covered in the curriculum, such as electroforming and lapidary.
- Better support for courses in computer generated 3D design, which integrate studio fabrication with computer modeling and laser cutting. We are doing this.
- Studio space. We are over-crowded with far too many different processes overlapping in the rooms. There is not adequate electrical service to the studio rooms or adequate ventilation.
- It would be ideal for us to have a separate space for our juniors and seniors to use as a working studio space rather than storage.
- Studio manager. Because of the hazardous nature and complex use of the facilities, the studio needs a full-time manager as soon as possible.
- While there is a website for the department, in general, web presence and social media connections are somewhat diffuse and rely mostly on independent student contributions without faculty or staff oversight. This has positive aspects and negative points. By allowing (or not filtering comments) by students, who may only have limited experiences, communication can be incorrect. However, encouraging students and allowing students to "own" their comments and be responsible for them is necessary. An overall strategy of how we craft our on-line presence may be necessary. Beyond marketing, the on-line presence of the department should be seen as integrated into the department experiences to combine a free laboratory of ideas with responsibility.

Projection

- Stay current with disciplines and technologies in the field
- Integrate digital technologies into coursework
- Create collaborative course experiences with the design departments
- Develop a digital image archive of historical and contemporary work for faculty and student access
- Create joint office space for all metals faculty for shared resources

Fine Arts 3D – Sculpture

Degrees/programs offered: Bachelor of Fine Arts in Fine Arts 3D - Sculpture

Description

Whatever their chosen medium, students' passionate engagement in art making is key to their success in the sculpture program.

The sculpture program offers instruction in working with a wide range of media, including stone, wood, mixed media, glass, fiber, and metal. Students develop familiarity with technical processes including moldmaking, foundry, woodworking, and welding, as well as with building processes using various media. In addition to this practical knowledge, students gain an understanding of conceptual and installation issues affecting their chosen medium.

To enhance students' familiarity with form, the program emphasizes cross-disciplinary study. Students who elect to study figurative sculpture and anatomy, for example, are encouraged to take studio courses in movement. Students interested in kinetic and/or multimedia works explore computer-controlled devices and other new technologies.

Advanced seminars and "theme classes" explore issues common to all three-dimensional arts, such as narrative, functionality in art and design, mixed media, installation, public art, and art as object and image.

The Sculpture Area has three full-time, two three-quarter-time faculty members, who represent a wide range of sculptural mediums, styles and artistic issues. These faculty members also teach in the Studio Foundation Department, FA3D courses and the graduate program. The program also has several adjunct faculty 3D teaching electives and required classes, and one full-time and one half –time studio managers.

The Sculpture Area facilities are located in the North and Collins Buildings. The entire Collins basement is dedicated to a sophisticated and extensive metalworking shop, which includes a foundry (and its companion wax and sand rooms), blacksmithing and welding area, and an impressive metal fabrication shop. Mold making and figure modeling rooms are located in the North Building, as are junior and senior studio spaces. Sculpture students have daily access to an extensive and well managed all school woodshop in the basement of the Gym Building.

<u>Learning goals</u>

We want our graduates to know and be able to do the following:

1. Develop skill and an understanding of the importance of craftsmanship
2. Understand a wide range of approaches and methodologies to problem solving
3. Develop good working habits & self discipline

4. Develop cross disciplinary awareness
5. Develop an understanding of conceptual, symbolic and metaphoric issues
6. Develop an awareness of historical, contemporary, cross-cultural issues and artists working in their field.
7. Encourage their personal vision and imaginations to become a tangible reality
8. Develop a working knowledge of design principles
9. Develop a sense of being an artist using life and studio experience to support their ideas.
10. Cooperative classroom experience
11. Foster collaboration among peers
12. Establish relationships/ work with community
13. Safety: tools, equipment, materials, processes
14. To assume the responsibility of the development of their professional career in whatever direction it may take.
15. Participate in critical dialogue with peers in their field
16. Develop professional and vocational resources
17. Sustainability

BFA: Fine Arts 3D – Sculpture

1. The Sophomore Year.

Sculpture majors are required to take beginning level sculpture classes designed to increase understanding of various materials and the development of skills in basic tool use, techniques, safety methods and processes, such as Foundry Processes in Sculpture, Projects in Wood, Mold Making and Casting Techniques, Figurative Clay and others.

2. The Junior Year.

The junior year provides further study of skills unique to the major and begins the reorientation of students from assigned projects and faculty initiated educational directives to a self-directed development, and the creation of an independent body of work. Required sculpture classes are 3D Sculpture Seminar, a class that provides a forum for discussion of contemporary art making issues, and Advanced Sculpture Studio, a class that begins to help juniors develop a personal body of work.

3. The Senior Year.

The senior year provides advanced study and skills, and reinforces the development of a strong personal artistic identity. Required classes include 3D Seminar focused on a wide range of experiences in elements of professional practice, spring 3D Sculpture Seminar as an extension to the Junior Seminar, and Advanced Sculpture Studio, which stresses the creation of a consistent advanced body of work.

Appraisal

1. Strengths

- Permanent full and part-time faculty with a variety of aesthetic points of view; vast technical and professional experience and a willingness to work together
- Sculpture facilities, while starting to show signs of wear that must be addressed, are still among the best in the country
- Individual studio spaces for junior and senior sculpture majors are provided so that they can begin to develop good work habits and a sense of independence and community as artists
- Opportunities for students to show works in school galleries and Boston area galleries
- An annual five-day excursion to Haystack Mountain School of Crafts
- Access to courses and workshops offered through Handshouse Studio, a not for profit educational organization that replicates large historic objects as educational projects in an off –campus setting

2. Concerns

- There is a need for a more carefully developed sophomore year experience, including consistency in required courses, a more focused review process and possibly a faculty review board to assess students' performance.
- We must find effective ways to introduce computer technology into the sculpture curriculum.
- We should offer more advanced level classes such as Advanced Wood Sculpture, Advanced Metals and Foundry, Furniture Making and Computer Aided Designing for Sculptors.
- Inadequate exhibition space for students.
- There is a need for additional student studio space, a student community lounge and an adequate number of effectively equipped classrooms. Insufficient space is a college wide issue.
- Some areas of our facility are in need of long overdue maintenance or renovation (including the Mold Making room and Wax room), properly functioning windows for ventilation and natural light, and the electrical capacity of the Collins building is insufficient. These concerns need to be addressed as they have an effect on curriculum.

Projection

- We will investigate creating new exhibition spaces; for example, we could turn the North Hall second floor into a gallery.
- Replacing retired faculty and increasing new full-time faculty positions are major concerns.

MFA: 3D (General, Fibers, and Metals)

Appendix G

The MFA 3D program supports a wide range of styles and philosophies in the work of graduate students. Some students work with traditional sculptural materials and processes including glass, ceramics, wood, metal, fibers, and work across a variety of media, creating objects and installations; others create technology-driven work using kinetic, interactive, video or electronic elements. Cross-media work is supported and encouraged.

Learning goals:

- Create one's own 21st century studio practice based upon one's own personal vision and imagination. Understand being and artist using life and studio experience, as well as research, to support ideas.
- Explore, research and experiment with new media and processes.
- Understand a wide range of approaches and methodologies to 3D problem solving.
- Develop craftsmanship. Learn to safely use tools, equipment, materials and processes.
- Develop a sophisticated understanding of conceptual, symbolic and metaphorical issues.
- Understand one's work in relation to contemporary art and art history.
- Develop the ability to critique peers' work across disciplines and participate in critical dialogue with peers in their fields.
- Develop awareness and understanding of the diverse cultural, historical, and experiential issues expressed and inherent in one's own artwork and in that of one's peers.
- Prepare and present a professional level artists talk in conjunction with the Thesis Exhibition.
- Exhibit one's work in a professional manner in the thesis exhibition. Students may also participate in other exhibitions and curatorial opportunities at the college or other venues.
- Assume the responsibility for development of a professional career in the arts, developing professional and vocation resources.
- Develop knowledge of major historical and cultural characteristics of specific times /places. Infer relationships between society and art.
- Recognize various types of texts used in art historical analysis, and evaluate their content and effectiveness. Use various ideas, approaches and facts in the analysis of art. Formulate, research and argue a hypothesis. Articulate verbally and in writing, theoretical and critical perspectives on art.
- Recognize the impact of historical works of art on contemporary art.
- Draw connections between various artworks, artists and concepts.
- Collaborate with artists in other disciplines.

For MFA 3D (General, Fibers and Metals) appraisal and projection, see those sections in the 3D areas above.

Graphic Design

Degrees/programs offered: Bachelor of Fine Arts in Graphic Design, Master of Fine Arts in Design, Certificate in Graphic Design; Post-Baccalaureate in Design

Description

Students who thrive in the Graphic Design program are curious, passionate, dedicated, and hard-working thinkers and makers. The Graphic Design program provides students with a robust working knowledge of design for both print and screen-based media, and they are challenged to develop design solutions while experimenting with a wide range of media and methodologies. Our students "learn by doing" in studio classes working alongside faculty who are practicing designers as well as design educators. Traditional and state-of-the-profession skills are taught side-by-side: we explore lettering, drawing, and bookbinding along with digital typography, algorithmic and systems thinking, information design, and time-based design with sound and motion.

The Graphic Design faculty advocates that students not only learn about structure, surface and form, but also how to research about, and engage with, specific audiences and cultures at large. The essential operation of the department is to provide students with an educational environment in which to explore theoretical, practical, and technical applications relative to a variety of design problems. Through a sequenced combination of required courses in the major, studio electives, technical workshops and computer lab-based courses, students are exposed to intensive critique as well as discussions, lectures, and the opportunity to collaborate. They learn to speak intelligently about their own work and that of their classmates, in preparation for the increasingly team-based professional environment in which they will find themselves upon graduation.

<u>Learning goals</u>

By the end of their three years in the Graphic Design program, students are expected to have:

- Practiced a wide variety of approaches to problem solving through design
- Demonstrated proficiency in developing concepts as well as in implementing visual language and graphic form
- Designed for a variety of media including print, time-based and interactive, and gained expertise in matching media to content
- Applied the fundamental concepts of visualizing complex information
- Gained experience in designing systems that allow users to logically and easily interact with data
- Demonstrated proficiency in typography for both print and screen environments

- Developed competent critical language for analyzing and evaluating their own design work and the work of others
- Learned how to research and evaluate user and audience needs
- Worked effectively in a team
- Acquainted themselves, through readings and presentations, with current trends and people in historical and contemporary design
- Mastered a wide range of technical and craft skills, and gained a realistic understanding of how to implement their knowledge in a professional design environment

BFA: Graphic Design

1. Facilities

Most GD courses are taught in 5 classrooms on the 6th floor of MassArt's Tower Building; these are equipped with long tables, chairs, blackboards, and several whitewashed homosote pin-up boards. For presentations, each classroom has either a ceiling-mounted digital projector with a pull-down screen or a large-screen television monitor on wheels to which a laptop can be connected.

Several GD courses are conducted in classroom/lab spaces on the Tower 3rd floor Computer Lab; each of these has at least 12 state-of-the-art Mac desktop computers, a digital projector and screen, tables which can be combined for conference-style seating and (limited) pin-up space around the room.

Other facilities include use of a "clean" room on the Tower 9th floor (sometimes scheduled for typography and bookbinding courses); access to a lecture space in the Kennedy Building (the only space that can accommodate our entire departmental student body); and both assigned and unassigned student studio spaces in the Tower's 9th floor studio which GD students share with Illustration and Animation students.

2. Student departmental evaluation

Sophomores have formal Reviews at mid-year and at end-of-year. At this level, students are not present for their reviews; instead, they display their semester's work in assigned spaces, and the faculty—along with invited guest critics—evaluate it. Reviewers look at skills such as digital and handcraft, typography, color, and concept, and record their assessment on a written rubric that is given to students. (A copy is placed in students' administrative files as well.)

Juniors have formal Reviews at mid-year and at end-of-year. At this level, students are present for their reviews. They display their work in assignment spaces, and a team of three reviewers consisting of 2 faculty + one invited guest critic meet with each student to evaluate together the strengths and weaknesses of that semester's work, and to suggest

areas for continued improvement. The reviewers summarize their remarks on a written form that is given to students. (A copy is placed in students' administrative files as well.)

Seniors have formal Reviews at mid-year and at end-of-year. In the mid-year review, students present their work to a panel of two faculty + one invited critic. Instead of displaying their work in an assigned space, students carry in their work and present it at a table, interview-style. The reviewers summarize their remarks on a written form that is given to students. (A copy is placed in students' administrative files as well.). The end-of-year review is conducted like a professional interview: students present their completed portfolios to a panel of two faculty + one invited critic. No written form is generated at this last review. Successful passing of the final review is a requirement for participation in the department's Portfolio Night event held in May of each year.

3. Student course evaluation and feedback

- Faculty members give letter grades for every project during the semester as well as a final letter grade for the course.
- Faculty members provide feedback to accompany each project grades, which may take the form of written evaluation, video evaluation, marked-up work, etc.
- Faculty members have the option of giving a student a mid-semester warning if his or her performance in the class merits it after the first month or so of the course.
- Students receive feedback during class critiques, not only from faculty but also from their classmates. They have the option of receiving additional feedback by attending faculty open office hours. More and more students seek feedback through email between class meetings—this has advantages, but does require significant additional time from faculty.

Appraisal

The following forms of assessment and evaluation help determine strengths and concerns.

1. Review Boards

All Reviews are followed by a GD faculty meeting at which faculty discuss students whose review work and/or course grades are problematic, to create a plan of action. Actions might include requiring a meeting with the Chair; requiring a mid-semester review by the Chair and Area Coordinator the following semester; requiring that a student retake a course; or even dismissal from the program. These after-Review meetings are critical in that they allow us to evaluate our curriculum and ourselves *each semester,* based on the work we see our students producing. These discussions generate initiatives that are taken up by the department curriculum committee, and that is how our program evolves over time.

Our goals are made evident by the quality of the work at each level of the major as seen in Spring Review Boards and in the work of senior thesis projects. Each year over the course of

three years in the major, the faculty evaluate the progression and advancement of each student's own focus as a media maker and of their own artistic work.

2. Alumni

The Graphic Design program is consistently one of the largest in the college, and its strength may be measured by the success of our graduates, most of whom go on to work in the profession upon graduation.

3. Faculty

Our faculty are all working professional designers as well as design educators, which benefits our students and keeps us abreast of the real-world demands our students will face when they graduate.

Students give feedback to faculty through faculty evaluations required by the state each semester. These evaluations were not developed for art and design schools and are therefore of limited use to us, but they do give faculty a general idea of how well the students feel they are communicating, organizing their courses, and whether the work load is appropriate.

These forms of appraisal lead to the identification of these strengths:

Our curriculum is flexible and inclusive, and evolves to meet changes as they happen in the graphic design profession. Print, non-print, dynamic and interactive design, user experience, design research—students learn to be comfortable in all of these areas, and we hear often from practitioners that our program prepares students well for working in the profession, even as that profession changes quickly.

Our two-course Information Architecture progression in the junior year is a strength in the GD program, with its focus on designing for information complexity. Each year many students "discover" IA and find that their best work emerges out of these courses; the IA requirement has shaped the careers of many of our graduates.

The core faculty in GD works extremely well together. Our interpersonal dynamic is positive, and we are supportive and welcoming of younger colleagues and adjuncts. We share lectures, skills, and books freely. We don't always agree, but are comfortable disagreeing with one another in ways that are constructive, as each of us respects the work that the group has done over the years to build (and rebuild, and rebuild) the curriculum.

We also recognized areas of concern from our appraisal:

We need to re-evaluate certain courses in our program whose original content is outdated or which no longer contributes to our curriculum in a definable way. In particular, we will be reconsidering the content of the Graphic Design 2 and Sophomore Studio courses.

With the recent loss of two full-time faculty members, and the imminent retirement of a third, we are running on a "skeleton crew." We have a ratio of faculty to undergraduate students of approximately 25:1, and faculty to undergraduate + graduate students of 28:1. We will work with Academic Affairs to determine a timeline for replacements.

The physical condition of our classroom and studio spaces is seriously deteriorated. The Tower building that houses them has major environmental issues (mold, leaking, poor air quality). MassArt is working with the state to develop a long-range plan for replacing the Tower, but intermediate remediation must be planned.

We have insufficient electrical outlets in the classrooms for the number of students who need to power their laptops during class (usually no more than one or two functional outlets per room for 16–20 students). In addition, lighting is exceptionally poor both in the classrooms and in the hallways of the 6th floor, where we conduct our twice-yearly Reviews; some areas are so under-lit that we have trouble seeing the work we are evaluating. For years, we have been asking for track lighting in the hallways to address this problem. We will continue to work with the administration to address these issues.

We continue to be concerned that our curriculum may be behind the evolving needs of the design profession. We recognize the need for more curricular content that covers user experience, responsive design, (more) design research, design for mobile platforms, storytelling, and coding. How we add this content without discarding the traditional skills and course content that continue to serve our students will be our challenge ahead.

Projection

1 Revise grading policy

Graphic Design has had a longstanding departmental policy of requiring a minimum C+ average in our required courses in order for a student to advance in the program. In recent years it has become clear that the resulting scale compression has led to inflation of course grading. Faculty members feel pressure to "bump up" the grades of students whose work is at a C or lower level so as not to hold them back. We would like to be able to grade honestly—allowing students who earn a D or above average to advance. This will bring us in line with the grading policy of the college as a whole. We have begun the process of revising our official policy through governance, which will then require us to rethink how we acknowledge and reward our higher-performing students.

2. Massaging the curriculum

We are never fully satisfied with our Graphic Design curriculum, so every few years we rethink the progression and content of our courses. As technology and the requirements of the profession advance, skills that used to be expected of our seniors tend to migrate downward to juniors and even sophomores. (For example, we would like to introduce design research principles into our sophomore curriculum, two years earlier than currently.) Inevitably, we bump up against the Foundation year program, where design

principles are routinely covered to the extent needed by beginning GD majors—it remains one of our goals to incorporate design content (possibly faculty as well) into the Foundation program.

MFA: Design

The Dynamic Media Institute is MassArt's MFA program in design. The 60-credit program focuses on the future uses of dynamic media—data, computation, motion, sound, mobile applications, and interactive systems— for communication design. The program prepares students for high-level creative positions at innovative agencies, design firms, startups, and digital companies while qualifying them to teach at the university level.

Learning goals:

- Produce a comprehensive thesis project and thesis book relating to interactive communication design on a topic of personal interest.
- Apply design thinking to, and conceive of new ways of designing for a wide range of human interaction, communication and multi-sensory experience.
- Utilize a range of research techniques including text reviews, experimentation and prototyping.
- Present technical information and data visually and dynamically, and translate non-visual experience into visual forms.
- Experiment with sound, motion, gesture, narrative, mapping, in design applications.
- Apply state-of-the-art technology to graphic and dynamic studio work.
- Understand of the theoretical underpinnings of historical and contemporary communication design, achieving a solid intellectual and historical framework for thinking about the work one creates.
- Develop skill in communicating with, and learning from, people across disciplines, learning the language of multiple disciplines, and synthesizing multiple points of view.
- Develop awareness and understanding of the diverse cultural, historical, and experiential issues expressed and inherent in one's design practice and in the discipline of design.
- Develop presentation skills including public speaking, visual presentations, and writing.
- Understand a range of professional pathways for careers in dynamic media, as leaders in the design field, educators, practitioners, and entrepreneurs.

For appraisal and projection, see those sections in the Graphic Design area above.

Certificate: Graphic Design

Students who thrive in the GDC program are curious, passionate, dedicated, and hardworking thinkers and makers. The GDC program provides students with a robust working knowledge of design for both print and screen-based media, and they are challenged to develop design solutions while experimenting with a wide range of media and methodologies. Instructors are not just design educators but professional designers whose professional experience informs their educational approach. Students are taught to embrace the role of graphic designer as "communication expert" and "visual problem solver" and their mastery of visual form-giving and making are developed in the context of a range of professional communications responsibilities and skills including research, writing, oral communication, attention to audience, user-centered design methodologies, and distinctive personal voice.

The GDC program provides students with an educational environment in which to solve a variety of design challenges in preparation for job search and employment in today's world. Through a sequenced combination of required courses, students build skills in the classroom through critique, discussion, and in-class explorations and are required to spend significant time outside of class on readings and assignments. They learn to speak intelligently about their own work and that of their classmates in preparation for the professional environment in which they will find themselves upon graduation.

Learning goals:

To achieve their Graphic Design Certificate, students are required to have:

- Practiced a wide variety of approaches to problem solving through design
- Demonstrated proficiency in developing concepts as well as in implementing visual language and graphic form
- Designed for a variety of media including print and interactive, and gained expertise in matching media to content
- Applied the fundamental concepts of visualizing information
- Demonstrated proficiency in typography for both print and screen environments
- Developed competent critical language for analyzing and evaluating their own design work and the work of others
- Acquainted themselves, through readings and presentations, with current trends and people in historical and contemporary design
- Mastered a wide range of technical and craft skills, and gained a realistic understanding of how to implement their knowledge in a professional design environment
- Prepared an entry-level portfolio and presentation that can be used for job search in the graphic design profession

For appraisal and projection, see those sections in the Graphic Design area above.

Post-Baccalaureate: Design

The Graduate Post-baccalaureate in design, offered through the Dynamic Media Institute, is a one-year, 24- to 29-credit, immersive educational program that gives students an opportunity to focus on the role and possible new uses of dynamic media in communication design.

After successful completion, students will graduate with a Graduate Post-baccalaureate Certificate. Those who choose to apply and are accepted to continue graduate study at the Dynamic Media Institute will be allowed to transfer up to 6 credits.

The program offers professionals from outside the design field an intensive educational experience that will prepare them for new opportunities, including possible application to graduate schools or study in the Dynamic Media Institute. Students have widely varying educational backgrounds and work experience. We believe deeply that diversity enriches our program and, in turn, the dynamic media field as a whole. The MFA: Design and Post-baccalaureate programs count graphic designers, programmers, industrial designers, architects, journalists, social scientists, biologists, dancers, and writers among its graduates.

Courses are taught by professors from the Dynamic Media Institute and Massachusetts College of Art and Design undergraduate communication design program, as well as visiting artists, designers, and special guests. Faculty will work individually with post-baccalaureate students to select courses that are most appropriate for their unique educational background and work experience.

For appraisal and projection, see those sections in the Graphic Design area above.

History of Art

Degrees/programs offered: Bachelor of Fine Arts in History of Art

Description

History of Art has been an independent department since the fall of 2008. (Prior to that date, HART was an area within the now-defunct Critical Studies Department.)

The History of Art curriculum educates the entire MassArt student body. We offer an exciting and challenging curriculum for students across the College who are becoming artists, designers, art educators, and art historians. All History of Art courses, including seminars and travel courses, are open to all students at the College.

History of Art courses are taught in virtually every area. Students are encouraged to study the history of all forms of visual communication; we advocate for an expanded terrain of art and design history, ranging across all geographical areas and historical eras.

At least four courses in History of Art are required of all students at the College. One of these courses is a HART elective taken in the spring of the freshman year.

All MassArt students begin their work in the History of Art by taking the Survey of Western Art in their first term. This is the sole HART course required of every student at the College, and as such it introduces students to the discipline, to the Department, and to each other, and plays a formative role in their futures at MassArt and beyond.

All first-year students are required to take a Freshman Seminar. Students have the option of enrolling in seminars taught by either HART or Liberal Arts faculty. Recent Freshman Seminar offerings taught by History of Art faculty include "Native America Today," and "Utopias and Dystopias."

<u>Learning goals</u>

General Goals of the History of Art Curriculum for all MassArt students:

- Students are familiar with the major monuments, practitioners, movements, periods, and styles of art
- Students see art, understand art in history, and express their questions and ideas about art with ever greater confidence, clarity, and insight
- Students become familiar with the methods and theories of art history
- Students demonstrate knowledge and skills for graduate study and/or careers in related areas

Goals for History of Art majors:

- Develop a knowledge base of a broad range of time periods and cultures to draw upon in professional practice
- Recognize widely studied works of art from specific times/places
- Identify common characteristics of works of art from specific times/places
- Identify major historical and cultural characteristics of specific times/places
- Describe materials and processes used to create works of art
- Develop a knowledge base of a broad range of time periods and cultures
- Locate a variety of research resources
- Describe and differentiate works of art using appropriate vocabulary
- Draw connections between different works of art and artists
- Infer relationships between society and art
- Situate works of art in historical context, including quotation of earlier art
- Organize information for oral and written presentation
- Recognize different types of texts used in art historical analysis
- Formulate, research, and argue a hypothesis
- Evaluate an art historical argument
- Articulate theoretical and critical perspectives on art
- Evaluate the content and effectiveness of textual and electronic sources
- Bring to bear various ideas, approaches, and facts on the analysis of art
- Recognize the impact of historical works of art on contemporary art

BFA: History of Art

History of Art majors take 11 courses in art history, including the freshman Survey of Western Art (HART 100)

Majors fulfill a distribution requirement by taking a course in each of the following areas:

Ancient/Medieval
Renaissance/Baroque/18th century
Modern/Contemporary
Asia/Africa/Indigenous Americas/Oceania

Majors also take two 400-level seminars to increase their depth of understanding in specific areas and develop advanced research skills. In addition, they take four electives in History of Art.
In lieu of an elective or seminar, students may pursue a Directed Study with faculty.

To expose them to foreign monuments, cultures and languages, majors are encouraged to take travel courses offered by the department. These involve a classroom component at MassArt, and an intensive, two-week travel component. Travel courses in the department have been offered in Italy, England, Egypt, Guatemala, and the American southwest.
Some majors also study abroad for a semester. Most recently, majors have studied at university programs in Ireland, South Africa, Guatemala, Australia, and Italy.

Majors are also encouraged to take foreign language courses through the Colleges of the Fenway consortium, although this endeavor has often proven difficult because of our students' academic and work schedules. Students have also taken foreign language (German) courses at Massachusetts Institute of Technology as part of a limited cross-registration program between MIT and MassArt.

1. Curatorial Work, Internships, etc.

- HART Majors are among the most vital and active curators of exhibitions both on and off campus. In addition, Majors represent the Department in their own exhibition at the annual All School Show.
- HART majors pursue internships at the Museum of Fine Arts, Boston, the Isabella Stewart Gardner Museum, Nichols House Museum, Mills Gallery, Peabody Essex Museum, List Visual Arts Center (MIT), Christie's, private galleries, The Cloisters, the Smithsonian Institution, among others.
- HART majors may receive credit for internships (to count as a HART elective).
- Recent Majors have participated in the prestigious judging for the annual MassArt Auction.

2. Workshops for Students

- Each year, the Department sponsors a workshop on "Applying to Graduate School and Employment Opportunities."
- In 2015, we introduced a workshop on "Writing an Abstract for a Research Paper." These workshops are led by one of our faculty. Students from all majors are encouraged to attend.

3. Department Guest Speakers and Field Trips

- The Department sponsors guest speakers, and also arranges for trips with students to area institutions to hear speakers.
- Students take Department-led field trips to museums and other venues that include New York City, Newport, RI, Wadsworth Athenaeum, DIA Beacon, MASS MoCA, The Clark Institute, Yale University Art Gallery and Yale Center for British Art, the conservation laboratories of both the Museum of Fine Arts, Boston, and the Isabella Stewart Gardner Museum.

4. History of Art Student Research Symposium

MassArt is among the few universities that organize annual undergraduate symposia of the history of art and design. Our symposium is part of the annual All School Show in the spring. The Symposium fosters intellectual inquiry and comprehensive dialogue across disciplines of art practice and art theory, while encouraging innovative art historical research among undergraduate scholars at the College. We recognize and support students in all majors who strive toward artistic and scholarly excellence.

- Since the 2013-14 academic year, the Department has organized the annual History of Art Student Research Symposium, showcasing student research in the History of Art and Design. Students from all departments are invited to submit their work. Each year, four students present their research in a professional forum.
- In addition, our majors and our students from other departments have been selected many times over the years to present their research papers in the history of art and design at the Museum of Fine Arts, Boston, as part of the New England-area Visual Culture Consortium Student Symposium.

Appraisal

Since the last NEASC and NASAD accreditation visit in 2005, the HART department has appraised its curriculum, student learning, pedagogical models, and disciplinary needs.

As mentioned previously, the former Critical Studies department was split into Liberal Arts and History of Art in 2008. This set the stage for the HART faculty members to appraise and develop the learning goals and curriculum necessary for both a general need for all MassArt students and for a re-launch of a major in the History of Art.

One critical process of appraisal comes in encouraging and expecting students in all HART courses to engage in discourse with the faculty and their peers, both in class and in conferences. All faculty members hold regular office hours, and students are encouraged to attend for further instruction, in order to ask specific questions, and for mutual exchange of feedback. This feedback has been instrumental in blending the needs among faculty, students, the discipline, and the other college offerings.

A direct result of the 2005 accreditation report is a change to the HART 100 Survey of Western Art. The format of the survey moved to a single lecturer in the auditorium. All freshmen attend the course together, in the interest of providing them with a similar knowledge base and a shared academic experience.

The creation of Freshman Seminars is another example of changing curricula to address an assessed student deficiency. Students were entering their sophomore year with a lack of critical reading and writing skills necessary for their majors and upper level work. These assessments came from freshman writing tests and course evaluations. These seminars are the result of those assessments and are taught in relatively small groups (up to fifteen students), and consequently provide faculty with a closer perspective on individual student performance. Among other things, Freshman Seminars introduce students to the assessment process and to the hands-on tools of the discipline of art history. Students engage in the reading of art historical texts and intense discussion of professional readings in this and related disciplines.

The Department engages in ongoing discussion of our curriculum with the College community. Examples are discussions with the Freshman Foundation program about establishing a required survey of contemporary art for all first-year students, and our recent meeting with the Student Government Association (SGA) to discuss diversity in our curriculum. In the past year, we used data from the campus-wide assessment of inclusion and diversity (HERE survey) and the SGA to

develop a plan for increasing our expertise and course offerings to create more diverse course offerings.

Our students in all majors have competed successfully over the past seven years in having their research papers accepted to the New England-wide Visual Culture Consortium's annual symposium, held at the Museum of Fine Arts, Boston. This is one form of appraisal of our curriculum and student accomplishment. Based on this assessment, we want to develop the budget necessary to have our students compete for representation at other regional and national symposia.

Based on the college-wide assessment work on developing learning goals, the department developed rubrics to assess student research papers, writing assignments and reviews of scholarly articles. Using these rubrics offers the faculty an opportunity to more accurately assess our students' progress towards and achievement of departmental learning goals.

Department Curriculum Committee

All full-time History of Art faculty members are members of the Department Curriculum Committee. In addition, at least two students are members of the committee each academic year. The Committee meets during some of the regularly scheduled department meetings, which take place six times per semester. On occasion, the Committee may meet in addition to those already scheduled times if there is urgent business to attend to. The Committee reviews undergraduate HART curriculum, including syllabi, assessment documentation, department learning goals, curriculum map, and quality of department academic advising. In addition, the Committee makes recommendations to the Provost regarding the need for additional staffing. This committee is where recommendations get drafted based on the multiple means of appraisal.

Alumni

Our majors have pursued graduate study in art history, museum studies, art criticism, arts administration, and other fields such as history and linguistics. Graduates have gone on to M.A., M.S., and PhD programs at Tufts, Columbia, Boston University, School of Visual Arts, Georgetown, MIT, The Bard Graduate Center, and Brandeis among others. In addition, our graduates currently work as curators, educators, librarians, and administrators at the Guggenheim Museum, the Metropolitan Museum of Art, the Brooklyn Academy of Music, the Isamu Noguchi Museum, among others.

Projection

Based on the assessment of our curriculum by faculty and students we plan to expand curriculum through new faculty hiring. New areas of expertise are needed to include: African, African American, Colonial, Modern and Contemporary Latin American, South Asian art histories.

Based on our assessment of increased student art production, we plan to work with administration in the establishment of a dedicated gallery for HART Department.

Based on the assessment of the Freshman Seminar, we plan to work with administration to reduce course size to effect better student engagement and collaborative work groups.

Based on the success of our students in being selected for local symposia, we plan to work with administration to increase budget for student participation at conferences.

Based on the assessment of the Curriculum Committee, we plan to work with administration to increase budget to improve technology and financial support to expand free student admission to Harvard University museums, use of the Library of the Museum of Fine Arts, etc. Our learning goals necessitate an increase in our students' direct access to high-quality, primary resources. This also means that we need to strengthen our collaborative relations with the MassArt Library, including building our collections (books and journals).

Based on our assessment of the discipline and our curriculum, we have a long-term plan to offer foreign language courses at the College. Relying on the scheduling of other COF institutions to provide language instruction places an unfair burden on our students you need this for their career preparation.

Illustration

Degrees/programs offered: Bachelor of Fine Arts in Illustration

Description

Because every illustrator is a storyteller at heart, the Illustration program emphasizes the understanding of character development and narrative techniques.

The illustration program teaches students how to create pictorial interpretations of ideas or narratives for reproduction in print, electronic, and time-based media. Students research and develop ideas, characters, stories, and settings.

As a result of the program's emphasis on drawing from observation, students learn to render images in a range of media and acquire skills in developing a variety of visual concepts. They also learn to use electronic media to explore compositional elements of time, movement, and sound.

Coursework culminates in a degree project consisting of a body of images revealing the student's emerging style and personal point of view. Graduating seniors exhibit their project work and present their portfolio to invited professionals from publishing, editorial, advertising, institutional, and corporate markets.
All faculty members either work as freelance illustrators or run their own illustration businesses.

<u>Learning goals</u>

We want our graduates to achieve these goals:

- Understand and use of a range of drawing/painting materials & methods
- Expertise in using tools to advance craft
- Understand use of image-making technology
- Understand observational drawing/painting
- Understand relationship between word and image
- Understand implied & sequential narrative
- Understand linear & atmospheric perspective
- Understand conceptual thinking in the making process
- Value and use experimentation, investigation, & risk taking
- Embrace innovation in long term explorations
- Develop strong personal voice
- Understand importance of active studio practice
- Understand and appreciate richness of cross-cultural influences
- Understand and value practice of effective creative collaboration
- Understand and value self-evaluation and critique

- Understand and value strong visual, written & verbal presentation skills (portfolio, artist statements
- Understand and value professional ethics and practices
- Understand the role of artist/illustrators (historic & contemporary)

BFA: Illustration

The Illustration department curriculum promotes solid traditional skills, with an emphasis on observational drawing and painting, driven by individual curiosity. Our goal is for our students to identify and confront the visual challenges that best release their unique personal and transforming creative voices.

Most students leave our department on graduation with a body of work that is far different than what they anticipated. They become skilled narrative or editorial artists, animators, 3D artists, mask-makers, printmakers, painters, technical illustrators, and book artists. Some continue on to graduate programs. Publishers, gaming companies, galleries, theater groups, and non-profit organizations hire many of our alumni.

The Sophomore Year focuses on skill- building. Students take three studio courses, plus Liberal Arts each semester. All Illustration studios introduce students to the use of specific tools and techniques, taking risks, understanding feedback and self-evaluation, the importance of a healthy studio practice and knowledge of visual history.

Junior Illustration employs metaphor, juxtaposition, and other visual strategies, emphasizing risk taking to release personal voice. The value of rich conceptual content is stressed.

Senior Year focuses on The Thesis Project, which is the central spine of the Illustration curriculum, where students are expected to confront and develop their personal voice and passion in a concentrated and highly meaningful way. Their graphic summaries include their essential research, a comprehensive body of work and an artist statement that provide a springboard for moving forward as professionals.

Appraisal

End of Semester Reviews

Each Illustration major is reviewed each semester. Reviews are advisory in nature; they do not impact course grades. They provide an opportunity for students to see their entire semester's effort next to their peers, and to receive written feedback from three faculty members or professional reviewers. The final review for seniors is a professional portfolio review.

Reviews are documented each semester with a rubric that addresses knowledge, skills, and professional practices. Students also complete self-assessments. These provide substantive appraisals at the individual, course, and program levels.

The reviews also inform faculty members regarding the curriculum. The Departmental Curriculum Committee continuously monitors and appraises the curriculum through reviews, student input, and adjunct instructor feedback.

Strengths

Our strengths are effectively summarized in a comprehensive document published on our department blog. This document lists department curriculum with course descriptions, and includes policies, information about reviews, exhibits, competitions, freelance opportunities, internship opportunities, department field trips to the Society of Illustrators, museums, and collections of historic and contemporary art and Illustration, recent guest speakers, information about studio spaces, independent studies, and more. It also features more than 100 examples of illustration done by students on all levels.

Collectively, the faculty expertise is varied, diverse, and wide-ranging. In any given semester, students can connect with illustrators, sculptors, printmakers, painters, drawers, cartoonists, character designers, book artists, jewelry designers, graphic designers, mapmakers, and mask-makers. This diversity is purposeful and continues to be appraised through the lenses of the discipline, our student body, and current resources.

Concerns

Our 2005 department narrative cited the limitations of our facilities as our primary concern:

> Currently our weakest area is facilities. Though progress is being made (an example is a planned publishing studio), the majority of our classrooms are inadequate for studio work – no sinks or sturdy worktables, no proper lighting or ventilation, etc. Exhibition areas do not exist for Illustration, nor does secure storage. We are supporting a small resource office on the 6th floor next semester, which we hope will grow.

In 2015, our primary and overarching concern remains the same: our limited facilities.

In 2012, in order to seek professional feedback, the university funded an Illustration department peer review. The reviewers were Robert Brinkerhoff, Chair of Illustration at RISD, Susan LeVan, Chair of Illustration at the College of Art and Design, Lesley University, and Mike Hodges, Professor of Illustration at Ringling College of Art and Design. Reviewers spent three days sitting in on classes, interviewing students and faculty, touring the Illustration facilities, as well as those of other departments. In their reports, all three reviewers cited our department's lack of space, lack of proper lighting and ventilation, lack of equipment, and crowded classrooms as our primary weakness.

From their report: Susan LeVan:

> Inadequate facilities were the most glaring issue during our visit. On the most basic level it included classroom size, lighting, and even simple furniture like work tables and chairs. There was little regard for working aesthetics or functionality. Most rooms were poorly

> and even unsafely ventilated, and it was uncomfortable to imagine them on a hot Boston afternoon. The classes we attended were in basic rooms that did not accommodate the specifics being taught let alone amenities like industrial sinks, spray hoods, fabrication areas, etc. As a digital illustrator I was looking to see more professional scanning and printing facilities. I did see outdated software and equipment like 4x5 Wacom tablets (8x10 is an industry standard.)

Robert Brinkerhoff:

> A historically popular major boasting a large populace, Illustration at MassArt needs more adequate resources in terms of space, compliance with EHS standards, lighting and climate control. We found students working in very cramped quarters with little ventilation and curriculum is significantly limited by sub par attention to EHS standards, which would enable the program to remain competitive among peer institutions. Students are unable to learn painting in oil based media due to inadequate ventilation, the lack of adequate lighting frustrates teaching and learning and the general lack of climate control makes some classrooms/studios quite uncomfortable. More space, and better space, is necessary. This is by no means the fault of the faculty or department administration, and it should be addressed if the program is to thrive.

Projection

The Illustration facilities need to expand significantly in order to serve our burgeoning department. The number of students majoring in Illustration has more than doubled since our last accreditation review. In 2005, there were 99 majors. In 2015, there are 240 majors. 125 freshmen have expressed their intention to major in Illustration prior to the declaration of major deadline. Yet our facilities remain more or less the same as described in 2005 and in the 2012 Peer Review, where Robert Brinkerhoff stated, "this should be addressed if the program is to thrive."

Expanded facilities would include:

- Adequate number of classrooms
- Adequate ventilation and lighting
- All students from sophomore level and up would have the option for individual studio workspaces.
- A dedicated gallery space for Illustration students, faculty, and traveling exhibitions.

Additional projection priorities based on appraisal of our curriculum through the lenses of institutional priorities and growing priorities of the varied field of illustration:

- Budget for Illustration department trips, e.g. Animation and the Ottawa Animation Festival
- Budget for yearly guest speaker of national or international reputation, such as Anita Kunz in 2015.
- Enhanced digital content/equipment

- Connections with other departments, particularly Graphic Design and Printmaking.
- Illustration travel courses
- Faculty exchanges with other college level institutions
- Partnerships with corporate sponsors that will fund scholarships and awards
- Effective solutions to the challenges of being such a large department: more elective offerings to accommodate expanding range of student profiles and interests, a schedule that allows for group activities, space where we can meet together as a body.

In terms of curriculum, many required studio courses presently have as many as five sections, and are taught by both full time and adjunct faculty. A goal is to meet the challenge of keeping course content consistent in all sections. This will be accomplished through the work of the Departmental Curriculum Committee, which provides oversight of the various sections.

Industrial Design

Degrees/programs offered: Bachelor of Fine Arts in Industrial Design, Master of Design in Design Innovation, Certificate in Industrial Design

Description

Department's Mission Statement: *"MassArt's Industrial Design program empowers students to become creative, holistic problem solvers who impact our society through the development of meaningful and relevant designed experiences. This draws on the historic influence of user-centered design and an iterative approach to problem identification, problem framing and solution development. The outcomes are predominately product based with a lean towards system driven solutions that empathically leverages the input of multiple stakeholders. Proficient in their diverse fields, our faculty guide students to use critical thinking and empathetic integration to address explicit and latent customer needs and generate solutions with an understanding of how materials and manufacturing influences them. Developing and sharpening communication skills, both visual and verbal, is the hallmark of the program, allowing our students to interpret, document, and communicate the value design brings to businesses, communities and people."*

The Industrial Design (ID) profession is broad and constantly expanding. In order to address this effectively, the curriculum focuses on developing a proficient application of the design process; understanding past and current consumer experiences, framing this understanding around the human connection, exploring ways to improve and/or create new experiences and presenting sound proposals that best integrates the understanding of the experience with the understanding of the human. Students are initially exposed to the design process through problems and topics that result in creative, incremental changes in the commercial design realm, exploring form, aesthetics, materials and an understanding of the production processes. The skills they develop allow them to make this knowledge more transparent. Hand skills of sketching and model making using studio materials, facilitates their creative exploration, while digital skills in CAD modeling, rendering, 3D printing, documentation and presentation decks, aid in the refinement and more formal presentation of their ideas.

Students are then challenged to apply their knowledge of the design process as a framework to tackle more complex topics that addresses humanitarian issues of designing holistic systems and services. Verbal communication skills are developed through studio practice in; personal assessments, small group peer-to-peer critiques, one-on-one desk crits with faculty, classroom critiques, and formal presentations, which often include members of our local design community. Collaboration and teamwork is emphasized throughout the curriculum as essential attributes for professional practice with opportunities provided to refine this ability in all studio courses. By focusing on developing a fluency in the design process, the curriculum allows students to be more competitive in a wider range of this broad area of design while allowing students the ability to maintain a keen eye on a particular industry sector or area of interest.

Being a part of a fine arts college provides our students the opportunity to explore a deeper relationship between designing and fabricating products. Several of our students double major, with some choosing 3D fine arts to focus on particular materials like wood, metal, ceramics, etc. Students take advantage of the opportunity to develop their ideas to a proof-of-concept stage for retail and to communicate more effectively with manufactures.

The program has the fortune to leverage the New England area design community. This large group of professionals supports our pool of adjuncts, interacts with our students as guest lectures and critics, support our lectures series and student events, and hire our students as interns and entry-level designers. These companies, along with non-profit organization, fuel the EDID365 Product Development Lab (PDL) course. This required advance level studio course partners with industry sponsors to bring the professional work environment to a classroom setting, sometimes offering department sponsorships. Students work on one design brief driven by the company's interest, as if they were part of a design consultancy firm. Company representatives interact with the students and faculty on record by sharing the company's business model, brand DNA and best practices, as appropriate, throughout the semester, often necessitating a trip to their facility to experience their work environment and understand their design and production process. Faculty oversee the academic rigger and delineate outcomes of the projects to assure alignment with the department pedagogical goals. Students work individually and in small groups in support of the provided design brief. The course culminates in a formal presentation by the students, to the company representatives and other stakeholders, to pitch their proposed solutions mimicking a typical professional interaction between a design firm and their client. In the past, we have partnered with Design Museum Boston, Gemline, Legrand, The Magic Moon Foundation, Bose, Reebok, Gillette P&G, Fidelity, and Timberland, to name a few.

We have also developed working relationships with local colleges to provide opportunities for our students to design with other disciplines. Our elective course, EDID303 Integrated Product Development, is a cross-registration course with Babson College's business students and Olin College's engineering students. This course exposes students to a multi-disciplinary design team to develop communication skills, and a broader view of the development of product ideas. Another opportunity available to our students through a local university is paid freelance design work to support two design courses, one graduate and one undergraduate course, at Northeastern University. These opportunities are listed through our career development office and provide students the experience of working with project teams in an academic setting. Finally, the ID department is currently developing a relationship with Brigham & Women Innovation Hub, a resource center for Brigham's innovators. *"The iHub helps turn breakthrough concepts, inventions and research by Brigham clinicians, scientists, and employees into products and services to benefit patients and improve care delivery."* The ID students provide visual communication, human-centered input and empathic storytelling to their hack-a-thon sessions as well as design support in the conceptual phase.

<u>Learning goals</u>

1. CORE DESIGN SKILLS. Sketching, CAD (solidworks/ rhino), craft in low fidelity model making, presentation: verbal & visual communication skills (adobe suite), research: both the user & the market, collaboration/ self-motivation.

2. CREATIVE EXPLORATION. Ability to deliver a broad range of ideas, willingness to explore, developing interesting insights and concept variations, deliver appropriate form development.

3. THINKING TO MAKING. Systematically & thoroughly deconstruction of the problems through iterations: visible progression of development & translation of design goals to proposed concepts. Sketch modeling as a means for decision-making relating to the human condition- ergonomics. Leveraging design-thinking ability.

4. TECHNICAL PROBLEM SOLVING. Systematic approach. Understanding materials, technology as they affect function & features. Understanding of mass production vs. one-off.

5. CONCEPTUAL THINKING. Keen observation skills, identifying patterns or links between seemly unrelated issues- design thinking. Research & strategic activities as they apply to innovation.

6. MANAGING PERCEPTION. Metacognitive level of understanding your thinking and practice within the broader view of design and it's impact.

7. HOLISTIC DESIGN. Empathic approach to designing the experience with the ability to frame the issues & explain the solutions to all stakeholders. Cross-disciplinary collaboration.

8. PROFESSIONAL PRACTICE. Ability to confidently & sincerely connect to their work & their role as a design professional. Drawing upon design history and current trends in industry. Understanding the business relevance, persuasive presentation skills.

BFA: Industrial Design

All ID students are reviewed twice a year, at the end of the fall and spring semester. Each course has a review and the format differs depending on the semester and the student's level as explained below. All reviews are based on the required deliverables established by projects given in the course and assess the student's ability to effectively and creatively execute the design process or a specified portion there of.

During the spring semester, the department hosts an exhibition: The ID Show, which is a multi-day event. The exhibition is open to the public and draws an average of 280 attendees. On opening night, professionals representing an average of 22 companies attend this event and conduct one-on-one student reviews. Presenting in the show is mandatory for all students in the major.

The curriculum explores current design issues and incorporates best practices to expose design opportunities and develop solution proposals, preparing students to be competitive in the creative economy. It's core tenets are made up of skill building courses, discipline knowledge courses, studio major courses and studio elective courses. The studio major courses; IDI, IDII, IDIII and Degree Project, are vertically integrated and provide the development of the student's professional design voice by addressing progressively complex issues. They draw from and expand on both the skill building courses and the discipline knowledge courses. Our studio electives take a deeper dive into specific areas of industrial design; joinery, product branding, soft goods & social design. They are developed to augment the required curriculum, develop technical skills and provide opportunities to experiment within a particular genus.

In the sophomore year the curriculum emphases student develop in fundamental visualization skills; sketching, modeling, verbal communication, studio practice; organizing, documenting, ownership and time management, critical thinking; observation, research, self-reflection and dialoging. The goal is to develop a sense of pride and comfort in their level of craft and an ability to creatively explore ideas towards specific outcomes. The program strives for a balance between traditional design practices and current or cutting edges tools and techniques and is constantly evaluating industry practices to maintain alignment. These courses utilize in-class exercises and short assignments to introduce tools and methodologies that will create the foundation for their junior and senior year. At the end of the fall semester, sophomores participate in a joint review for their two major studio courses: ID Form and ID Principles. They receive a summative assessment from their instructor and an additional instructor teaching in the sophomore year. The spring semester reviews are handled as a full exhibition for the department where the sophomores participate as a collective group to exhibit work from the Human Factor: Ergonomics course. Their instructor, in front of their work during the show, reviews them.

In the junior year students take two major studio courses, IDI and IDII, an advance manufacturing course and a portfolio/professional practice course. These studios courses allow students to refine their skills, explore form, and develop a personal style and design voice. This is also the time where students develop a strong sense of self and gravitate towards specific areas of the design field. Juniors have the option to explore courses in other disciplines within the college and the College of the Fenway Consortium to develop their creative spirit. In the spring semester they can participate in the study abroad program while maintaining their projected graduation date.

Juniors are also the core organizers and students leaders in the department. The department carries two Student Government Association (SGA) sponsored groups; ID group & IDSA group as well as the addition of others groups from time to time. With the support of the department chair, group representatives organize discipline related events to supplement the curriculum and engage with additional design professionals. In the spring semester the ID and IDSA clubs organize the students to attend the Industrial Design Society of America (IDSA) District Conference. This annual conference, hosted by IDSA, a member based organization of design professionals, create networking and educational

experiences that mingle students from different colleges and universities with professional members. This conference also provides opportunities for students to secure summer internship. Our students have an 80% conference attendance rate, which is by and large possible due to the SGA's ID and IDSA clubs' funding support.

Fall semester reviews, for all courses, are conducted based on the nature of the final project. Students typically present either in a podium style format or an exhibition style format to their instructor as well as a small group of local design professionals and/or project related stakeholders. The spring semester reviews are handled as a full exhibition for the department where juniors exhibit their major studio course work for IDII along with their portfolio completed in the Portfolio & Presentation course. Their faculty review their work prior to or after opening night without the student being present. The juniors also have a prior portfolio review with professionals to prep for this event as well as the IDSA conference portfolio review held in the spring, as mentioned above. Juniors are also the muscle behind the ID Show, providing them the insight of presenting a body of work to a professional audience and developing a level of professional conduct and perspective that represents the department as a whole. The exhibition is attended by an average of 80 local design professionals, representing roughly 22 companies, in addition to family, friends and alums, providing ample opportunity for students to practice presenting their work.

In the senior year students complete their last required studio courses- ID III, Product Development Lab, (PDL) and a two-semester Degree Project course, taking them well into the metacognitive level of understanding their thinking and practice within the broader view of design and it's impact. An expansive topic is provided to initiate the research phase of the Degree Project course, Degree Project I: Research, and students, through guided navigation, arrive at an area of interest allowing them to fulfill the specific learning objectives while exploring their personal design voice. The degree project immerses students in design research to move beyond incremental design proposals towards disruptive innovation; moving from problem solving to improving the experience to connecting to consumer values. This fosters the ability to discover opportunities that consumers aren't necessarily able to articulate explicitly. Students, who exhibit strong skills in the research course, often explore opportunities in design strategy and user experience or UX design. The seniors complete a separate review for the first half of the Degree Project course. They present; their research insights, a design brief postulating the 'big idea' for the development phase and a narrative behind the 'why' for this proposed direction, to all faculty scheduled to teach the second half of the Degree Project course, Degree Project II: Development, which runs in the spring semester. Students receive a summative assessment of their presented work and recommendations to complete additional work prior to the start of the Degree Project II: Development course. In ID III, students tackle system related issues that requires a deeper level of user empathy and a broader understanding of the affects of change. As mentioned previously, PDL culminates in a client presentation with a self-assessment and a peer evaluation. All other fall courses in the major conduct reviews based on the nature of the final project. Students typically present either in a podium style format or an exhibition style format to their instructor as well as a small group of local design professionals and/or project related stakeholders.

During the middle of the spring semester all seniors have the opportunity to compete in the Industrial Design Society of America's Student Merit Award (IDSA SMA). Local IDSA members sit on the panel of judges to select the most talented student to represent the college at the annual IDSA District Conference. The selected student will then compete with student representatives from the other colleges in the district. Our district, the Northeast District, currently comprises of 13 colleges and universities. The student winner at this level is then invited to attend the IDSA National Conference, held in August/ September. It is the IDSA Professional Members in academia that review and make recommendations on the standards adopted by NASAD.

At the end of the spring semester, the seniors exhibit their degree project and any additional course work they feel best represents them as designers in the ID Show. After opening night, seniors are reviewed in small groups, in front of their exhibited work, by all faculty teaching Degree Project II: Development with the participation of the students in the group.

Facilities

The ID department shares the 10th floor of the Tower building with the Architecture Design department. All students; sophomores, juniors and seniors, are provided studio spaces which comprises of a desk with shelving and pin-up space, a stool, a rolling storage unit and power. The space allocation gets slightly larger as students progress in the program. These spaces allow students to work in studio during class time as well as during the open hours of the building, providing a easy flow between handwork and digital work, both 2D & 3D, and emphasizing the department's approach of learning through making. To aid students in safe, creative exploration, the studio manager, shop monitor and course assistants provide additional support for the course's faculty. Highlights of the facilities include:

1. Several small lounge areas for meetings; in support of project collaboration and social breaks, 2 large cutting tables, and 2 large light tables, which shift in location, based on the student population. Fixed areas on the floor that provide resources to our students are;
2. A Microsoft-platform computer lab: 16 seats with and instructors station, Wacom HD Cintiq tablet monitors, one printer, one plotter, 3 scanners, a projector and a white board. All computers are imaged with the same software which includes; Adobe Creative Cloud, Autodesk Revit, Solidworks, Rhinoceros 3D, Sketch-up, Sketch Book Pro, etc.
3. 3D printer room: housing one Uprint, and one PrintrBot.
4. Model Shop: Typical shop hand tools; hammers, screw drivers, handsaws, hand drills, clamps, heat guns, etc. Sewing machines. Band saw, chop saw, sanders, flex shaft, down draft tables, hot wire cutters, drill presses, lathe (for polystyrene only), vacuum former, strip heater. This is the only shop on campus that is able to support the menu of materials used by our students.
5. Our students have access to the Wood shop in the Design and Media Center through the department elective course EDID220 Joinery. They also utilize the laser cutter in

the building and the Computer Arts Mac lab on the 3rd floor of Tower, which includes printers and plotters for interim deliverables during the semester and final deliverables and presentations at reviews.

Appraisal

Strengths

1. Curriculum development. Over the past 9 years the department's curriculum have incorporated changes to align with the morphing profession and teach our students to be more topic-agnostic designers. Our faculty maintains their own professional practice and therefore utilizes their practice experiences to shape their course's curriculum along with establishing best practices. Faculty members, along with several of our adjunct faculty members, meet at the end of each year to discuss student outcomes relative to the curriculum goals and individual course objectives. This may results in course project revisions and work scope changes to better support the department's mission statement and trajectory of the profession or it may result in updating the department's best practices to reflect the realized successes of particular course outcomes and students' demonstrated abilities. One of our most prominent means of assessing our curriculum's effectiveness is through feedback from our diverse design community. Based on a variety of formats; guest lectures, class critiques, workshops, in-class exercises, design charrettes, portfolio reviews, IDSA SMA presentations and internships, design professionals have a myriad of opportunities to engage with our students and message back to the department chair and faculty members their experiences. This provides data to validate the strength of our curriculum. Finally, our graduates are polled at 1, 3 and 5 years out to provide feedback on post-graduation experiences and the impact the program has had on their professional journey.

2. Formal and informal opportunities for student assessment. Student work is assessed in the following ways; end of semester reviews, weekly critiques, ad-hoc floor meetings, and student participation in design competitions or design charrettes. The smaller class sizes, capped at 16, support productive and meaningful faculty-student instructive contact hours. The smaller number of students in classes, compared to most ID programs, gives this program an added advantage of a more hands-on learning experience. The ability to work with students in studio and to have the resources and equipment to rapidly visualize ideas provides a richness and honesty to our pedagogy making the proximity of the Microsoft-based computer lab and a small model shop in our studio space essential.

3. Electives that provide multi-discipline based experiences. We have made some strides in creating interdisciplinary experiences for our students. Starting with the Integrated Product Design course, which is a course developed by Professor James Read in collaboration with Babson College's business school and Olin College's engineering school, this course provides an opportunity for our students to work in multi-disciplinary product design teams. The department's budget supports the added expense of managing the logistics of running the course at three different campuses. Other courses that were just created in the past year are the Soft Goods Design course and the Design for Social Impact

course. The Soft Goods Design course is a joint course between the ID department and the Fashion Design department. It puts ID and Fashion design students together to explore a specific design challenge. Developed by Associate Professor Judith Anderson in collaboration with Professor Sondra Grace, department chair of Fashion Design, its goal is to explore the intersections of functional fashion and it's impact on personal wellbeing and our environment. The other course, Design for Social Impact, takes a systematic approach to designing for change with the involvement of those who would be affected by this change. Taught by the founder of a consultancy firm that practices in the field, this elective is a senior level course and open to all students, particularly in design, SIM and sculpture, providing an opportunity for student from different disciplines to use design thinking on system driven problems i.e. *"How can we improve the usability of Longwood Medical Center bike lanes?."*

4. Strong student culture in the department. Our students are actively engaged in the department planning events with the help of the department chair, sitting on our department curriculum committee and attending conferences and external design events. Our studio culture is a welcomed characteristic of the department and the 10th floor, supporting a healthy exchange and peer-to-peer learning. This also contributes to our students' success and retention. These connections are carried after graduation and manifest in a strong MassArt pride in the design community. We continue to find ways to nurture this practice.

5. Strong group of alums supporting the Commonwealth's creative economy. In general, MassArt alums are a proud, connected group and their ties to their classmates and to the college upon graduation are strong. A couple of our graduates have continued their education by attending graduate programs at Parson New School and Carnegie Mellon and Art Center, for example. In the past 7 years, the department has witnessed a significant increase in our student's ability to secure local employment at large multidisciplinary international corporations and consultancies, to smaller consultancies and design firms, to start-ups feed from the high concentration of medical professionals and technology based universities. Our graduates are working at top name companies; Continuum, Altitude, Radius, Farm, Timberland, Bose, LL Bean, Siemens, Hasbro, Museum of Science, SpineFrontier, Fright Farm, EMC^2, Butler Home Products, Fidelity, etc. The location of theses companies allows our students to contribute to the Commonwealths creative economy, remain a part of the college community and provide mentoring and support to our students and department. Our faculty, adjuncts and graduates promote and advocate for the college and the department to create student opportunities for broader exposure to different fields and disciplines.

<u>Concerns</u>

1. Adequate equipment support and additional reference materials. The discipline, by nature, is resource heavy. Digital tools and equipment are required to teach and practice pertinent skills and actively engage in the creative process. This requires capital and resources to maintain and assure students are properly instructed and supported to develop their creative voice. We currently have 1/3 studio manager support and a part-time shop

monitor. It is essential to have a full-time studio manager and a part-time shop monitor to support the; model shop, 3D printers and computer lab; process and safety training for all students in the department, maintenance of shop equipment and consumable inventory, equipment check-out and support for the students to complete their course work. In a time where FabLabs, MakerSpaces, and the likes, are recognized as essential resources to support innovation and rapid problem solving, we have minimum support from the administration to resolve this issue. Also, an expansion in resources for reference materials and technology is required. Membership to organizations like Material ConneXion an online resource and support to create a campus site or developing more partnership school connections, like with MIT, could expand our student's access to creative venues in material sciences and technology.

2. Adequate space to support all facets of running the program. This would include space to store supplies for project work, a better system for funding project material and tracking consumables, hand benches and spaces to make, and proper office space for shop monitor, studio manager, adjuncts, fulltime faculty and the department chair. Faculty office space and allocation is poor. We need a meeting area for department meetings, conduct student advising and support our adjuncts with conducting office hours, course prep and resource planning on a weekly base. Currently, this is done in the classroom space or in the open area of the one, shared office space which accommodates the department chair, one full-time, and two part-time faculty members. We are slowly turning an additional room into a functional space- with the installation of a door completed we now need proper equipment for presenting content. Finally, a computer lab is going through upgrades with refreshed equipment. It is now time to re-access the layout for ergonomic concerns and efficient use of this space to deliver content.

3. Adequate faculty and administration support for the department. With the onboard of the MDes program, fulltime undergraduate faculty now teach and support the graduate program providing a nice exchange between the grad & undergrad experience. This however creates a deficiency in the ability to plan, experiment and implement sustainable improvements to the undergrad curriculum and to provide additional discipline related experiences for our students. Administration support is shared with five other departments, which supports our day-to-day functions but leaves little room for special events and maintaining external relationships. Goodwill and talent of our students and faculty has provided some resources towards this effort.

4. Messaging internally and externally the department's vision and activities. The department suffers from out of date brochures/ info cards at admissions office, descriptions and work examples that are not current on the college website and other marketing publication, course listings and descriptions that do not reflect the current program, overall documentation of the department to provide a clear and consistent message to support communication both internally and externally. We would like to maintain a web presence with current events and student work. This would provide a link for corporate outreach for sponsorships with PDL, course projects, internships and other professional development opportunities for our students and provide better information to our future students.

Projection

With the development efforts of the program's curriculum over the past 9 years settling in, we are gathering data to access its effectiveness and alignment with the profession, support areas of projected needs and shifts and be more nimble. We have identified some key areas we would like to address to develop long-range educational objectives for curriculum evolution and remedy some noted deficiencies in some of our students:

1. Develop a more efficient yet impactful review and written assessment of student work that are directly linked to the course goals, assignments and student outcomes. This would include evolving from accessing general design qualities to more specific and targeted assessment tools that all students can effectively act on utilizing the practice used in some of our courses. This would also require more formal meetings with full-time & part-time faculty member at the end of each semester to review projects deliverables vs student outcomes and student progress and potential in the discipline as well as a more robust department curriculum committee.

2. Fulltime tenure track position to support the undergraduate as well as the graduate program. This will support the addition of new electives as well as supporting the department's activities.

3. Expand the resources in support of understanding the translation of ideas to market. Providing more opportunities for experimental ideas- design research space, and taking ideas to a more refined level- design incubator space.

4. Continue to create opportunities for cross/multi-disciplinary experiences for our students. This would include increasing our offering of electives and enhancing our partnership within the university, especially liberal arts; sociology and anthropology, as well as other universities and educational institutions locally and internationally. Also, we would like to work towards more options for Math & Science courses and an Industrial Design History course. A key focus for a new course elective is Healthcare Design. This is currently being explored which will leverage our relationship with Brigham & Women's Hospital and Ximedica a medical technology product consultant group, to determine the most appropriate shape and form this should take.

5. Work with admissions to develop stronger relationships with state institutions to support the commonwealth educational goals

6. Create a department advisory board. Key players that would contribute to the advancement of academic excellence and the reputation of the department and provide an additional external perspective on ID education that is current and revenant to professional practice and industry standards. We are currently doing this in an informal way and would benefit from a formal way to leverag this support for change.

MDes: Design Innovation

The **Master of Design: Design Innovation Program** integrates deep expertise in design practice with business discipline in a broad-based curriculum that uses market challenges and social initiatives as the context for learning. The program is a full-time, two-year (60 credit hours) interdisciplinary program intended for those who want to lead the design and planning of new products, services, environments, systems and organizations. Emphasizing four key skill areas (empathy, analysis, contextual understanding, and communication), the curriculum is designed to teach students how to effectively define and solve a problem, and to impart critical leadership skills for mobilizing and motivating teams toward successful outcomes. Graduates of the MDes program will be poised to lead in organizational and social transformation, as design strategists and innovation leaders in corporations, nonprofits, educational institutions, or entrepreneurial ventures. The College will enroll the first class of students for the fall 2016 semester.

Learning goals:

- Design and develop experience design, service design and cross-disciplinary design projects.
- Develop empathy and understanding relating to client/constituency needs and to the creation of solutions that resonate with them.
- Ability to systematically deconstruct and analyze problems, synthesize findings, and come to creative solutions applicable to business and design.
- Understand the role of design in culture and commerce.
- Develop the contextual language of business and design, and gain business skills relative to the creative economy.
- Gain communication skills relative to leadership, business, and multiple audiences.
- Develop awareness and understanding of the diverse cultural, historical, and experiential issues expressed and inherent in one's design practice and in the discipline of design.
- Develop the aesthetic sensitivity, technical competence, awareness and analytical thought necessary to design solutions for social, economic, environmental and global challenges.
- Team leadership and understanding of how to motivate interdisciplinary teams, and collaboration skills.
- Ability to verbally and visually present work in a professional manner.
- Hands-on graphic visualization, technical drawing, model making and prototype development.

Appraisal and Projection will be developed after the first complete year of operation. First cohort started FL16.

Certificate: Industrial Design

Appendix G

The Industrial Design Certificate program consists of 17 courses totaling 51 credits and is for students who hold a prior baccalaureate degree but now wish to enter the industrial design profession. The program takes 3 years part-time; a few of the courses can be taken through professional and continuing education at night, but most will be scheduled in the daytime degree program. Students are expected to enroll in 1 to 4 courses per semester (fall and spring). Summer coursework is optional. Certificate students may transfer or waive up to 9 credits based on portfolio review. Students with no portfolio may take continuing education courses in order to prepare a portfolio.

Learning goals:

1. CORE DESIGN SKILLS. Sketching, CAD (solidworks/ rhino), craft in low fidelity model making, presentation: verbal & visual communication skills (adobe suite), research: both the user & the market, collaboration/ self-motivation.
2. CREATIVE EXPLORATION. Ability to deliver a broad range of ideas, willingness to explore, developing interesting insights and concept variations, deliver appropriate form development.
3. THINKING TO MAKING. Systematically & thoroughly deconstruction of the problems through iterations: visible progression of development & translation of design goals to proposed concepts. Sketch modeling as a means for decision-making relating to the human condition- ergonomics. Leveraging design-thinking ability.
4. TECHNICAL PROBLEM SOLVING. Systematic approach. Understanding materials, technology as they affect function & features. Understanding of mass production vs. one-off.
5. CONCEPTUAL THINKING. Keen observation skills, identifying patterns or links between seemly unrelated issues- design thinking. Research & strategic activities as they apply to innovation.
6. MANAGING PERCEPTION. Metacognitive level of understanding your thinking and practice within the broader view of design and it's impact.
7. HOLISTIC DESIGN. Empathic approach to designing the experience with the ability to frame the issues & explain the solutions to all stakeholders. Cross-disciplinary collaboration.
8. PROFESSIONAL PRACTICE. Ability to confidently & sincerely connect to their work & their role as a design professional. Drawing upon design history and current trends in industry. Understanding the business relevance, persuasive presentation skills.

For Certificate in Industrial Design appraisal and projection, see those sections in the Industrial Design area above.

Liberal Arts

Description

The Liberal Arts Department is the general education program of Massachusetts College of Art and Design, covering major fields in the sciences and humanities (with the exception of Art History courses, taught by the History of Art Department). Liberal Arts' program emphasizes courses treating major ideas and concepts, thereby fostering students' capacity to achieve intellectual autonomy. As academic partner in the college's studio-centered curriculum, the department also offers a number of interdisciplinary courses (including occasional travel courses) that incorporate creative thinking and studio practice. The Liberal Arts program teaches students to develop critical thinking skills, undertake in-depth study, and produce research and creative work that deepens student scholarship and inspires student creativity.

The Liberal Arts Department serves *all* undergraduate students at MassArt.

<u>Learning goals</u>

- Taken as a whole, the Liberal Arts curriculum is designed to teach students to:
- Think, speak, and write clearly and effectively
- Communicate precisely, cogently, and effectively
- Know facts, terms and persons important to an art or discipline
- Understand the experimental and descriptive bases and logical methods for determining truth in the natural sciences
- Undertake analysis in a scientific discipline
- Explain, defend, and critique opposing points of view
- Undertake cultural and historical analysis from a variety of perspectives
- View moral and ethical problems from a variety of perspectives
- Respect, understand, evaluate, and undertake research in a variety of disciplines
- Understand and experience arts (such as literature, film, and music) other than visual arts and design
- Synthesize critical thinking, liberal learning, and studio practice

1. Curriculum

The Liberal Arts Department accounts for 24-30 credits of MassArt's 42-credit general education program, with curriculum offered in four areas:

FRSM = freshman seminar (also offered by the History of Art Department)
LALW = literature, writing, and film
LASS = social sciences (including history)
LAMS = mathematics and natural sciences

The Liberal Arts Department offers approximately 140 sections of classes per academic year, with about 80 of them being electives.

The Liberal Arts curriculum is a developmentally sequential program designed to progress in graduated steps across the entire four years of undergraduate education. Beginning with broad foundational skills and concepts in the lower-level courses, the curriculum goes on to build wide-knowledge networks in the middle-level courses, giving students the tools to reflect on deeper meaning in the upper-level courses. Pending final approval by governance, a required 400-level summative elective, chosen from an array of disciplines, will cap students' Liberal Arts experience.

- **Year 1**: students establish and practice college-level skills in reading and writing (Freshman Seminar and Thinking, Making, Writing)
- **Year 2**: students encounter paradigmatic works and concepts of literature (Literary Traditions)
- **Years 2.5 and higher**: students undertake focused study in different fields (with electives required across the three areas of LALW, LASS, and LAMS)
- **Year 3.5 or 4**: students conduct research and, in some cases, related creative activity, demonstrating competence in a chosen Liberal Arts discipline or disciplines. (400-level summative elective)

2. Faculty

Liberal Arts faculty members participate in professional conferences, undertake published research, and engage in creative writing and other creative arts. Liberal Arts faculty members are often invited to final reviews and critiques of students' work in studio areas. By participating, they contribute to the deepening and clarifying of students' conceptual work and establish productive connections with the studio major departments. Liberal Arts faculty members sit on governance committees such as Academic Policy, College Curriculum, and Sustainability. Current MSCA union officers include two Liberal Arts faculty members.

3. Facilities

Liberal Arts has six classrooms and three seminar rooms on the fifth floor of the Tower Building and access to special-use rooms (such as film-viewing rooms) in Tower, Kennedy, and the new Design and Media Center. In all teaching spaces, users can project digitally and connect to the Internet. Liberal Arts shares a departmental office and administrative assistant with the History of Art Department. All permanent faculty members have private offices. Adjunct faculty members share offices.

Appraisal

1. Curriculum

Appendix G

Liberal Arts courses have been sequenced into four developmental levels beginning with the incoming class of 2016. While much of the levels have been in place, a concerted effort was brought to creating a summative elective to better understand and assess the students' achievements of the Liberal Arts learning goals.

Year	**Liberal Arts minimum number of courses (3 required and 5 elective)**	**Liberal Arts OR HART student choice (1 required and 1 elective)**
1	LALW 100 Thinking, Making, Writing (required)	FRSM 100 Freshman Seminar (required)
2	LALW 200 Literary Traditions (required) LASS 200-230 Elective	
2 or 3	LALW 300-level Elective	Liberal Arts Elective (any) or History of Art Elective
2, 3, or 4	Liberal Arts Elective (any) Liberal Arts Elective (any) LAMS Elective	
3 or 4	Liberal Arts 400-level Summative Elective (required)	
Total	A minimum of 8 LA courses	2 possible additional LA courses

A required Freshman Seminar (with multiple sections offered by both Liberal Arts and History of Art) was created to teach students to read texts with college-level comprehensive skills and to think analytically. It introduces incoming students to the college culture of intellectual achievement and commitment. This change was based upon an appraisal of the students analytical skills as assessed through coursework and feedback from faculty members.

The First-Year Writing Program has been developed to ensure that all MassArt students are prepared to write and think effectively in academic courses, in studio classes, and in their lives beyond college. This change was based on an analysis of grades in Written Communication (first year) with grades in Literary Traditions and History of Art (second year) along with the first year, timed essay.

Each freshman writing class concludes with an exit examination, in which students demonstrate proficiency by completing a timed essay judged by outside writing specialists. The purpose of the exit exam is to help the department assess the effectiveness of its writing program and to evaluate the proficiency of each student.

A required Summative Elective course has been adopted to cap the Liberal Arts curriculum. It is to be taken in the second semester of the junior year or in the senior year by students who have previously earned at least 15 LA credits. This Summative Elective enables students to focus on a specialized topic of interest to them, one that builds upon knowledge and understanding acquired from previous classes across the Liberal Arts curriculum. The course concludes with a substantial project that may be scholarly, creative, or both. Students are free to take more than one Summative Elective course, but they must complete one in order to graduate.

A number of electives (including Children's Literature, Animal Sex and Diversity, The End is Near! Envisioning the Apocalypse, Graphic Novels, Fantasy Worlds, Opera and the Fusion of the Arts, and The World of Music) challenge students to combine writing assignments with the creation of visual or musical art. Several of these classes have mounted exhibitions of the resulting work.

Three courses in spring 2016 related to MassArt's Sustainability Initiative (The End is Near!, Environmental Science, and Creative Nonfiction Writing), were taught in the new Design Center Sustainability Incubator. (A fourth, Women's Literature in Comparative Perspective, will be held in another building.) The academic credits from all four are available for an intercollegiate Sustainability Minor shared by the Colleges of the Fenway Consortium.

In the last two academic years, Liberal Arts faculty have become increasingly involved in College-wide conversations about sustainability, diversity, and inclusivity in the curriculum. Liberal Arts had a faculty member serve on the Diversity and Social Justice Task Force. In November 2015, several Liberal Arts faculty participated in the Colleges of the Fenway Teaching and Learning Conference that explored ways to facilitate difficult conversations in the classroom.

2. Faculty

A position of First Year Writing Director has been created, and a full-time Director appointed in 2015.

Since 2010, the department has conducted five faculty searches resulting in the hiring of four full-time Literature and Writing professors (including the Director of First-Year Writing) and one full-time Science professor. In 2015-2016, the department is conducting a search for a full-time History faculty member.

3. Programming

Liberal Arts has developed extra-curricular and community outreach programs, open to the MassArt Community and to the public, to promote intellectual culture, creative writing, and word-inspired art:

- MassArt Writes, a series of poetry readings and campus-wide writing activities

- *Why I Write. Why I Create:* an exhibition of writing and artwork
- A playwriting workshop and New Play Festival
- The Hellerstein Lecture; since 2005, an annual reading by a Boston-area writer of national renown
- Symposia commemorating the hundredth anniversary of the First World War, two or three lectures presented each year by faculty from different departments.

Projection

To achieve goals of enhancing student success and collaborating with other departments and areas of the university, the Liberal Arts Department envisions the following projects:

- A Sophomore Success Program to assist students who did poorly on the exit exam or otherwise feel that they need continued academic support and guidance. In planning for spring '16.
- A one–day March 2016 symposium, *Creative Counterpoints*, drawing from a range of narratives by and about women artists, writers, educators, and scholars. The event will feature prominent creative women as speakers and will include a student exhibition on the theme of women's narratives and the creative process.
- The Liberal Arts Liaison Initiative (LALI), beginning spring '16, to increase understanding and improve curricular coordination between Liberal Arts and other departments; to inform students of Liberal Arts offerings and requirements; and to support and assist the regular advising of students majoring in other departments.
- A Liberal Arts Minor in Film Studies, proposed to governance in AY 2014-15.
- Other Liberal Arts minors in areas such as Creative Writing, Children's Literature, and Theater Art and Performance, in the planning stage. These minors may include courses taught by, or coordinated with, other MassArt departments. In planning for fall '16.
- The inclusion of world and non-western literature in Literary Traditions course offerings.
- The creation of additional History courses to meet higher enrollments resulting from the proposed curricular revision. Planned for fall '16.
- The phasing-in of a required 400-level summative elective seminar, to be the capstone of students' Liberal Arts education. Pending governance approval, numbers and types of sections will increase each year to 26 sections in AY 2019-2020, becoming the department's most numerous section offering.
- Full-time faculty searches in history, literature and writing, and science to be undertaken at the rate of at least one per year in the next four years: to fill anticipated vacancies; to expand diversity in the curriculum and in the faculty; to raise the ratio of full-time faculty to adjunct faculty; and (in science) to respond to student demand for more, and more varied, math and science courses.
- The creation of a classroom and office space improvement task force to work with administration to update and expand teaching and office spaces. In planning.

Appendix G

The Liberal Arts faculty is united by a passionate commitment to building a learning culture founded on curiosity, mutual trust, and open, respectful inquiry. These together promote dynamic discourses across a broad range of subjects and disciplines and foster intellectual growth. We teach students to think analytically, creatively, and effectively, and we encourage them to explore the deep connections between their critical and creative work. Our purpose is to help all of our students develop into intelligent citizen-artists with broad, sharp, and flexible minds whose aspirations are not limited by self-interest and whose understanding is not clouded by ignorance or prejudice. That is why the Liberal Arts program is integral—indeed, essential—to the educational mission of the university.

Photography

Degrees/programs offered: Bachelor of Fine Arts in Photography, Master of Fine Arts in Media Arts (Photography), Post-Baccalaureate in Photography

Description

The Photography Department has designed a rigorous undergraduate degree intended for students who are preparing to excel in careers in photographic imaging. The goal of the program is to educate students to think critically and broadly, to master aesthetic concepts and the technical skills needed to pursue careers as artists who use the medium of photography. In AY15/16 there are 85 majors.

A highly respected group of artists form the core faculty of the department, including Barbara Bosworth, Matthew Connors, Laura McPhee, Abelardo Morell (emeritus), Matthew Monteith, Nicholas Nixon and Irina Rosovsky. Their efforts are augmented by a remarkable group of visiting professors. The departmental studio managers, Steve Tourlentes and Galen Palmer and our office manager Kristyn Collins offer not only their excellent technical and administrative skills but are themselves practicing artists and mentors for our students. We are proud of our diverse and well-recognized faculty and staff, many of whom have received prestigious fellowships and publish and exhibit worldwide.

Our extraordinary Visiting Artist Lecture Series is an integral part of our curriculum and is open to the whole community. Recent visitors have included Sama Alshaibi, An-My Le, Walead Beshty, Dawoud Bey, Elinor Carucci, Charlotte Cotton, William Christenberry, Gregory Crewdson, Lois Conner, Philip-Lorca DiCorcia, Doug Dubois, Emmet Gowin, Zanele Muholi, Arthur Ou, Judith Joy Ross, Luc Sante, Paul Shambroom, Fazel Sheik, Stephen Shore, Jem Southam, and Penelope Umbrico.

<u>Learning goals</u>

- Develop Visual & Aesthetic Skills
- Composition
- Black & White Printing Skills
- Color Theory
- Digital Media Skills
- Large Format
- Photo History 19th and 20th
- Contemporary Trends in Photo
- Professional Artistic Practice
- Critical Analysis and Articulation
- Develop Studio Practice

BFA: Photography

1. The Sophomore Year.

Students attend six-credit major studio/hybrid seminars based on the use of large format and medium format cameras. These courses address the aesthetic and technical dimensions of contemporary practice in black and white analog photography. Proficiency in B&W darkroom techniques and equipment and the basics of photographic practice is emphasized. Weekly assignments and critiques familiarize students with the importance of analog in contemporary practice as well as the history of the medium.

Sophomore Studio I and II are divided into two four-hour segments per week that involve critique, lectures, in-class studio time, darkroom printing, visits to exhibitions and class discussions. The courses also involve five or six two-hour segments to attend department wide visiting artist lectures.

2. The Junior Year.

Students consolidate and expand their technical proficiency and understanding of aesthetic and cultural issues particular to photography. In the fall semester all majors attend a six-credit studio/hybrid seminar rooted in digital photography. This course is designed to provide a solid, foundational knowledge of scanning, printing, and digital output workflow, as well as a thorough conceptual and practical grasp of color principles in photography and practice through digital printing. The structure of the semester is geared towards gaining knowledge of digital color photography and applying this information towards the creation of compelling images.

Like the Sophomore Studios, Major Studio: Digital Photography is divided into two four- hour segments per week that involve critique, lectures, in-class studio time, digital lab printing, visits to exhibitions and class discussions. The courses also involve five or six two-hour segments to attend department wide visiting artist lectures.

Our intention with the first three semesters is to put an emphasis on technical skill building:

- Fundamental digital, black-and-white, and color theory and balancing skills.
- Understanding and execution of formal concerns such as composition.
- Development of verbal and analytical skills in critique and through written assignments and presentation.
- Development of a visual language that can communicate ideas and emotions In the spring semester, students enroll in two 3-credit courses: Junior Projects and Visiting Artist Seminar. Junior Projects is a critique course that meets once a week for a four-hour period. It provides a forum for the development of the students' personal aesthetic. In this course students develop more complex independent projects working exclusively with digital capture devices. They begin to develop a cohesive body of work, advance their digital skills, formulate their ideas about picture-making more clearly, and improve their ability to sustain long-term projects.

Visiting Artist Seminar is designed to introduce students to leading practitioners in the field of contemporary photography on a regular basis. The course meets once a week for a three-hour block and is operated in close conjunction with Junior Projects. The courses are co-requisites and students take both courses with the same instructor. Students attend talks by visiting artists, historians and curators roughly every other week throughout the semester. Class time outside of lectures involves discussions about the lectures and related readings, lectures on issues in contemporary photography, visits to area exhibitions, instruction on research methods and student presentations. Students become familiar with contemporary issues in photography through research and writing. Emphasis is placed on written and verbal presentation skills as students begin to articulate their thoughts about the range of contemporary practice and how their working processes reflect content and intent.

3. The Senior Year.

The final year provides advanced study and critique to reinforce the development of an artistic identity and to prepare students for the professional world. Required classes are Senior Projects, Senior Thesis, and two Visiting Artist Seminars. In addition to requiring that students create an advanced body of work, these courses provide discussion of current issues in photography and exposure to leading practitioners in the field. Students visit Boston's many art venues, attend studio visits with artists, watch screenings and meet with gallery directors and curators. In addition, they give presentations and write numerous drafts of their artist statements which articulate the content of their work and which detail their artistic influences. They are required to exhibit their work twice in galleries at the college. Students are also instructed in many of the business aspects of an artistic career.

The following goals are achieved in the senior year:

- An introduction to and realization of the thesis project—both written and visual
- A consideration of future career or academic pursuits
- Preparation for the outside world through portfolio development, résumé preparation, artist's statements and exhibitions
- Increased familiarity with the Boston arts community and the history of photography

<u>Facilities</u>

Our facilities cover one floor in the Kennedy Building. We have four classrooms, a graduate lab, two undergraduate digital labs with 15 workstations each, a gang B&W darkroom with nineteen enlargers for freshmen, sophomores and continuing education students and a junior/senior gang darkroom with eleven enlargers. In addition, we have six individual darkrooms for graduate students and upper class undergraduates.

The facilities of the Photography Department can be accessed by students for film processing as well as four computer work stations with scanners and printers seven days a week from 7am to 11pm (112 hours per week). The analog wet labs and photo equipment cage are open for printing and equipment check-out 7 days a week from 10am-9:30pm Monday thru Thursday, 10am-5pm Friday, and noon to 6pm Saturday and Sunday. The digital labs are open seven days a week for

editing and printing. Access is Monday through Thursday 10am to 10pm, Friday 10am to 5pm, Saturday noon to 6pm and Sunday noon to 10pm. (71 hours per week.) 24-hour access occurs the last two weeks of each semester.

The equipment cage is stocked with a large variety of professional printing, lighting, cameras and digital equipment inventory available to registered students for check-out.

Appraisal

Results of the photography curriculum in terms of its goals and objectives are made evident by the development of our students as artists. This development is measured by the strength of their creative ideas, their technical proficiency, their class participation and their improvement. Our perceptions are confirmed by their successes. Our students are accepted to many excellent graduate programs, build successful careers in the field of commercial photography, and accrue exceptional exhibition records.

In general, evaluation of each student is done on an individual basis by the faculty in each course. Evaluation is based on the works created for that class, and the contribution of each student to the course. Students are expected to demonstrate progress in technical proficiency and aesthetic sophistication in each class they take. In addition, at the end of each semester students present their work for evaluation to a review board of faculty and guest critics. During this process, patterns often emerge which help the faculty to identify areas needing improvement and students whose work or practice is weak.

Students use standard forms each semester to evaluate the faculty members. Students are encouraged to make suggestions concerning their program and can participate in the Departmental Curriculum Committee. Regular meetings of all photography majors provide a forum for communication between faculty and students.

The peer review process evaluates the program and discovers what changes could be made for improvement. Curriculum discussions are on going, and department-wide.

Strengths based on the appraisals:

- Student performance: We are very proud of the quality of student work as measured by the extensive review process. We believe Photography is one of the strongest programs at MassArt.
- Faculty expertise: the Photography Department faculty is comprised of renowned, internationally exhibiting artists with strong records of publications, exhibitions, grants, and other accomplishments. They are a group of highly dedicated and effective teachers.

Concerns based on the appraisals:

- The lack of adequate studio space for the students is of paramount concern. We are compressed into a relatively small space given our student population. Students have adequate lab, darkroom and classroom space, but do not have access to a dedicated

lighting studio or the kinds of traditional studio spaces afforded students in other fine art departments. This is a source of deep frustration for them as the practice of the medium has tilted more toward studio and installation work in the last two decades. The students simply do not have the dedicated space to realize this type of work that is essential to the dialog of contemporary photography.

- Our facilities have undergone significant improvement in recent years as a result of large renovation projects. We now have two state of the art digital teaching labs and adjacent wide-format printing and scanning rooms. Our B&W darkrooms, however, were built for temporary use, are rapidly aging and have not been upgraded in decades. They are due for major upgrades. The rest of the floor – including classrooms, the graduate student lab, faculty/staff offices and the equipment cage all suffer from erratic climate control that can produce extreme temperatures throughout the year. This has been disruptive during class time and has caused damage to personal and college property.
- Due to a loss of a course release during a school-wide curriculum migration and an expansion of responsibilities, the position of Photography Department Chair has become a highly undesirable role. The Photography Department receives disproportionately fewer releases to run their programs than other departments which impacts administrative effectiveness.

Projection

Curriculum

The Photography Department plans to continue to change the curriculum responsibly, staying true to our goals as technology evolves. We anticipate a reversal in recent population contraction resulting in a modest growth in majors. This will be due to an anticipated school-wide increase in enrollment, demographic trends in the region, improved admissions policies that don't discriminate against media artists, and – we hope – a more equitable shift in institutional resources and emphasis from design related programs to fine arts programs. Any increase in population will need to be met with an increase in personnel and budget resources.

Staffing

We fear the loss of full-time and part-time permanent faculty lines due to attrition in the near future. Current faculty has held three such lines for 30 years or more. These lines are expected to be vacated due to retirements in the near future. Maintaining these lines through the hire of new permanent faculty will be essential to the health of the department and our student/faculty ratio. We anticipate using these new hires to increase the diversity of our faculty. The college's willful violation of our labor agreement in relation to the ratio of courses that could be taught by adjuncts has put medium and smaller departments like ours – who are not covered in the recent arbitration settlement – at risk of losing faculty resources as they are shifted to the larger departments in order to satisfy the terms of arbitration. We feel that all departments should be held to the 20% adjunct rule regardless of the number of permanent faculty in that department.

In the past several years, the college has experienced robust hiring and the addition of administrative positions in nearly all areas except academic programs. We will continue to

advocate for our half time administrative assistant position to be converted to a fulltime position so that we can better contend with the administrative responsibilities of running a department with over 100 students (undergraduate and graduate). Programs of comparable size at peer institutions employ at least one – if not two – fulltime administrative assistants.

Resources

Steady budget cuts over the course of the past several years have forced us to make undesired compromises when maintaining and upgrading the resources necessary to deliver our curriculum. We hope to see a reversal in this trend since a technology rich program of our size cannot sustain further cuts. The field of photography continues to expand into more experimental technologies. We need adequate resources so that our students can keep pace with this evolution.

The college provides very little professional development resources for its faculty by way of research funds and project grants. We would like to see a marked increase in this support considering that national salary studies have indicated that college faculty members are paid far less than faculty at peer institutions.

We are concerned about the state of our MFA and Post-Baccalaureate programs as their increasingly high tuition and relatively limited resources for our students have put the programs at odds with the mission of the college. Our graduate students lack the adequate, dedicated studio space and scholarship opportunities most other graduate programs provide. As private and public universities across the country are now offering more affordable, often free, programs we will struggle to attract a healthy cohort of students for our graduate classes. This will have a negative impact on our undergraduate program, as the graduate students are an unequivocal benefit due to the rich and robust interaction among students of all levels of study in our department.

MFA: Media Arts (Photography)

Our program seeks individuals who approach the medium of photography form diverse angles yet wish to participate in a community of artists. We want to foster each student's best abilities, visual, verbal, critical.

<u>Learning goals:</u>

- Develop a coherent body of work of depth and integrity on a personally chosen topic, which may extend over the two year program.
- Produce artwork that stretches one's visual vocabulary and reaches beyond one's personal status quo.
- Experiment with formal and conceptual invention.
- Refine technical expertise in photography and acquire new skills in other media as needed.
- Bridge the visual language of photography with the written word and with public speaking.
- Understand one's work in relation to contemporary art and art history.

- Use the works of others as resources and inspiration.
- Use external critique for self-evaluation.
- Develop the ability to critique peers' work across disciplines and to speak thoughtfully about the work of others.
- Develop awareness and understanding of the diverse cultural, historical, and experiential issues expressed and inherent in one's own artwork and in that of one's peers.
- Exhibit one's work in a professional manner in the thesis exhibition. Students may also participate in other exhibitions and curatorial opportunities at the college or other venues.
- Understand a range of professional pathways for careers in the arts.
- Develop knowledge of major historical and cultural characteristics of specific times /places. Infer relationships between society and art.
- Recognize various types of texts used in art historical analysis, and evaluate their content and effectiveness. Use various ideas, approaches and facts in the analysis of art. Formulate, research and argue a hypothesis. Articulate verbally and in writing, theoretical and critical perspectives on art.
- Recognize the impact of historical works of art on contemporary art.
- Draw connections between various artworks, artists and concepts.
- Collaborate with artists in other disciplines.

For MFA: Media Arts (Photography) appraisal and projection, see above sections in Photography.

Post-Baccalaureate: Media Arts (Photography)

The Post-Baccalaureate Certificate Program is an intensive, full-time, one-year course of study for those seeking an advanced level of discourse, both technical and theoretical, about the medium of photography. The program provides an individualized curriculum for students who wish to develop their portfolios and their skills to prepare for future graduate school or as an end in itself.

Students participate in a weekly Major Studio seminar which includes critique, visiting artists, field trips, and meetings with curators and gallerists. In addition, photography post-baccalaureate students enroll in elective photography classes, technical courses, and art history electives.

For Post-Bac Photography appraisal and projection, see above sections in Photography.

Studio for Interrelated Media (SIM)

Degrees/programs offered: Bachelor of Fine Arts in SIM

Description

The Studio for Interrelated Media (SIM) undergraduate major is intended for student artists interested in a curriculum that supports idea-centered, interdisciplinary, and non-media specific artistic practice, along-side collaboration and self-governance. SIM majors primarily work with sound, light, motion, digital and experimental media, live performance, social practice, interactive installations, event production, print and spoken word, and/or a combination thereof.

The SIM program was founded in 1969 influenced by the history of the educational experiments of A.S. Neill's progressive Summerhill School (1921-present), the Black Mountain College (1933 - 1957), the Experiments in Art and Technology (E.A.T.) project (1967), as well as developments in the art world in the early 60's that advocated the dematerialization of the art object and launched Performance Art as a genre. Many of these foundational principles still infuse the current manifestation of the program while many aspects have evolved or have been invented to address changing times.

<u>Learning goals</u>

1. Exercise critical thinking through making and analyzing the work's role in contemporary contexts.
2. Acquire the ability to think conceptually across many disciplines.
3. Acquire the ability to collaborate.
4. Learn how to articulate artistic goals and concepts and translate them into actualized projects.
5. Practice self-study in the skills or topics that the student requires to meet their project goals.
6. Acquire the ability to respond creatively when the parameters in a given project change.
7. Use descriptive critique techniques (learn how to ask and formulate questions that will help the artist move forward and how to verbalize one's perceptions).
8. Practice speaking and presenting to the public whether or not public speaking is an avenue of expression.
9. Acquire hands-on skills in audio/visual technology, curatorial practice, community building, and interdisciplinary practice.
10. Students learn to connect their artistic pracitce to a wide range of artistic mediums, ideas and practice.
11. Engage in the cross-pollination of ideas and views in a diverse community.
12. Mentor and be mentored amongst students from different cohorts.
13. Identify one's strongest interests and seek out opportunities for pursuing them.
14. Demonstrate a high level of self-motivation, educational agency, and self-imposed standards.

15. Participate in self-governance.
16. Engage in the process of deconstructing assumptions about educational systems and work towards making change.
17. To use the experience of failure as an educative tool.

BFA: SIM

SIM majors move through their Bachelor of Fine Arts degree requirements in a non-linear trajectory meeting the department's learning goals over the course of three years dependent upon the student's areas of interest and skill level. In any given graduating class, SIM may have a graduate whose transcript reflects the work of an artist who has focused on computer animation and sound design, while another might reflect a poet and spoken word performer. No matter their individualized path, progression through the program can be identified as follows:

- In their first two semesters in the program students are being exposed to a wide range of artists, getting to know their colleagues, taking performance and public speaking risks. Students are expected to learn how to manage their time, communicate their needs, and make connections to others in the program.
- In the middle two semesters, SIM majors are: identifying their particular interests and what skills they need to learn in order to express their ideas; learning how to ask for help from those that know; actively practicing collaboration; manipulating tools and media; and beginning to take documentation of their work seriously.
- In their senior year, SIM Majors are expected to: defend their artistic choices within an historical context; behave as models and mentors to others; demonstrate a developed craft in finalized projects; and present a professional portfolio, resume and artistic statements.

Curriculum Details:

- As is the case with other majors at MassArt, SIM Majors are required to enroll in 6 credits in the SIM major every semester. In SIM these 6 credits are made up of two courses - SIM Major Studio and a SIM elective of the student's choice.
- The SIM Major Studio class, where all SIM majors - sophomores, juniors and seniors - come together and self-produce a weekly event of individual or group presentations, experimentation, and critique. Each of these class meetings begins with announcements and department business, after which the presentations begin. At least four of the SIM faculty and the studio managers are present for this class. All the students who present artwork during this class, as well as the students who have organized the day, engage in a critique discussion of their concepts, as well as the requisite craft. Six semesters of SIM Major Studio are required for all SIM majors to graduate.
- In addition to this SIM Major Studio class, SIM majors also enroll in a elective studio course to make up the other 3 credits required for the SIM major. These electives

cover a wide variety of media and content that is particular to their personal academic focus. These electives vary from semester to semester but usually cover topics such as: interdisciplinary artistic practice, social practice, performance, electronics, sound art, performance practice, stagecraft, lighting, and organizational skills.

- Each student informed by faculty advising primarily determines the course sequences individually. A SIM Major engages in a non-linear trajectory of the department learning goals over the course of their three years in the program.
- Advising - the design of the SIM curriculum is built upon the belief that there is a direct relationship between student-guided education and life success. The curriculum leaves much decision-making and responsibility in the hands of the students. Each week students decide who and what will occur during SIM Major Studio and students decide what electives they will take alongside their SIM Major Studio requirement. Because the range of possibilities in this curriculum is so broad, it is important that, each semester, every SIM major take time to assess the direction of his or her academic and artistic program with the help of their major studio advisor. Advising meetings are required every semester.
- Review Boards - review boards are required for juniors and seniors once a year. To receive credit for their final semester in SIM Major Studio, senior SIM students must also submit an updated resume and artist's statement, as well as an online portfolio. If there are openings in the schedule, many students will sign up for an extracurricular review board.
- Student initiatives: Godine Family Gallery, Eventworks Experimental Arts Festival, Bi-annual Department Show and Exhibit

Appraisal

- The SIM faculty has developed a customized data system in order to track students' presentations and productions in the SIM Major Studio class as well as advising meetings and review boards.
- The SIM faculty have built and maintained an active dialog with alumni via our Facebook group with almost 500 members as well as our more recent Alumni and Founders Day initiative.
- We have monthly department "town meetings" where students are invited to voice their concerns, ideas, and reflections on the SIM curriculum, community standards, governance and initiatives.
- We use a department website as our main communication tool within the department where students will often voice their concerns, requests and ideas for elective offerings, structural changes, or visiting artist ideas.
- As seniors ready to graduate we often ask them for suggestions about the program during their review boards. After the graduation ceremony, the faculty members invite them to a social gathering that is meant to gather their reflections on their experience in the program.
- At least once a semester we convene a curriculum committee meeting that is made up of faculty and students to discuss curriculum planning.

- In addition, from time to time the students are polled on which classes they'd like to see made available. Often students will lobby for the teaching of a particular skill-set.

Projection

Based on our methods of appraisal, we have many long-term plans for the Studio for Interrelated Media:

Facilities

- Finish the redesign of a new community website that includes alumni tools, more Facebook-like discussion threads, better organization and social networking tools.
- Create an art and science lab
- Long term Installation spaces
- Individual and group studio space
- Finish building the steel room
- Access to fab lab

Curricular

- Reboot the graduate program: Redesign a graduate program that may be post-graduate teaching fellowship or artist in residency program with the city, MFA in interrelated media, and public practice. This will depend on hiring a graduate coordinator.
- In response to contemporary Art practice, world events, our changing students, and our role as an academic institution, the SIM Faculty believes we need to continue to emphasize public and interdisciplinary practice in our curriculum.
- There is a need and desire to teach more programming skills.
- There is a need and desire to teach more video projection mapping.
- Maintain and solidify a live body movement curriculum that enables students to explore their bodies, voice, and improvisation in connection to all aspects of their artistic practice.
- Bring back the *Intersections of Art and Science* curriculum.
- Collaborate with faculty from other departments on interdisciplinary projects housed in the new Media and Design Center.
- Publish a Studio for Interrelated Media Curriculum Toolbox that is available in both print and online.
- We need to rethink our sound curriculum.
- Adding thesis component to SIM senior requirements.

Enrollment and Growth Management

- Work closer with Admissions and Studio Foundation program to have a better understanding of our program so that we do not get students that should not be here.

- Offering an MFA class the opportunity to propose a Biennial showcasing SIM work outside of MassArt, or even outside of Boston.
- Expanding experimental business ventures modeled after projects like *The Waffle Shop* and *Conflict Kitchen*.
- The MFA could act as a strong SIM presence reaching out of the MassArt social geography and challenged with issues brought by the current state of art sustainability, social engagement, artists' autonomy and independence.
- We cannot get bigger than 100 and maintain the community and self-governing aspect of the program. How do we limit the size of the program within the parameters of MassArt's methodology for choosing majors?
- Develop ways to support transfer students without compromising integrity of program.

Studio Foundation

Description

The Studio Foundation Department encourages exploration, idea generation, critical thinking, making and craftspersonship. Studio Foundation is committed to a cross-disciplinary approach in preparing all first-year students to enter fine arts, craft, design, and art education majors. The Studio Foundation department introduces students to a wide variety of studio techniques and media that cut across traditions and technologies. The interdisciplinary structure and content of this program provides the groundwork for professional studio practice and for initial discovery and identification of the roles of artist/designers within a larger social and global context.

Studio Foundation courses aim to prepare students for the first day of their sophomore year, regardless of the intended major. Students enter their sophomore year with a broad base of skills that are fundamental to professional artists, designers, and educators. There is a clear expectation that the sophomore year will build upon and refine this foundation. Coursework helps students gain an understanding of the critique process on which much of the MassArt curriculum and assessment are based. Students learn to take their projects through all stages of the creative process, from inception to design construction, presentation, and revision.

The Studio Foundation Department also offers a full studio program through the Program of Graduate and Continuing Education, which often produces some full-time first year transfer students. We accept between 20-30 transfer students each January.

We serve an average of 440 students, ranging from a high of 460 to a low of 380, with one quarter of this number admitted as freshman transfer students. These numbers include or can be increased by sophomore level students completing failed first year requirements who did not complete their courses through continuing education in the summer; and a small contingent of part-time students taking fewer than twelve credits per semester.

<u>Learning goals</u>

- Gather information and conduct research
- Apply research as studio process
- Study observational thinking in 2D, 3D, and 4D practices
- Study and apply craft
- Identify and develop problem solving skills
- Develop concept
- Develop imagery
- Develop goal setting and independent work habits
- Develop abstract and concrete reasoning and expression
- Identify, develop, and articulate subjective interests
- Develop and articulate critical thinking and response (objective and subjective)

- Study and practice the fundamentals of two-dimensional design
- Study and practice the fundamentals of three-dimensional design
- Study and practice the fundamentals of four-dimensional design
- Study and practice the fundamentals of drawing
- Study and practice the fundamentals of photographic seeing
- Study the fundamentals of color and light
- Study and apply tactile design skills
- Study and apply lens- based and digital imaging techniques

Valued across the department and in progress for curricular integration:

- Introduce and value sustainability in the life and practice of artists
- Introduce diverse cultural perspectives
- Introduce and value role as citizen-artist
- Study cross-cultural, historic, and contemporary art/design practices

1. Curriculum

All first-year courses place a clear emphasis on the critique model as the basis for instruction, a model that continues throughout the remaining three years in the majors. The manner of instruction in Studio Foundation courses typically includes lectures/demonstrations; studio projects, both in class and as assigned projects; and one-to-one teaching of students by instructors. Innovations in teaching methodologies include: collaborative class work; public interventions; design studio modeling, and interdisciplinary research. The student enrollment cap in each of our courses is 18.

Courses Required of All Non-Transfer First-Year Students:

- *Studio for Drawing* emphasizes the breadth of the drawing experience and its application across art and design disciplines.
- *Drawing Projects* is a menu of advanced drawing courses building on the elements introduced in *Studio for Drawing*. There are two sets of courses for *Drawing Projects*: *Studio 2* and *Thematic Menu* Sections:
    - *Studio 2:* Through detailed attention from the instructor Studio 2 aims to significantly develop and strengthen observational, analytic and conceptual skills.
    - *Thematic Menu:* Option courses rely directly on first semester content to significantly develop focused areas of drawing practice with electives from three expressive modes: observational, technical, expressive.
    - Upper level Major Departments also offer many courses for first year within this model. Current courses include:
        - Drawing with Light (Photography)
        - Technical Drawing as Fine Art (Architectural Design)

    - Intro to Printmaking (2D Fine Arts Printmaking)
- *Form Study* is an introduction to the central tenets of three-dimensional art and design. Employing a wide range of materials and processes, students design and construct projects that investigate the three-dimensional elements of line, plane, surface, volume, mass, and space.
- *Visual Language* isolates a series of topics for examination, discussion, and development from the complexities of art and design. Through prescribed projects emphasizing two-dimensional formats, students will progressively define and articulate their subjective interest, expressive ideas, and visual affinities.
- *TIME* introduces students to time-based work as an important element of contemporary fine art and design and as fundamental to all art and design majors. Students develop an understanding of temporal concerns across a wide range of time-based work including narrative, performative, spatial, tactile, and digital approaches.
- *Open Studio Elective:* A wide selection of courses across the college gives students an experience with the content and atmosphere of upper-level major areas.

In addition to the courses mentioned above, the *Studio Pre-Semester* course in August may be strongly recommended. *Studio Pre-Semester* is a two-week intensive course focused on observational drawing. It is not a remedial training workshop but rather a full studio course that creates the opportunity for time, prior to the start of the semester, to begin to understand the commitment and demands that will be expected at the start of the fall semester. *Studio Pre-Semester* strengthens art-making skills and introduces multiple layers of campus life as an artist at MassArt.

Based on the department's very strong interest in an international experience of some depth for first-year students, faculty in Studio Foundation have designed and hosted two of the college's approved travel courses. Open to all students and especially encouraging first-year student participation - *A Studio in Mexico: Puebla & Cholula*, and *Boston to Beijing: Shifting Perspectives, the Art and Culture of China* both serve the college's mission to be more diverse and inclusive.

2. Faculty

Approximately one third of the core faculty group teaches at least one course in another department. In exchange, faculty members based in major studio departments teach in Studio Foundation. Adjunct faculty members constitute a large part of the teaching team; most teach in other colleges. The Studio Foundation Department seeks a dynamic balance between flexibility and consistency in staffing courses. Flexibility brings new voices to the program on a regular basis. These new voices represent diverse disciplines, and allow for progressive curriculum development.

In addition to the chairperson, there are area coordinators for each of the four course areas: Drawing, Form Study, Visual Language, and Time. Area Coordinators are essential given the number of sections per course taught by diverse faculty, and the need for consistency across sections.

3. First-Year Advising Program

Working with the support of the Studio Foundation department, a faculty member is given one course release per semester from teaching, (one-third of full-time course load) to develop and administer a dedicated first-year student-advising program. This extends beyond the routine faculty advising, in which all full-time Studio Foundation faculty participate, and differs from the general advising that the college's Academic Resource Center offers.

A variety of initiatives have been developed within department meetings, then refined and implemented through this advising program. In general, the SF Advising Coordinator's focus has been to help students make informed decisions when selecting their majors, and to track and advise students who do not pass first-year requirements. Some initiatives include:

- Coordinate Majors Open house events hosted by major departments in a variety of formats from question/answer periods to multi-media presentations. Events hosted prior to first-year students declaring their major.
- SF Advising Coordinator's participation in *Fall Preview Days* for prospective students. The program includes a panel of upper-class students sharing their experience of the first-year program.
- Working with the Academic Resource Center, over 80% of first year students have one of their professors as their assigned advisor. This increases advisor/advisee contact hours, supporting this relationship.
- Hosting three *Open Registration Advising Sessions* in preparation for first-year students registering for spring classes.
- Working with *Academic Resource Center* and *Assessment and Care Team* to track and advise struggling students who do not pass first-year requirements. Information is shared with sophomore-year major advisors providing continuity and support for the second-year student.
- Coordinating meetings between students and other service/support areas across the college such as ARC, counseling services, learning disabilities, testing services, Health Office, the reading/writing tutorial programs, etc.
- Meeting with many students, parents, faculty and other offices across campus to solve academic advising issues throughout the academic year.

4. Facilities

Studio Foundation classrooms and faculty offices are located on the 2nd and 3rd floors of South Hall. The Studio Foundation department office on the 3rd floor houses the department office assistant, several faculty offices and mailboxes, copy machine, and a faculty computer workstation. Two additional full-time faculty office suites are located one on each floor, plus one room for all adjunct faculty.

Classrooms are appropriately outfitted for their uses on one and a half floors in a total of eight classrooms. The SF Cage Media Equipment/Print Center, and several digital workstations outside the Cage and near the department office provide resources for students. The SF Cage, open Monday through Friday 8:00am-10:00pm and staffed with student monitors, functions as tech support, equipment storage, maintenance and checkout, the print center for 17" inkjets, and office space for both Studio Managers (one full-time, one half-time). The classroom adjoining the cage doubles as open tactile-digital lab Monday through Thursday evenings. SF Digital Media Zone is offered two evenings a week with a hired digital instructor for workshops and one on one instruction. A Form Study Lab is equipped with woodworking equipment; Alumni monitor the lab and assist students in the evening. There is also a small plaster workspace.

The Brant Gallery established in 1996 as a teaching gallery, located on the 3rd floor hosts exhibitions and events by local and nationally recognized artists as well as students. Two Brant Gallery Coordinators (hired adjunct faculty) develop programming, which is used by faculty to support the Studio Foundation curriculum throughout the year. Receptions and talks are attended by students, faculty, and staff throughout the college and provide opportunities for the freshmen to exhibit publicly and interact with the rest of the college community.

A studio workroom in the Artist Residency is available for commuter students to work on projects outside of class. Since MassArt has a reasonably large commuter population, this space guarantees that work need not be limited in scale for commuting students. Additionally, on campus student housing offers studio workspaces to residents.

The Studio Foundation website sf.massart.edu is a valuable resource for first-year students with information regarding requirements, advising, registration, faculty information, FAQ, curriculum and technology support, and the Brant Gallery programming.

Appraisal

1. We believe that centralizing experiences and reinforcing content issues across courses is essential for first-year students. Studio Foundation is proud of the high freshman to sophomore retention rate of 92%. Based on continuous dialog regarding the assessment of student learning through the department's curriculum committee, we have appraised and acted upon the following measures:

- After a few years of refining, digital technology is well integrated within the content of the Visual Language and TIME courses.
- Studio Foundation initiated a dialogue with the Liberal Arts department Writing & Literature faculty to establish greater interconnection between first-year required Studio and Writing coursework.
- Faculty teaching across the Studio Foundation curriculum participated in final critiques in Writing & Literature course sections in which artwork was produced based on the semester's readings and writing. Results have been positive and plans for deepening this exchange are being developed.
- In Fall 2016, we are piloting a section of Visual Language, Studio for Drawing, and Form Study with the same student cohort and professor. Pilot assessment goals include student community cohesion and streamlining interdisciplinary content across required curriculum.

2. In order for all students to be successful at MassArt, Studio Foundation is convinced there is a great need to have two rather than one faculty member per semester in the Advising Coordinator position based on documented academic advising hours. Documented academic advising hours by the Advising Coordinator far exceeds one course release per semester. In addition to the large number of students enrolled in the department, an increased percentage of students have more complex, diverse learning styles and life situations requiring additional time.

3. Studio Foundation enrollments have fluctuated over the last seven years. Our highest enrollment of 460 is the limit for scheduling our classrooms across the week. Scheduling more than 26 sections per course is not possible. Significant curriculum changes would need additional spaces.

4. One half-time Studio Manager overseeing all Drawing and Form Study facilities is not sufficient. The increase to a full-time Studio Manager for Drawing and Form Study facilities has been a need for quite some years. Facilities need to be maintained, supplied, and accessible regardless of the number of course sections hosted (20 or 26).

5. Based on dialogues with students and colleagues, Studio Foundation is troubled by first-year student's lack of exposure to recent art history and practice. We see this as a structural gap that developmentally handicaps a student's critical thinking and studio work beginning in the first year, continuing through their major. No such first-year art history course requirement exists at present. A diverse, global range of current artists related to on-going projects is introduced in Studio Foundation courses but this is not comprehensive enough. We believe adding a history of art survey in the second semester of the first year, featuring current art, would greatly increase the coherence in the education of all MassArt's students.

6. One Studio Foundation faculty member is also the college's Sustainability Fellow. With her initiatives, the department continues to increase sustainability content in our curriculum.

Projection

1. Studio Foundation is committed to deepening the connection already established between Studio Foundation and the Liberal Arts Writing & Literature department. Working with the Liberal Arts Program Director for First Year Writing, we plan to explore supporting and building interdisciplinary research and production, cross-department collaborative work, and exhibiting shared or overlapping projects.
We believe this interdisciplinary practice benefits critical thinking skills, writing, and studio practice of all first-year students.

2. Our students continue to come from diverse backgrounds. How to understand and address this challenge to our curriculum is ongoing.

3. Concepts and theory of color are introduced in both the Visual Language and Studio for Drawing classes including Library presentations of the Munsell and Albers collections. We will continue an assessment of *color* content in the curriculum including content within Form Study and TIME courses. Recommendations based upon the assessment will be made through the department curriculum committee.

4. We are committed to the model of a dedicated Studio Foundation Department faculty complemented by faculty from other studio departments teaching with us. We will continue to welcome the freshness of the adjunct faculty contribution. The permanent faculty to student, and the permanent to adjunct faculty ratios are too high, out of balance. More permanent faculty members are needed.

Graduate Programs – General

Degrees offered:

- Master of Architecture (M.Arch)
- MFA: 2D Fine Arts
- MFA: 3D (General, Fibers, and Metals)
- MAT: Master of Arts in Teaching/Art Education
- MFA: Design
- MDes: Master of Design Innovation
- MFA: Fine Arts (Low-Residency in Boston)
- MFA: Media Arts (Film/Video)
- MFA: Media Arts (Photography)

Description

Massachusetts College of Art and Design offers graduate education in Art Education, Photography, Architecture, 2d Fine Arts, Sculpture, Film/Video, Dynamic Media, Interdisciplinary Low Residency, and Design Innovation.

The graduate programs at MassArt prepare students for professional careers in fine art, design and art education. The courses and curricula across each of the graduate programs exceed the requirements for the undergraduate courses in the areas of research, expectations for individual studio practice and resources. Graduate students are recognized as important members of the college community since they bring unique experience, maturity and leadership into our student body. Graduate students are valued for their diversity and opinions regarding the direction of the graduate programs and they regularly participate in planning the future of the programs.

Resources for graduate students include dedicated studio space, computer labs and shop space. In addition, professional advisors are hired for each graduate student. The graduate program also funds several lecture series on campus with a focus on graduate student academic criteria.

The Graduate curriculum focuses on developing graduate students as professionals in the practice of studio art, design and art education. This goal is supported through providing opportunities for students to exhibit and present their work to the public. Through our mentorship programs, students across each department have access to professionals in their field of study.

The Graduate Program offers interdisciplinary electives each semester that support professional practice in art and design. Courses include Curatorial Practice, where students curate and install an exhibition in a professional off-campus exhibition space, Interdisciplinary Critique, and courses that link other disciplines such as science.

<u>Learning goals:</u>

Each area of graduate study has specific learning goals in addition to the following common goals across graduate programs:

- Produce a professional body of work in the form of a thesis
- Become expert in one or more areas within chosen discipline
- Conduct research in relation to creative practice
- Gain both written and verbal communication skills in student's field
- For licensure programs: Prepare students for professional licensure in Art Ed and Architecture

Appraisal

Strengths

1. The faculty in the graduate program are dedicated to the quality of graduate education and assess the program through the Graduate Education Council which is a governance committee with the purpose of reviewing curriculum, approving new courses and programs and reviewing administrative procedures that impact graduate education at the college. In addition, lead graduate faculty (Program Coordinators) meet every other week during the academic year to discuss initiatives related to the graduate programs.

2. Graduate students at the College are supported in leadership positions through Teaching Assistantships, Administrative Assistantships and committees. In addition, they often serve on review boards for undergraduate students.

3. The graduate program has a budget that is independent from the main operating budget of the college therefore it contributes to the college through lecture series, faculty hires and equipment purchase at no additional burden to the college's general fund. This flexibility allows the Grad Program to respond to changing student needs for equipment and services.

4. The graduate program's increasingly diverse student body contributes to broadening the cultural experiences for all members of the college community.

5. Many of the graduate program's courses are open to upper level undergraduates, which gives them a chance to experience advanced course material.

6. Small class size and independent studies give graduate students access to a wide range of faculty.

Financial Aid Comparison 2010/11 and 2015/16

Faculty state that MassArt loses good and excellent graduate applicants to schools which provide better funding than MassArt does. Graduate programs are using 2 strategies to partially remedy this situation. First the programs have held tuition steady for the 4 years

from 2013/14 to 2016/17. (Tuition increased 17% from $665 in 2010/11 to $780 in 2013/14). Second, in comparison to 2010/11 the programs have significantly increased scholarship funding.

Between 2010/11 and 2015/16 MassArt dramatically increased scholarship funding 231% from $87,000 to $288,785. While the average scholarship decreased 26% to an average of $3,610 per award, the number of students funded increased 560% from 10% to 63% of all students enrolled for 6 or more credits.

At the same time, the percentage of students who may have been eligible for student loans, US citizens and legal permanent residents enrolled for 6 or more credits, declined 18% from 75% to 61%, and loan amounts increased 7% from $22,450 to $23,932. External scholarships, including the Fulbright, also increased from $15,870 awarded to 4 students in 2010/11 to $81,857 awarded to 5 students in 2015/16.

Student diversity

Between 2010/11 and 2015/16 the number of ethnically diverse and international students increased, while number of white students decreased by 24%, and overall enrollment decreased by 38%. This resulted in a significant increase of ethically diverse and international students as a percentage of total enrollment. Ethnic diversity increased 77% (from 9.7% to 17.2%) while international students increased 92% (from 10.2% to 19.5%) in these years.

Concerns

1. The College is currently working toward determining the "right size" for the graduate population at the College. Faculty whom primarily teach in the undergraduate curriculum need reassurance that graduate students will not take away resources. Graduate students instead should be seen as resources as teaching assistants and members of the college community who bring points of view that enrich all students. The administration and faculty need to come to an agreement regarding the size of each graduate program through a collaborative process.

2. While the Graduate Program operates its budget independent from the state allocations, currently the College requires the Graduate Program to transfer $440,000 annually from its funds into the college's general operating budget. This transfer is not connected to enrollment or other factors that impact the overall revenue.

3. Each year some of our most outstanding accepted candidates choose other programs due to receiving high scholarships. As we seek to maintain and improve our long-term reputation, our scholarship funding and tuition needs to be evaluated.

4. Graduate students increasingly seek interdisciplinary practices and expect the College to support working in several media. Currently, MassArt does not support the use of

resources unless students are either majors in the area or take elective courses in order to gain access to resources such as woodshops, labs and other technical areas.

5. While the Graduate Programs have adequate studio space for students, the changing population of undergraduate and graduate students requires changes in space allocation each year.

6. The graduate program is fortunate to have a dedicated staff however staff development has been stifled due to the lack of a permanent dean and the loss of an assistant dean.

7. While cities across the country have recognized public art as part of the urban planning process, our graduate programs do not offer students courses that would give them advantages in these initiatives.

Projections

1. The graduate program along with Academic Affairs will continue to work with department chairs and studio managers in order to give graduate students more access to shops. During AY16/17, Grad Programs will propose short training workshops so that grad students can gain competency in a range of shops. (The College has piloted this model for our laser cutter and it has proved useful.)

2. During AY16/17 the Graduate Program will propose up to six full scholarships for our most outstanding candidates. With the support of the higher administration this will be brought to the Board of Trustees for their approval.

3. During FY17, Academic Affairs along with the interim dean will advocate for staff development for the key Graduate Program staff.

4. Long-term space planning is a priority for AY16/17. The College is committed to assessing the space needs for the graduate programs and will investigate converting one of our dorms into academic space.

5. During AY16/17 our Studio for Interrelated Media (SIM) faculty will research and prepare a proposal for a re-imagined MFA in the SIM major that addresses public policy and the arts.

6. The Art Education department has finished a detailed assessment of their graduate program and has submitted a proposal to the Massachusetts Board of Higher Education for new Masters degrees in Art Education. These degrees, broaden the accessibility to higher education for students seeking a Masters degree while working. In addition, one of the proposals supports direct pathways into our masters program in Art Education for our undergraduate students by allowing them to take three graduate level courses during their undergraduate studies.

7. The upper administration and the GP are committed to revising the $440,000 assessment paid to the College from the GP revenue and will have a more logical plan for the financial relationship between GP and the college by the end of AY16/17. All parties agree that one based on enrollment is more logical.

8. The Photography and Fine Arts 3D plan to submit an application to change the name of their degrees in order to more accurately reflect the major. Photo faculty propose to eliminate the word "media" from the MFA degree title in Photography and the Fine Arts 3d faculty propose to eliminate the word "general" from their degree title. The administration agrees with this proposed change and supports it as a non-substantive change to the program.

MFA: Fine Arts (Low-Residency in Boston)

The MFA: Fine Arts (Low-Residency in Boston) program is ideal for artists who work across disciplines in that it allows self-directed students to develop a course of study that might involve a combination of media, technologies, and techniques.
The six-week summer residencies in Boston foster an intense studio environment and establish creative collaborations.

Students live on campus in the Artists Residence or in off-campus housing of their choosing. Between residencies, students work under the guidance of artist/mentors through monthly studio visits and critiques, returning to campus in January for mid-term reviews.

Online art history and critical studies courses develop an understanding of contemporary art history and issues in contemporary studio practice. At the conclusion of the program, candidates present their thesis exhibitions and participate in final reviews on campus.

<u>Learning goals:</u>

- Develop a professional studio practice, with personal content and vision.
- Advance technical knowledge and skill across media selected by the student.
- Develop the ability to critique peers' work across disciplines.
- Understand one's work in relation to contemporary art and art history.
- Develop awareness and understanding of the diverse cultural, historical, and experiential issues expressed and inherent in one's own artwork and in that of one's peers.
- Develop presentations skills including public speaking and written artists' statement.
- Exhibit one's work in a professional setting and in a professional manner.
- Develop knowledge of major historical and cultural characteristics of specific times /places. Infer relationships between society and art.

- Recognize various types of texts used in art historical analysis, and evaluate their content and effectiveness. Use various ideas, approaches and facts in the analysis of art. Formulate, research and argue a hypothesis. Articulate verbally and in writing, theoretical and critical perspectives on art.
- Recognize the impact of historical works of art on contemporary art.
- Draw connections between various artworks, artists and concepts, across a range of disciplines.

Additional Certificate Program

Certificate: Furniture Design

The Furniture Certificate Program is a partnership between Massachusetts College of Art and Design and the North Bennet Street School that teaches processes and techniques for designing and building studio furniture. The program unique strengths of the two institutions: joining the long history of excellence in craftsmanship that is taught at North Bennet Street with the focus on design and innovation taught at the Massachusetts College of Art and Design. Classes include a survey of the history of furniture, a class on design process, and then classes in design and production that encourage increasingly sophisticated, individual works. Students work primarily in wood, and are required to take electives at MassArt that can be in any of the disciplines available at MassArt, which includes metals, glass, ceramics, fibers, textiles and more.

Learning goals:

1. Develop skills to support the furniture design process, such as researching different styles and artists' work, sketching, sourcing material and building models
2. Gain fluency in different methodologies of visualizing and communicating furniture designs.
3. Develop good working habits & self-discipline in the process from design to studio practice
4. Have a general awareness of the historical development and social history of furniture in America as a context for creative work
5. Develop competencies in woodworking for the creation of studio furniture
6. Develop familiarity with related techniques and how they can be incorporated into unique studio pieces.
7. Build a personal aesthetic in the design of furniture.
8. Develop strong safety practices relating to tools and machines and health in the production of studio furniture
9. Have a basic understanding of professional practices of studio furniture makers
10. Have a basic understanding of environmental and sustainability issues related to the production of furniture
11. Present final work in a gallery setting. Collaboratively develop and coordinate all aspects of that exhibit.

Center for Art and Community Partnerships

Description

MassArt's Center for Art and Community Partnerships (CACP) mission is to cultivate innovative, sustainable relationships with the broader community to explore and expand the relevance of art in public life. This is done through participation of MassArt students, faculty, and staff in four main program areas that include: Community Engaged Coursework; Student Employment in the Community; the sparc! the ArtMobile initiative; and the Community Exhibitions Initiative. Additional collaborations that do not fit within these main program areas also take place. Through the following programs, CACP partners with an average of 30 community partners, and impacts over 6,500 people annually:

- In *Community Engaged Coursework*, CACP supports MassArt faculty in developing curriculum that engages students in addressing needs identified by community partners. Through mutually beneficial partnerships that highlight the expertise of community members, students use art and design as vehicles to develop creative and professional practices.
- *Student Employment in the Community:* CACP employs students to be productive citizen artists and designers whose work has positive impact in society. Students work with community organizations as teachers, designers, curators, and more. Monthly gatherings of all CACP-employed students provide opportunities to build relationships, explore complex social issues, and celebrate the opportunities and challenges of community-engaged work.
- *sparc! the ArtMobile* travels the city of Boston as an all-purpose art studio on wheels. sparc! collaborates with community organizations, schools, libraries and artists to create innovative and intergenerational workshops, programs, and special events. With projects designed to stimulate cross-cultural conversations and build community, sparc! ignites art and design in the neighborhood.
- *CACP's Community Exhibitions Initiative (CEI)* is a team of MassArt students that plans, curates, and installs exhibitions of local artists in community spaces. By making art more visible in the neighborhood, CEI illuminates the relevance of art and design in the daily life of our communities.
- *Other Collaborations:* CACP believes that art and design are dynamic, transformative tools in building and nurturing community. CACP embraces inclusive, collaborative approaches to create artful opportunities in which the college community and the wider public create and learn with one another. MassArt student professional growth including employment opportunities and leadership development are a core part of all CACP collaborations.

<u>Planning & Outcomes</u>

CACP staff engage in yearly strategic prioritizing retreats (typically 1.5-2 days in the summer months), which serve to reflect on the previous academic year and prioritize CACP programming and activities for the coming year. A large, visual calendar of the year

depicting both set commitments and possible programming is created to view the big picture vision/direction of CACP. Criteria developed to assess when to accept or deny requests for programs through internal and external inquiries is addressed and adapted where necessary. Among these, decisions are made including: which and how many community-based organizations are potential MassArt student employers; the balance between CACP program delivery vs. planning, vision, and capacity building with CACP partners; and thematic / strategic directions to guide choices on what and how CACP staff focus the upcoming years' work. Post retreat, CACP staff meets weekly throughout the year to share updates and progress on plans, as well as maintain a clearly functioning office infrastructure. As part of staff mtg every 4-6 weeks, CACP staff's collaboratively created Group Agreements, created at the summer retreat, are assessed and reflected upon. Reporting to the Provost, CACP Director keeps Academic Affairs informed of progress, opportunities, and challenges with regard to CACP programs, personnel, budgets, and future planning.

Appraisal

Career Development: Community Engaged Coursework

Strengths:

- The work done with faculty through CACP is time intensive and done on a case-by-case basis. Project collaborations are tailored to fit each faculty members' and community partners' needs, as reflected through project time frames, fit with academic calendar, product expectations, and evaluation. This way of working is extremely specialized; the quality and attention paid to each project, and the CACP resources dedicated, are extremely high.

Improvements Needed:

- CACP's capacity limits the number of faculty-connected projects accomplished, since each is tailored to the specific organization/project/class.
- CACP is currently in a research phase in an effort to expand and deepen the curricular connections of our office to a wider array of academic departments. CACP is investigating promising practices for how to engage with faculty across the curriculum in more systematic and institutionally supported ways. CACP understands that a deeper connection to MassArt curriculum will be the key to further growth and expansion.
- The MA DHE has issued a mandate to flag courses for evidence of "Civic Learning" at state colleges and universities. CACP has representation on MassArt's Civic Engagement Committee, whose charge it is to further the course flagging process. This work is integrally connected to CACP's goals to improve how it works with faculty to integrate community engagement into the curriculum for the professional development of students.

Career Development & Student Services & Co-Curricular Experiences

Student Employment in the Community:

Strengths:

- Students work through CACP as members of CACP's sparc! the ArtMobile team, or Community Exhibitions Initiative; MassArt's Artward Bound program; or through one of the college's community partners that include community-based organizations (listed below.)
- Community-Based Learning & Teaching sessions, a required component of student employment through CACP, is one of the hallmarks of the CACP program and culture. Students have remarked that the sessions equip them to handle challenges in their community work, in class critiques, and in understanding their social context and identities. More info provided below.

Improvements Needed:

- Additional resources in Federal Work Study Funds, as well as Trust Funds, could offer more student employment opportunities through CACP.
- Challenge: as the program scales up in size, and with CACP staff remaining the same size, questions of capacity to maintain high quality must be addressed.

Of the current FY16 MassArt student cohort of 35 (30 undergraduate and 5 graduate) the breakdown is as follows:

- 12 MassArt students are employed at 6 community-based organizations including Cambridge Community Television, Malik Academy, Museum of Fine Arts Boston, Public Higher Education Network of Massachusetts, Sociedad Latina, and Roxbury Tenants of Harvard.
- 7 students are employed through CACP's Community Exhibitions Initiative
- 10 students are employed through CACP's sparc! the ArtMobile
- 3 students are employed through MassArt's Artward Bound Program

Mid-year and end-of-year evaluations are conducted between students and their program supervisors. CACP's capacity to expand this program relies on access to additional Federal Work Study Funds. In FY11, CACP spent up to $8,000 employing MassArt students through work-study. In FY16, CACP is projected to spend its $12,000 allotment, as well as a projected additional $5,000 to support the Community-Based Student Employment program.

All students employed through CACP must participate in Community-Based Learning & Teaching sessions (CBLTs), monthly gatherings designed to support the community of MassArt students employed through CACP. Development of leadership skills and examination of complex social issues are at the core of these CBLTs. In AY14, the title of the yearly series was "Social Justice & Cultural Competency Training Series." Emblematic of years prior and since, the AY14 series demonstrated that an intentional training experience helps students gain skills, knowledge, motivation, and confidence for cross-cultural communication and promoting justice, in their community-based work and in their lives. In addition to these gains, students also reported developing relationships, a greater sense

of connection with other students and staff, and a sense of being part of a MassArt-based community (CACP). In a survey taken at the end of the experience in FY14, 100% of student respondents agreed that they care more about addressing injustice in any form. 100% of students said that they are more motivated to understand the perspective and experiences of those who are different from them. Students also said that they are inspired that change is possible. (94%). A full evaluation from the AY14 is attached.

Many CACP students are nominated and receive school wide Student Leadership awards each year recognizing student capacity and strength with regards to community initiative, impressive organizational and time management skills, relationship building, empowerment, leadership ideals of collaboration and social justice, and living the MassArt mission. The "Newman Civic Fellow" annual award through National Campus Compact is awarded to a CACP student leader who has demonstrated an investment in finding solutions for societal challenges through service, research, and/or advocacy.

CACP must continue the work of becoming more visible and understood within the MassArt community.

Projection

CACP is gearing up for a strategic planning process during FY16. It will be the first time since its 2004 founding that CACP will create a plan to guide its vision for 3-5 years. CACP Director is responsible, along with the appropriate departments (Academic Affairs, President's Office, Purchasing, Business Office) for securing this opportunity for planning. By the beginning of FY17, CACP aims to have a 3-5 year strategic plan in place. The creation of this plan will rely on MassArt student, staff, and faculty participation from across the college, as well as participation from community partner organizations.

CACP Director, with support from the Associate and Assistant Directors, will continue to lead implementation of program goals for all CACP programming. CACP Director, with support from staff, will continue to advocate for increased Federal Work-Study funding. Continual advocacy takes place re: CACP's operating budget and personnel requests. CACP Director will continue to work closely with Institutional Advancement and the Director of Grants to seek funds from public and private sources. This income is essential to securing continuation of program activities and goals. Currently, CACP is in it's third year of three year grant from the Mabel Louise Riley Foundation (shared with Gallery Education.) By the end of FY16, CACP will need to have applied for further funding streams to ensure that grant-funded programming can continue uninterrupted.

Curatorial Programs

Description

The Bakalar & Paine Galleries are the largest free contemporary art space in New England and are a vital cultural and educational resource for the college, Boston, and beyond. We are the college's contemporary art museum, featuring four exhibitions each year that showcase emerging to established artists in either solo surveys or thematic group shows. Representing as many disciplines as possible, our galleries are a teaching museum and laboratory that are inspirational and aspirational for our students and the Boston public. Related programs include lectures, panel discussions, and film screenings. We pride ourselves on our nimble and thoughtful programming that is always free and open to the public. Exhibitions are curated or chosen to reflect a wide variety of media and to represent the many areas of study at the college (from fashion and graphic design to jewelry making, painting, site-specific installation, etc.) while concurrently highlighting a diverse range of artists and designers.

The Bakalar & Paine Galleries have featured international contemporary artists and designers such as Xu Bing, R. Crumb, Sam Durant, William Kentridge, Zandra Rhodes, Alison Saar, Makoto Saitō, Shahzia Sikander, Kiki Smith, and Carrie Mae Weems in solo exhibitions. Recent group exhibitions have included Terry Adkins, Matthew Brandt, Rineke Dijkstra, Nathalie Djurberg, Inke Essenhigh, Felix Gonzales-Torres, Daniel Gordon, Paula Hayes, Jim Lambie, Lead Pencil Studio, Marilyn Minter, and Tony Oursler, among others. The local, national, and international press – including *Art in America*, *Art Asia Pacific, Sculpture*, and *ArtForum* magazines and the *New York Times* and *Boston Globe* – recognize the exhibitions program at MassArt as one of the New England area's leaders in the presentation of thought-provoking and diverse visual arts programming. The exhibitions have been lauded in the press consistently over two decades, and in 2012 Director Lisa Tung was recognized by *Boston Magazine* as Boston's "Best Curator" and *The Boston Phoenix* named the galleries the "Best Art Space at your College."

The Director, in consultation with her curatorial team and with advice from faculty, sets the curatorial direction for the Bakalar & Paine Galleries. The Galleries show three types of exhibitions: curated in-house productions, traveling exhibitions, or projects overseen with a faculty expert. The goal is to always be educative and as diverse as possible – in media, artists chosen, process and methods, themes – so that students in all disciplines find something of interest during their time at MassArt. The Bakalar & Paine Galleries focus on contemporary art and design, since the college is educating tomorrow's artists, designers, and art educators about current themes and issues in their fields of study. At the end of the academic year the Galleries host the Masters of Fine Arts Thesis Show. Treating the MFA graduate students as professional artists, the Director and Chief Preparator schedule studio visits and consult with each artist on how best to edit a strong body of work and prepare work for installation. Gallery staff then curates the final exhibition layout, equally highlighting all in this group exhibition. As they embark on their professional art and

design careers the MFA graduate students are taught how to interact with art professionals and what to expect from a curated show.

The Bakalar & Paine Galleries are staffed by six full-time employees: four Curatorial and two Gallery Education staff as well as one part-time grant-funded position. In concert with each exhibition there are corresponding gallery education initiatives including: **Looking to Learn**, **Family Day**, and the **Gallery Attendant** program.

Gallery Education's flagship program, **Looking to Learn** is a 20+ year collaboration with the Boston Public schools. Started in 1996 by an ambitious Art Education graduate student funded by a grant, Looking to Learn has developed into an award winning program that uses contemporary art as a gateway to critical observation and collective meaning-making for Boston-area students in grades 4 through 12.

Twice a year the Galleries also host **Family Day**, a free, fun-filled day of interactive activities and art-making designed by MassArt Art Education majors and guided by Gallery Education staff. The department's gallery educators work closely with the Art Education Department faculty and the Pre-Practicum 1 class to design activities that are closely aligned with the artworks on view.

The Bakalar & Paine Galleries are staffed by trained student **Gallery Attendants** who, along with the department's staff, are available to help students, faculty, and the public learn about and engage with the exhibitions on view. Initiated in 2011 the Gallery Attendant program is a robust extra-curricular campus work opportunity for MassArt students. After a rigorous and competitive application process 12 – 14 sophomore and junior students are chosen for the year-long program and receive an in-depth orientation in gallery education pedagogy and visitor engagement methodologies prior to the start of the school year. Throughout the course of the academic year the students and gallery education staff meet for further conversation and professional development. Created in part to demystify contemporary art and welcome all visitors – whether art novices or experts – to the Galleries, Gallery Attendants are the school's ambassadors, engaging and educating viewers of all ages to the museum as an institution and the art and activities it offers.

In addition to the Gallery Attendant program, the Curatorial Programs department employs the most students on campus, between 50 and 75 students in any given academic year. Trained in best museum practices, students are carefully mentored by staff in all areas of staging an exhibition. From curatorial research to completing condition reports and other registrarial duties to safely handling and installing art objects to working closely with professional artists on their installations, students are prepared to enter the gallery and museum workforce. In fact, many of our students have gone on to work at regional arts institutions in various capacities due largely in part to the training they received while at MassArt. Recent alumni are now employed at Barbara Krakow Gallery, Boston; Samsøn Projects, Boston; Louisiana State Museum, and Guggenheim Museum, New York.

Appraisal

The exhibitions at the Bakalar & Paine Galleries have received high praise from local and regional press outlets. Consistently and frequently chosen as "critic's picks" and "best show of the year" by the *Boston Globe*, *Boston Herald* and elsewhere, the exhibitions have also received four awards from the International Association of Art Critics, Boston chapter. *The Boston Phoenix* wrote in 2007: "MassArt exhibitions director Lisa Tung and her assistant Chloé Zaug have been presenting some of the liveliest exhibitions in the region – MassArt alum Sam Durant, Carrie Mae Weems, the trend-mapping group show "Crafty," Shintaro Miyake's The Beaver Project… they exemplify the gallery's risk taking, its diversity, its tasty blend of seriousness and fun." When meeting with constituents and stakeholders during workshops, Randi Korn & Associates found that the "Galleries' audiences value the role contemporary art plays in their personal life and in society, and they will continue to rely on the Galleries to provoke their thinking and broaden their minds."

In 2008 the Department secured a grant to hire respected museum strategy consultants (M. Goodwin Associates) to help envision the Galleries' future for the next 5 to 15 years. The result was the Strategic Goals and Preliminary Space Needs Statement. The statement included an outline of the Department's strategic goals, a preliminary space needs statement, and a staffing plan.

Four main areas of improvement were identified: (1) The Galleries need a dedicated front door so visitors can find the museum and feel welcome (2) Professionalize the physical space/facilities of the Galleries to match the quality of exhibitions shown (3) Expand the community and gallery educational offerings to our public and (4) Create a distinct and recognizable museum brand.

<u>Facilities</u>

The M. Goodwin Associates report found that "In the twenty-plus years since their founding, the galleries have consistently presented contemporary art exhibitions of the very highest quality and are an unparalleled resource for the MassArt community and general public. The galleries present work to MassArt that is truly dynamic, cutting-edge, and thought-provoking in the best sense of the word."

The report also stated that the largest impediments to further success and the success of the Bakalar & Paine Galleries were due largely to the physical space and deferred maintenance of South Hall. As the report states, "The 'Professional' galleries are currently professional only in the quality of curatorial achievement and in their standards of preparation and installation. With such a high level curatorial programming, one would expect to see accreditation [by the American Alliance of Museums] as a major goal for the Department. The spaces themselves are far from 'professional.' Unfortunately, because of the current state of the exhibition facilities the Department is not eligible for accreditation." The report goes on to detail what is missing from the spaces: "A front entrance, a lobby, a loading dock, a registrar's inspection and temporary storage space, an appropriate carpentry workshop, ADA-compliant education classrooms, HVAC and climate control, a proper security system, public restrooms, and accessibility for the disabled."

Since 2008 MassArt has worked to complete various studies towards addressing these concerns. Due in part to the M. Goodwin Associates report, the Bakalar & Paine Galleries were added to the college's first comprehensive campaign launched in April 2010. Six years later, the Galleries have raised $7M towards a $12M goal and is now in the design and development phase for a complete renovation of the Bakalar & Paine Galleries. This renovation will include a dedicated front door and lobby; visitor amenities such as public restrooms; dedicated gallery education spaces; updated workshop and receiving areas; and climate and humidity control in the galleries; and an elevator to service all of South Hall.

The M. Goodwin Associates report notes that "the Department currently does not have sufficient staffing to provide full service to the college and public communities. It is only by the extreme dedication of four and a half staff members, and considerable overtime, that the high calibre of projects they produce are completed. Our report indicates a need for roughly five additional staff members in the next five years, plus four more after necessary renovations are complete." Since 2008 the Department's staff has increased to six full-time members with one part-time grant funded position. It is our hope that in the coming years, in particular after the new spaces open, that staffing needs will be further met.

Community and Education: Our Audiences

As a free resource open to all, the Bakalar & Paine Galleries strive to reach as many visitors as possible.

Despite the excellent programming gallery attendance has been stagnant and visitor demographics are hard to capture. The Galleries have a minimal marketing budget ($0 – $20K) that varies greatly year to year depending on whether budgets are cut or level-funded and availability of grant funds. Because there is no entrance fee and visitors are welcome to enter the space without having to pass a ticket booth, it is a challenge to learn about those attending our exhibitions and to re-engage them more deeply. To examine this issue further, the Bakalar & Paine Galleries were the subject of a study by Boston University's Metropolitan College Arts Administration Master's Program in 2008. The study leaders were "very impressed with the high quality of the exhibition...and the number of visitors that came to the gallery both during the opening and throughout the run of the show. We were also impressed by the fantastic media coverage *War Stories* [the exhibition] received with a relatively modest marketing budget." The group conducted an audience survey to gather basic demographic information and found that the majority of gallery visitors lived outside of MassArt's immediate neighborhood (84%), were single (54%), white (74%), under the age of 40 (69%) and earned under $50,000 a year (63%). They also found that the majority of visitors were not MassArt students as we had anticipated. In addition to shedding some light into our audience the report stated that "the professional galleries at MassArt boast impressive and competitive attendance numbers, given the number of galleries in Boston." Simultaneously it reaffirmed that while it may be difficult to capture information on guests that visit the galleries, "it is crucial to do so in order to reach visitors with future marketing efforts." The findings led to specific recommendations many of which have been implemented including: an e-newsletter specifically for gallery events

(which now has over 5,000 subscribers), having gallery attendants during all hours of operation, especially on weekends (we have since created a unique and rigorous Gallery Attendant program), create intern positions to help with being understaffed (we now consistently have a Gallery Education Intern and have created a paid Curatorial Fellow position) and to consider visitors as "members" and engage them with unique events (Family Day). Areas that still need to be addressed include a stronger web presence (which has greatly improved since 2008 and will further be enhanced when the college launches its new website in January 2017), and capturing more visitor data either through a tailored guest book or periodic visitor surveys.

Impact

In looking to the future, the Curatorial Programs & Professional Galleries department considered the impact of the physical space (including their renovation) and its programs through two studies.

In 2010 the department worked with market and economic consultants AECOM to provide a Market Demand & Economic Impact Analysis. As part of its market overview and demand analysis AECOM assisted in surveying visitors for general demographic information, some findings included: for the 2008-2009 academic year attendance was just under 10,000 visitors; 55% of the guests were first-time visitors; 66% of visitors were not students, but 79% of student visitors were from MassArt; to reach the galleries ⅓ walk, ⅓ drive, and ⅓ take public transportation. "Findings from the visitor surveys indicate that the galleries are drawing solid attendance from the immediate student population and resident market but there is room to increase market penetration within the metropolitan area."

AECOM concluded that after renovation of the galleries, with a street-level front door and better visitor amenities, "The Bakalar & Paine Galleries will attract an estimated 20,700 visitors annually." Placing at well above the average college-based museum, "The majority of college based institutions generally draw less than 10,000 visitors annually" and making MassArt's Bakalar & Paine Galleries a leader in the region. The report found that "The museum's total impact, taking into account direct museum and visitor expenditures, plus the multiplier effect, will be 24 jobs, $1.0 million in total compensation, and $2.4 million in annual business activity within the City of Boston… There are likely to be other, more extensive impacts that are difficult to measure, such as the catalytic effects of the galleries on revitalization or the benefits of education on the City's school children." AECOM's findings helped us understand our market demand and economic impact, which we then used to help apply for (and successfully receive) a $250K grant from the Massachusetts Cultural Facilities.

In 2014 the department worked with Randi Korn & Associates, Inc. on a Clarifying Intended Impact Workshop. Gallery staff and community stakeholders worked towards defining the intended impact of the Galleries and who the intended audiences are. Findings included identifying common passions as expressed through the work of the Galleries: "Most participants described the importance of creating accessible experiences with contemporary art. All agreed that accessibility is multifaceted and includes physical,

intellectual, social, and emotional accessibility to contemporary art." Also distilled were the distinct qualities of the Galleries to "Create accessible and personally meaningful art experiences. Embrace diversity and risk-taking. Offer formative experiences for emerging artists (students)." All of which is directed towards reaching and making a measurable impact on the galleries main audiences: MassArt and other college students, youth (4th to 12th grade), targeted community groups, and general art lovers. Next steps are to create a means to measure and evaluate the intended impact. RK&A's impact study also allowed gallery staff to initiate conversations with and engage interested Board members in the mission and purpose of the Galleries, resulting in future board participation to the Galleries' capital campaign.

Evidence/evaluation of strengths of programs:

Gallery Attendant Program
The Gallery Attendants complete surveys upon completion of the orientation and again at the end of the school year. Responses are qualitative but help form and shape the program in years to come. When asked "What are the most valuable lessons you learned this year as a Gallery Attendant?" responses included:
"I can be an artist in a gallery if I work hard!" (2016)
"I learned how to have conversations and even education people who have different/conflicting opinions." (2016)
"Being comfortable being in a position of authority was tough but helpful for my overall confidence." (2016)
"Without this job I wouldn't be able to speak in front of people like that -- like a leader." - (2013)

Family Day
Visitor information is obtained at check-in and exit surveys are collected as guests leave. "I enjoyed the Family Day process from the group collaboration to the research to the activity itself. Having never done an activity in a gallery setting I now feel more comfortable and will absolutely implement gallery teaching strategies and new exhibition spaces in my future art teaching experiences." -Art Ed PP1 student feedback, Fall 2013

Over the past 3 years 85% of visitors surveyed said they would recommend Family Day to someone else (with a rating of 4 out of 5 or higher).

*Challenge: we have reached visitor capacity (activities are full, no more seats at the table, gallery is crowded) how do we continue to grow or improve the program? What's the goal?

L2L
Rate the student's overall experience with the Looking to Learn Gallery session: 83% said 5/5, 100% 4 or higher
What was the most engaging or meaningful aspect of Looking to Learn for your students?
"Incredible program. Having a visit in school by Lynn and then coming to the gallery is a great way to make connections between the city and the classroom."

"Just being in the gallery offers us a new experience and getting to hear the student's responses is an eye opener for me."

*We have reached the max number of schools we can work with: due to scheduling limitations and staffing. More funding = more teaching hours.

Projection

The 2008 M. Goodwin Associates report has been transformative. Not only did it identify the physical shortcomings of the Bakalar & Paine Galleries but it also provided an impetus to strengthen programming based on future museum trends, namely a focus on contemporary art, community engagement, and gallery education. Both our neighboring institutions – the Museum of Fine Arts Boston and the Isabella Stewart Gardner Museum – underwent their own campaigns in the last five years which resulted in expanded spaces for their contemporary and educational offerings. Since 2010 the Bakalar & Paine Galleries have been addressing these issues in its campaign.

UNBOUND: The Campaign for the Bakalar & Paine Galleries is currently in its public phase, having raised over 60% towards its goal. UNBOUND will fund a transformative revitalization of the Galleries. The new spaces will be more inviting to our community with a welcoming plaza for gathering leading to a front door and lobby; dedicated gallery education spaces; improved facilities including climate/humidity control and better public access; and increasing student opportunities for inspiration, education, and career preparation. The campaign is under the purview of the VP of Advancement with much support from the college's Board of Trustees, the Foundation Board of Directors, the President, and Director of the Bakalar & Paine Galleries. Estimated groundbreaking is Summer 2018.

Supporting the drive for increased community engagement and gallery education initiatives, the college hired its first Curator of Education (in 2010) followed by a full time Gallery Education Associate (in 2014). Both of these positions had been previously grant-funded. Our next goal is to work with the college's Provost and its VP of Administration and Finance to have the college absorb some of the operating costs for Gallery Education – these initiatives are still almost completely grant-funded – and provide a plan for future staffing for the department as a whole.

Library

Description

Of the 43 AICAD institutions, the Massachusetts College of Art and Design (MassArt) is the third smallest school within the largest quartile. Size is based on FTE students. According to the recently released 2014 AICAD Library Data Report, the Morton R. Godine Library at MassArt has a staff slightly lower than the mean for all 43 libraries and significantly smaller than the average number of staff members employed by the libraries in the top quartile. In terms of budget, we fare a bit better. Our budget for information resources in 2014 was $223,132 and our operating expenses were $133,882. The mean for all AICAD libraries was 201,788 for information resources and $79,578 for operating expenses. The mean for the libraries in the top quartile was $466,648 for information resources and 195,707 for operating expenses. In comparison to our AICAD peer institutions, the size of our collection is on par with other institutions of our size. And although we do not have figures for library square footage, I would guess that the size of our space is sufficient.

Although our staffing and funding levels lag behind our peers, the Godine Library provides sufficient learning and information resources to support an art and design college curricula. A recent MISO survey shows that both faculty and students are generally satisfied with the services and resources provided by the library. Faculty take advantage of library services to benefit their students and students use the print and digital resources of the library. All first year students are expected to come to the library for both a general instruction class, as well as a class highlighting the library's artists' books. Many other faculty members also elect to bring classes into the library for research instruction or to see our special collections. Many faculty request the library buy books and DVDs in their areas of interest. Many faculty set up Reserves in the library to make access to research materials easy for their students.

The institution places importance on the development and maintenance of the library. Staff openings within the library are almost always approved for filling. While the budget for the library doesn't grow at a rate that we would wish, when it is cut it is cut in proportion to other departments. Librarians, as dictated by the MSCA union contract, are subject to promotion, tenure, and sabbatical in a manner similar to the teaching faculty. The librarians, like the teaching faculty, are eligible for professional development money each year and may take time off for professional development activities. A librarian typically serves on the college's strategic planning committee, when the college is undertaking a new plan. Librarians often serve on the search committees for faculty members and administrators, including the search for Provost and CIO for example.

There had been a college-wide governance committee on library operations, called Library Committee, but it was put on hiatus in 2013 along with a number of other committee, because it had not actively met for a couple of years. In 2007, this committee did approve revisions to the collection development policy. According to the MSCA contract, the

Academic Policy Committee makes recommendations on Library Services, so there is still an active governance committee to address library issues.

The library is well received and respected by the faculty and administration at MassArt and the librarians are actively engaged in the planning and governance of the college. This is in part due to the librarians' inclusion in the MSCA faculty union, but also due to a concerted effort on the part of the librarians to insinuate ourselves and become valuable contributors to the mission of the college.

Governance and Administration

The library until recently was administered by a Director who reported to the Associate Vice President for Academic Affairs. Beginning in December 2015, the director position was discontinued and replaced by a rotating Chair. Like the academic departments the librarians elect from within its ranks one librarian to serve as chair for a three year period. The Chair participates in bi-weekly meetings during the school year with the Provost, other key academic administrators, and the Chairs of the academic departments.

The Librarians are members of the MSCA faculty union. Like MSCA teaching faculty, librarian positions are tenure-track, and participate in college governance. This past year one of the librarians was on sabbatical per the MSCA contract. For the last several years librarians have taken leadership roles among the College's MSCA union offices, including holding positions as union president, treasurer, and grievance officer.

The library is team managed. All library staff meet once per week to discuss policies, procedures, and other issues that arise during the week. For more involved projects that require more time consuming input, participation is expected of librarians and is open to all other library staff members who are interested. For example the library has been planning for the relaunch of the College's website. Updates are shared at weekly staff meeting, but additional meetings are held to hash out details. Attendance at these meetings is self-selecting. All seven librarians make up our Collection Development committee, which meets weekly to evaluate and manage our print and electronic resources. The librarians are all contributing to this self-study.

The Chair of the library participates in MCCLPHEI (Massachusetts Commonwealth Consortium of Libraries in Public Higher Education Institutions), Fenway Library Consortium (FLC), and is on the board of Fenway Libraries Online (FLO). Many Godine Library staff members serve on FLO committees.

Collections

At the conclusion of FY 2015, the Morton R. Godine Library held 94,759 books in print and according to the FLO office 233,072 e-books. The size of the print collection feels appropriate for the number of FTE students we have and for the depth and breadth of our programs. While ALA no longer prescribes specific standards for collection size, 10 years ago the library print collections were at the target size. The sharp increase in e-collections further ensures that MassArt students and faculty have ample access to library

collections. The library aims to withdraw unused titles at roughly the same rate it adds titles to ensure an optimum collection size of print books.

	Titles Added	Titles Withdrawn
FY2015	2979	1974
FY2014	2322	1597
FY2013	2132	1261
FY2012	2271	2578
FY2011	1850	1292

Because we have a shared catalog with all of the FLO libraries, our patrons can make unmediated requests of books and other research materials from our FLO consortia partners to be sent to the MassArt library for pick up. We are also members of the Commonwealth Catalog, which provides access to the collections of library networks all over the state. And of course should a desired books or article not be available at any of these options, we offer interlibrary loan services so that an item can be borrowed from almost any library in the country.

In our print collection we have more than 47,000 titles in the area of art as defined by the library of congress classification system (e.g. N through NX). 5760 titles are TRs (photography). We also have smaller, yet considerable holdings in the areas of: graphic novels, fashion design and costume, book making, design and typography. All of these subjects fall outside of the N classification.

We currently subscribe to 251 print serials, large majorities of which are related to some art discipline. Our back issues number 1078 discreet titles, again with most titles relating to art. Additionally the Library provides access to 75 periodical databases. Some of these such as Art Source, JStor, Artbibliographies Modern, and Avery Index to Architectural Periodicals, we subscribe to directly. Others are provided via the Massachusetts Board of Library Commissioners; these provide thousands of titles covering humanities, social sciences, and sciences.

Beyond print resources, the Library subscribes to Artstor's Shared Shelf for digital images, Lynda.com for instructional videos, WGSN for trend forecasting, and Pronunciator for language tutorials. The Library has requested funding to build a materials library and to subscribe to Material Connexion.

In addition to our regular circulating collections, we have special collections which are heavily used by our library patrons. The library has an excellent teaching collection of just over 400 artists' books, including works by Ed Ruscha, Sol Lewitt, Suzanne Lacy, Angela Lorenz, and Julie Chen. These works encompass a variety of interesting structures and materials, and in recent years we have been making a concerted effort to collect works which address topics of interest to our student body, such as race, LGBTQ issues, and climate change. Another significant special collection that we frequently teach with is our archival color collection which includes antique devices illustrating the color theories of

Albert Munsell, former MassArt faculty member, and lso original silkscreen plates from Josef Albers' *Interaction of Color.*

We welcome suggestions for acquisitions from all of our community members. About 35% of our book/dvd budget is earmarked for faculty requests. This allows us to buy a vast majority of requests from both faculty and students. We also actively solicit book suggestions from academic departments via our liaison program. Each librarian acts as a liaison to 2 or 3 academic departments, in order to keep faculty abreast of library resources and services, but also to get feedback from the faculty on how to improve library resources and services. One component of this is to solicit suggestions for titles to acquire for the library collection. Another 35% of the book/dvd budget is allocated to librarians selecting titles on behalf of their appointed academic departments.

Regarding replacements, we conduct inventories, run reports on, and track lost and missing items. We search for these items for three consecutive semesters; during this time the entire collection undergoes shelf reading so misshelved books will be unveiled. After three consecutive semesters of searching, the missing and lost items are reviewed by the collection development team to consider whether the items need to be replaced or can be discarded. We take into account circulation history, whether MassArt has other copies of the title and/or similar works, and whether the title is held by any of our consortia partners.

In FY2016 the Library budgeted $12500 for bindery: $5000 to rebind books and make boxes for books that need special protection but should not be rebound and $7500 for the binding of serials. We do some easier repairs and enclosures in-house; the staff member who oversees repairs has attended training at NELINET and NEDCC on preservation techniques and issues.

Personnel

The Morton R. Godine Library has a staff of six faculty librarians, one paraprofessional librarian, one professional staff member, and three library assistants. All staff members are full-time, benefitted employees. During the academic year we employ between 12 and 16 part-time student workers in Public Services and two to three part-time student workers in Technical Services. Additionally we have for the past two years employed a half-time contract worker to assist in Visual Resources. The position for a full-time permanent visual resources assistant has been unfilled since 2013.

All of the librarians hold undergraduate degrees in studio art or art history, as well as a Master of Library and Information Science. Our research librarian also holds a PhD in art history. Our new Archivist is specially trained in Archives Management. All of the librarians are actively engaged in professional societies. In particular we have taken a variety of leadership roles in ARLIS/NA and ARLIS/NA New England and have presented our research at the national conferences. On average each librarian attends one national conference a year and participates in multiple local and online professional development opportunities.

Each librarian acts as a liaison to two or three academic departments at MassArt. They work with faculty to improve those specific areas in our collection, as well as develop related services, including research guides and instruction classes.

Services

The MassArt Library maintains convenient hours. During the academic year, it is open from 8:00 AM to 9:00 PM Monday through Thursday, 8:00 AM to 6:00 PM Friday, 11:00 AM to 5 PM Saturday, and 2:00 to 8:00 PM Sunday. It has reduced hours during the summer and between semesters.

The art and design holdings of the MassArt Library are accessible through a variety of tools. Physical holdings and e-book holdings are accessed via the Fenway Libraries Online (FLO) catalog. Our electronic databases are listed alphabetically and by subject directly from the library's website. Our link resolver displays our serial holdings in an a to z list and also discovers full-text access across databases. Our instance of Artstor's Shared Shelf allows easy access to MassArt's own digital images as well as all of the collections of Artstor. Our online research guides provide an opportunity to discover a variety of resources on many subjects in art and design and for individual courses. Click here for examples. A homegrown discovery tool of note, is the artist's book gallery, which allows users to scroll through images of this special collection. Patrons can search directly in the gallery or can connect to the gallery through the records for artists' book in the FLO catalog. Patrons can use any of these tools off-campus: they can log in to their library account and place requests for items using their library barcode and they can access our databases after entering their MassArt username and password. The library is just in the process of setting up the EDS discovery layer from EBSCO, which will allow students and faculty to easily search within all of resources at once.

MassArt is part of the FLO consortium and shares its catalog with and extends reciprocal borrowing privileges to other member institutions (Emerson, Emmanuel, Lesley, MCPHS, Museum of Fine Arts, New England College of Optometry, New England Conservatory, Wentworth, and Wheelock). Additionally our students and faculty have borrowing privileges at FLC, MCCLPHEI, and ProArts consortia partners. Through the library OPAC, MassArt users can also log in to the Commonwealth Catalog, which provides access to the holdings of hundreds of additional libraries across the state including UMass Amherst and Boston Public Library. The MassArt Library offers interlibrary loan services so users can request items from libraries outside our local cooperative networks. Requests can be made in-person, by phone, or via the library website. The Library is equipped with copiers and scanners for patrons who wish to duplicate materials that do not circulate such as periodicals and reference books.

The MassArt Library has an active and varied instruction program. The mission of the program is to support the curriculum of the College by offering workshops that faculty can schedule for their courses. Some of these sessions are research-based, focused on giving students an understanding of the research process and exposing them to credible and

relevant sources of information. Others are collection-focused: these involve presenting library materials that are normally kept in archives or special collections to students who may apply information gained from these workshops to their own studio projects. A good example of the latter scenario is the artists' book session in which students may apply ideas derived from the encounter with the Library's collection of artists' books to their own artist's book project in the first-year time-based media course. The following is a menu of session types:

Research Basics. Students enrolled in the first-year writing course, Thinking, Making, Writing, take part in a required one-hour library workshop. This session exposes students to the MassArt Library's spaces, collections, and research tools. After receiving a brief tour and presentation on the library catalog, databases, and research guides, students embark on guided research, locating sources on previously chosen topics with the help of a librarian. In addition to learning about the Library's resources, students consider the importance of evaluating information critically and the relative merits of library and web-based research.

Research Investigations. The Library offers research sessions for courses other than Thinking, Making, Writing upon request. These are tailor made for the subject matter and are hands-on workshops in which students locate sources with the aid of a librarian.

Intro to Artists' Books. Students are introduced to selections from the Library's collection of artists' books. Included are works by Robert Rauschenberg, Sol LeWitt, Ai Weiwei, Julie Chen, and Ed Ruscha. Students learn about design, concept, and book construction processes.

Color Interactions. Students learn about the color theories of Albert Munsell, former MassArt faculty member, who is sometimes regarded as the founder of modern color science. They also experience original silkscreen plates from Josef Albers' *Interaction of Color*. These plates illustrate Albers' argument that color is relative: our perception of a color is determined by its environment as well as by its own properties.

Copyright for Artists. This workshop deals with the ethics and legality of appropriating art. Students learn about copyright, fair use, Creative Commons licensing, and ethical norms within the art world while examining real-world cases of appropriation.

Intro to Photo Books. Students view rare photography books and portfolios from the Library's special collections including works representing the art of George Tice, Paul Stand, Robert Capa, Henri Cartier-Bresson, Sophie Calle, and William Eggleston.

Intro to Graphic Novels. Students participate in a presentation on MassArt's burgeoning collection of comics and graphic novels. They learn about the history of the art form, consider issues of style and narrative.

Facilities

The MassArt Library occupies the 12th and 13th floors of the Tower Building and it generally offers an environment conducive to study. It is well equipped with chairs and carrels and has benefited from several furniture upgrades over the past few years including comfortable couches and beanbag chairs. There are a number of large tables that allow groups to work together. In addition, the Library has three spaces that patrons can reserve for study: a conference room, a media room (both with tables and chairs) as well as a lounge with sofas.

Despite these positives, there are a number of issues that negatively impact the Library space. There is a lack of artificial lighting due to multiple broken florescent fixtures. This problem, which makes reading difficult at night, has persisted for years, and the College has made no progress in fixing it despite numerous requests. Harder to address is a lack of climate control, which creates a poor environment for library materials and often uncomfortable conditions for library patrons and staff. The Library also lacks power outlets which are needed for charging devices and a functioning upstairs water fountain. The space is further plagued with windows that leak when it rains heavily.

There are recently announced plans to renovate the Library. These have come about following an agreement between MassArt and MCPHS, which are jointly funding this project. The latter institution is contributing money in order to provide its students with a study space that is lacking on their campus. Hopefully the renovation will rectify these various problems outlined above.

The Library has two computer labs: a general one and another that doubles as a classroom for library instruction sessions. The 12th floor general lab has sixteen Macs and seven PCs. There are an additional six PCs outside the lab closer to the stacks that are primarily used for searching the OPAC. The lab has two black and white printers and one color printer, five scanners and nearby there are two Xerox Multifunction Devices, which provide printing, copying, and scanning.

The upstairs lab/classroom has fourteen Macs and there are also three PCs and a black and white printer nearby. The three bookable rooms on the 13th floor each have large-screen TVs that can be connected to a laptop as well as to Blu-ray/DVD players, which are also provided in each of the spaces.

Finances

The library budget has been more or less level for the past several years. We have been able to maintain most of our subscriptions to serials and databases. We do evaluate and cancel subscriptions on a regular basis and are mindful of the fact that our budget does not increase at the same rate as the rise of prices for our fixed expenses. Notably we cancelled a large number of standing orders in July 2015. Our book budget has remained relatively stable. While we try to accommodate most faculty and student requests for books and DVDs, we are unable some years to fulfill request for new serial subscriptions and are rarely able to add additional databases. Because these types of resources are continuing we are much more conservative about taking that ongoing expense. We've been able to

maintain appropriate student worker staffing levels and as such our hours of service have remained intact.

Budgeting decisions are open to the entire library staff. All librarians are expected to participate in discussions about the budget and other staff members are invited to participate at their will. The collection development team meets separately to allocate funds to different areas of the collection. The budget is managed by the Acquisitions and Serials Librarian.

Appraisal

The Library keeps regular annual statistics to measure the operations of the library. For example: how many books were cataloged, how many interlibrary loan requests were fulfilled, how many serials were checked in, how many instruction classes were taught, etc. Some of these numbers are generated by running reports from our integrated library system, Voyager. Other statistics are manually collected and as such are subject to human error. Our consortial office (FLO) provides us with monthly and annual statistics on circulation activity, collection size, e-book title use, etc. Our instruction program conducts regular surveys, as does the Teaching with Technology Collaborative when they offer workshops to faculty.

We provide data to IPEDS of course. While IPEDS is now conducted annually, the data points are so limited that the results are not particularly useful to us as an assessment tool. We participate in collaborative statistical gathering with library peer groups: AICAD (Association of Independent Colleges of Art and Design) and MCCLPHEI (Massachusetts Conference of Chief Librarians of Public Higher Educational Institutions). Both groups have had discussions in the past year about improving the type of statistics we keep and compare; or generally how we can conduct assessment in a way that is meaningful and useful. In general, like many of our peers, data collection and assessment at the Morton R. Godine Library could use a refresh.

Key Statistics

	FY2014	FY2015	FY2016
Circulation Statistics	18966	17530	18760

	FY2014	FY2015	FY2016
Bib Count	100207	101544	101922

	FY2013	FY2014	FY2015
Gate Count	113145	135972	112405

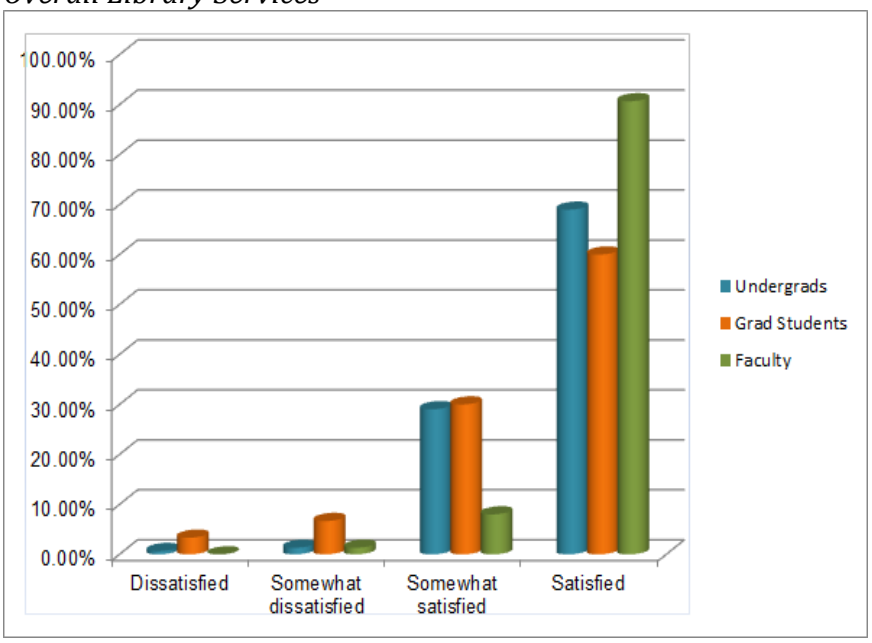
	FY2013	FY2014	FY2015
Instruction Classes	165	174	171

Statistical Findings

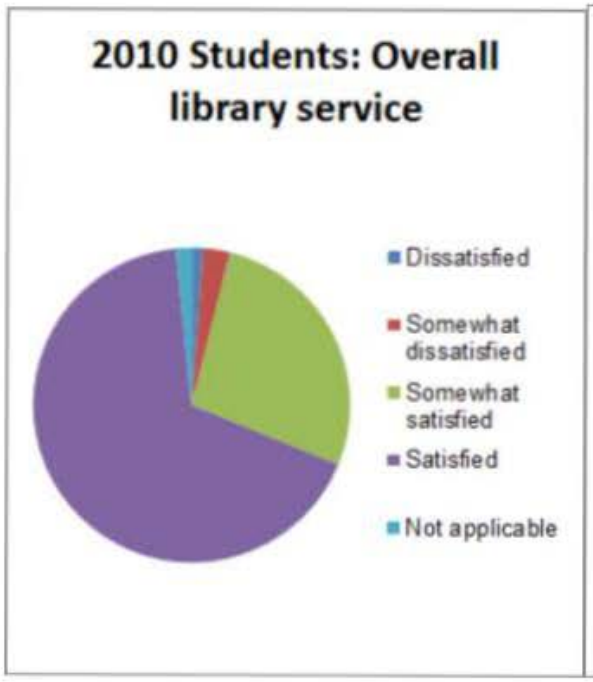
The Morton R. Godine Library continues to be a place that patrons visit and circulation statistics remain strong, contrary to the popular belief libraries as physical spaces and physical collections are losing their significance.
The number of instruction classes is decreasing for the moment, but as you can see in the MISO survey below the popularity of the instructions classes is very high. The Reference Librarians is working with the faculty reconfiguring the first year experience which will result in a more uniform role for library instruction within the curriculum.

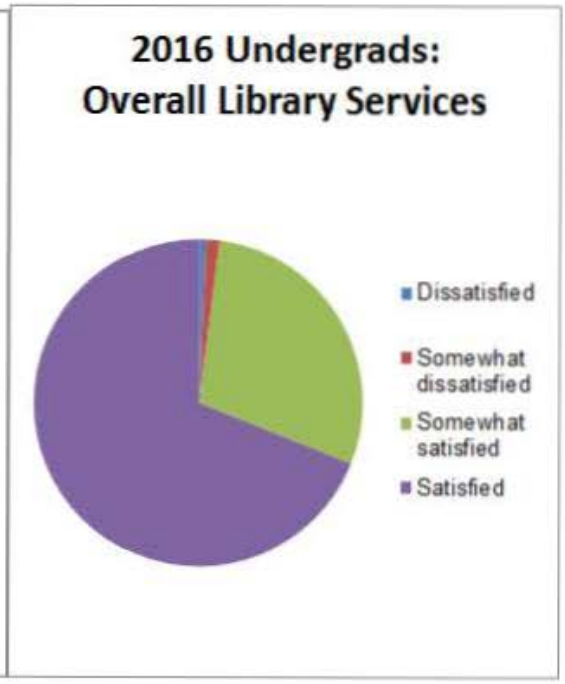
Survey Results and Findings
The MassArt community is generally pleased with the resources and services provided by the Morton R. Godine Library according to the MISO surveys we conducted in 2010 and winter 2016. The MISO Survey is a web-based quantitative survey designed to measure how faculty, students, and staff view library and computing services in higher education. The results for overall satisfaction are displayed below for undergraduate students, graduate students, and faculty members in 2010 and 2016. Overall satisfaction across the board was relatively strong. The constituency that is least satisfied are the graduate students. We were very pleased to see that in 2016 91% of faculty respondents were satisfied with library services.

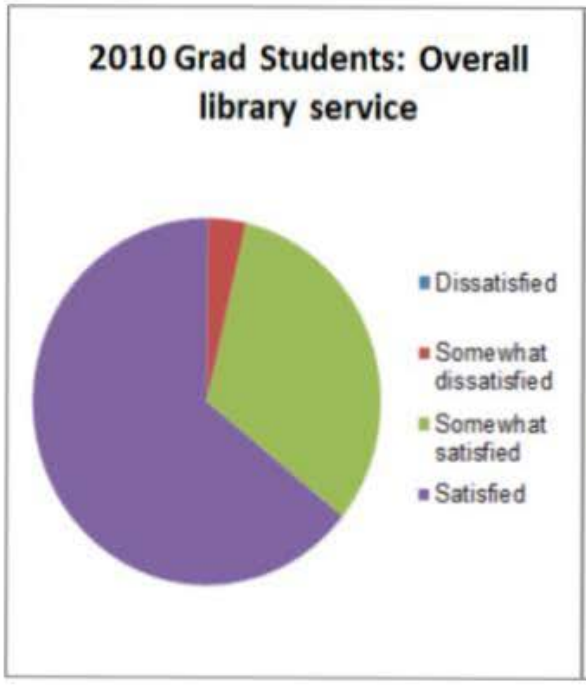
Overall Library Services

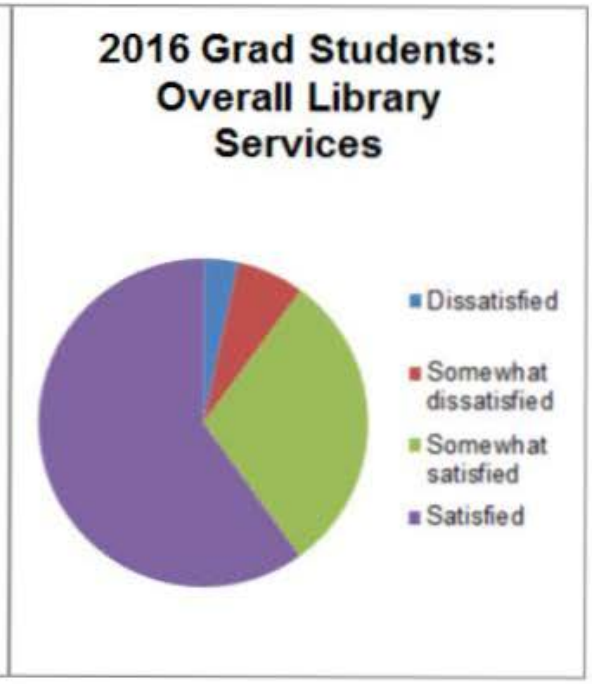


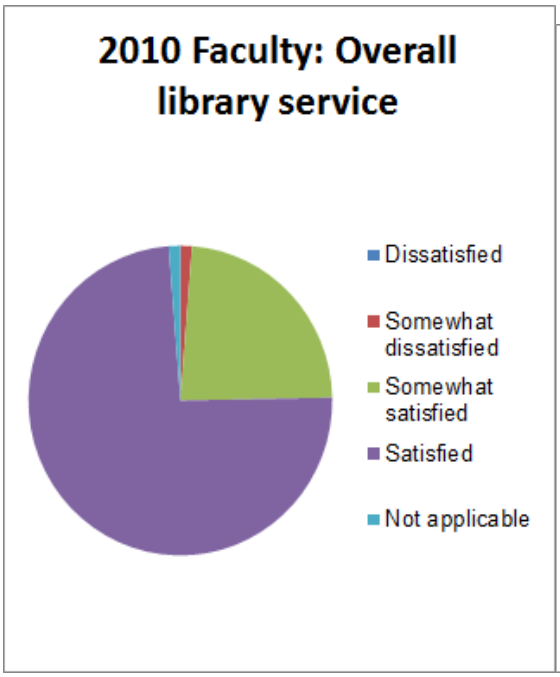
Appendix G

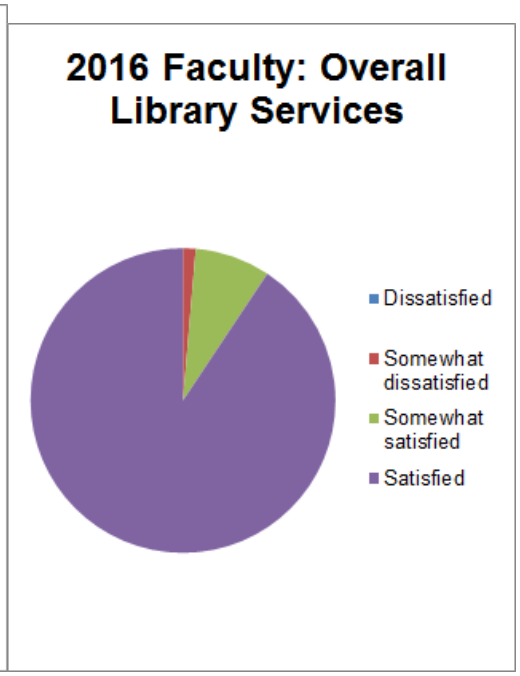

2010 Students: Overall library service
Dissatisfied
Somewhat dissatisfied
Somewhat satisfied
Satisfied
Not applicable


2016 Undergrads: Overall Library Services
Dissatisfied
Somewhat dissatisfied
Somewhat satisfied
Satisfied


2010 Grad Students: Overall library service
Dissatisfied
Somewhat dissatisfied
Somewhat satisfied
Satisfied

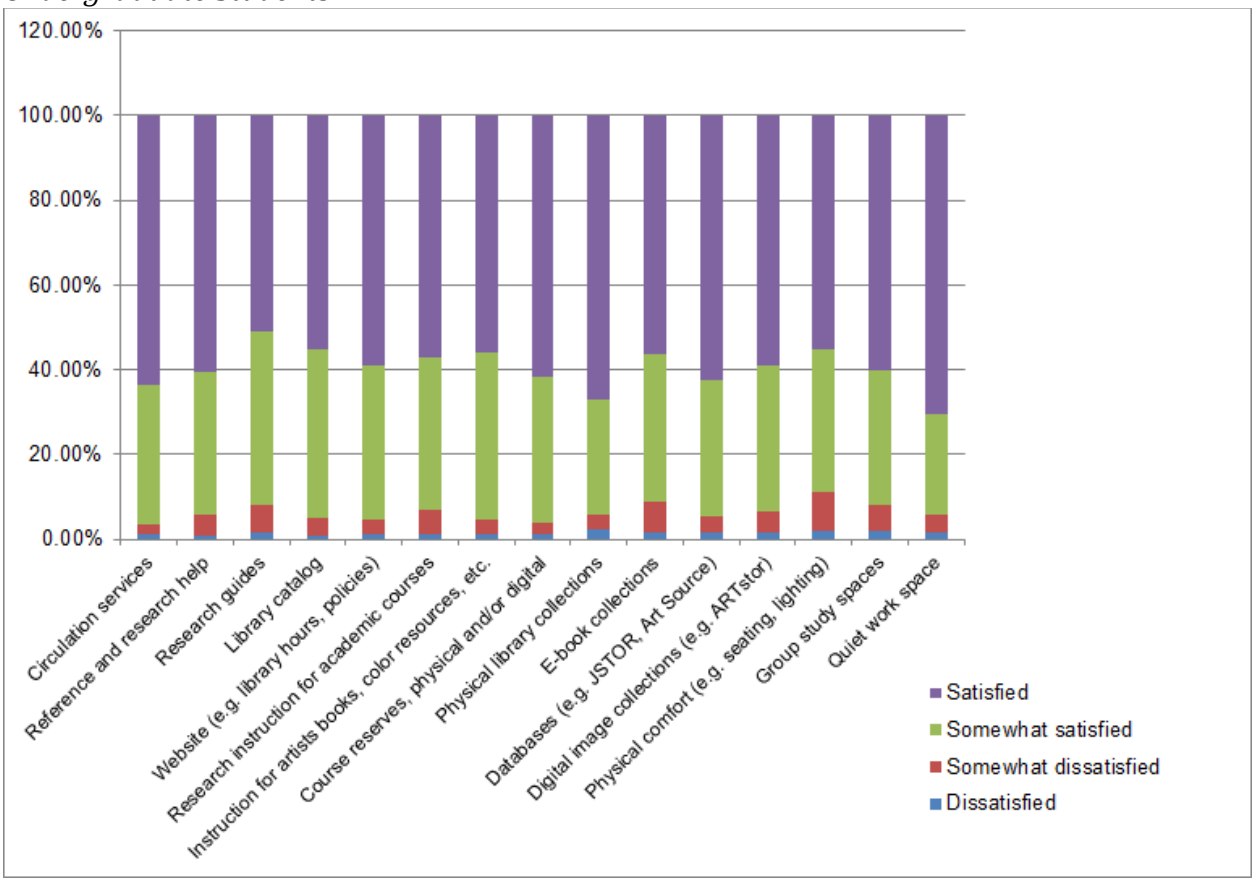

2016 Grad Students: Overall Library Services
Dissatisfied
Somewhat dissatisfied
Somewhat satisfied
Satisfied





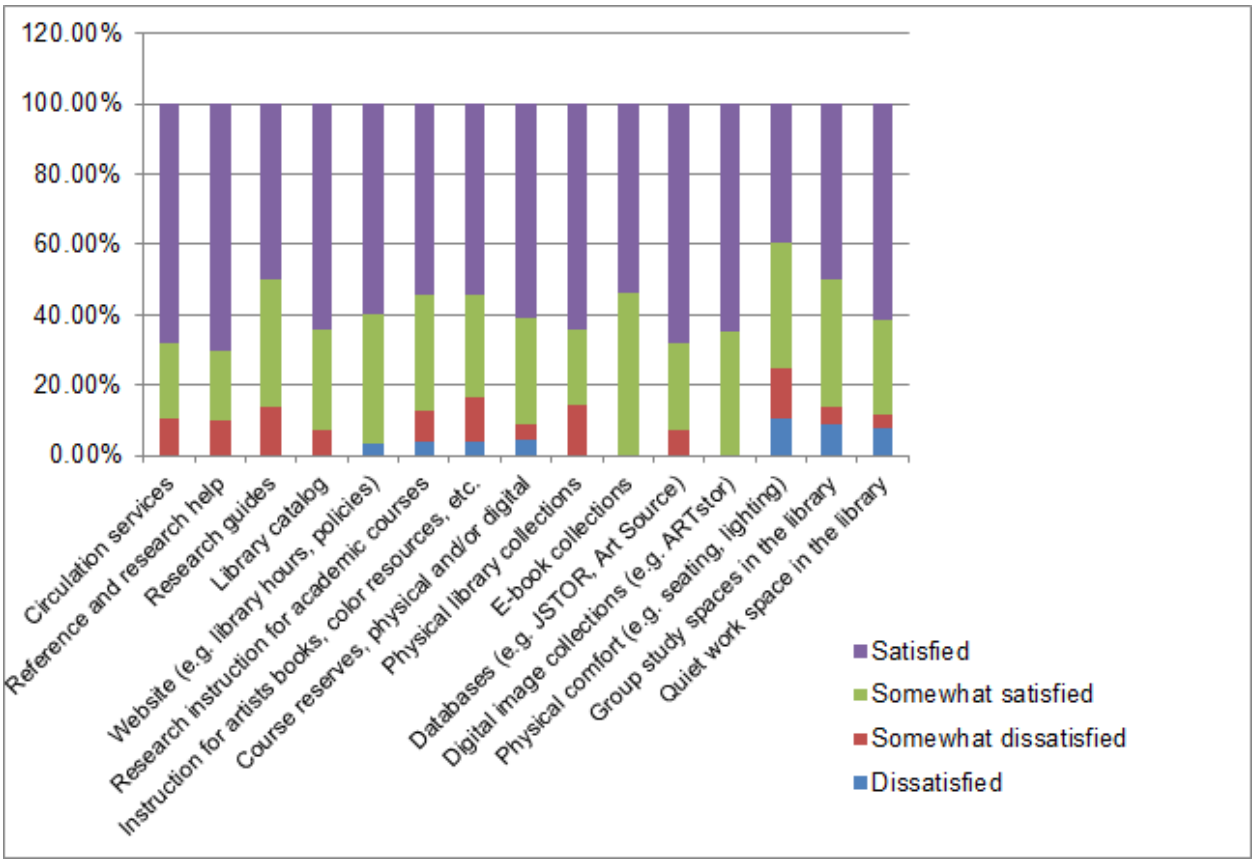
The breakdown of satisfaction for individual services and resources for the 2016 survey are consistent with the overall satisfaction of the library within each constituency.

Undergraduate Students 2016



90% of students were satisfied or somewhat satisfied with all of these key data points, except one: the physical comfort of the library. Research guides, e-book collections, and group study spaces were the next three lowest rated services; still they each received a 92 to 93% satisfaction rating. Circulation and course reserves received the highest ratings at 97% and 96% respectively.

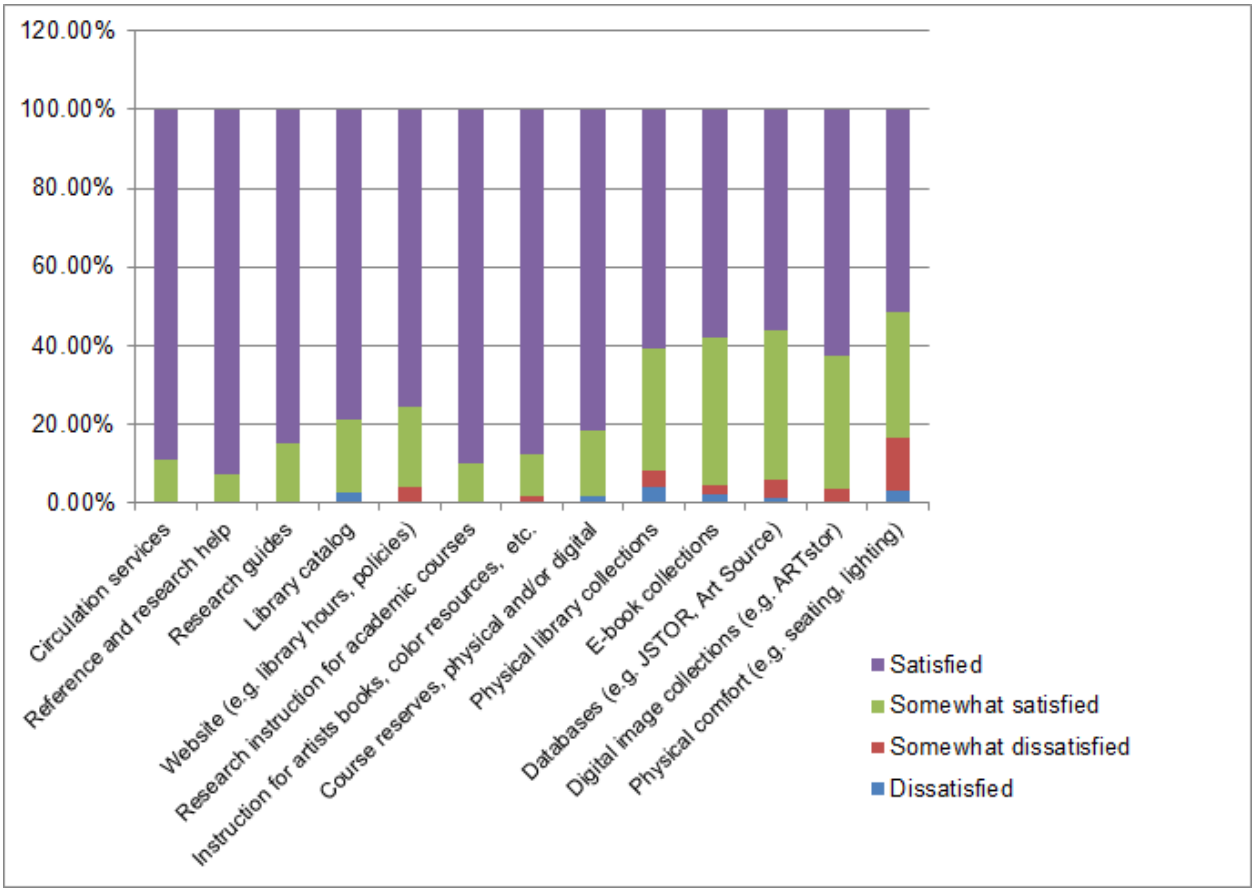
Graduate Students 2016



Graduate students, who were more critical in overall satisfaction, were correspondingly less satisfied than undergraduate students with individual library resources and services.

Even still, all data points illustrated, except two, received 85% satisfied or somewhat satisfied ratings. Our non-traditional library instruction sessions (using artists' books, color resources from the archives, and graphic novels) were considered satisfactory or somewhat satisfactory by 83% of graduate student respondents. As for the undergraduate students, physical comfort of the library received the lowest rating. 25% or grad students are dissatisfied or somewhat dissatisfied with the physical comfort of the library. One student wrote "Library is too cold over by the windows in the stacks in the 12th floor! heat system needs to be updated:)"

Faculty 2016



Faculty are remarkably positive about the library. Circulation services, reference and research help, research guides, and research instruction are considered satisfactory or somewhat satisfactory by 100% of the faculty who responded. Again physical comfort of the library got the lowest rating at 83% for faculty. Faculty are much more satisfied with services than resources (both physical and digital) or physical space, as you can see from the purple bars which are shorter on the right hand side of the chart. While opinions are consistently high when you consider satisfactory and somewhat satisfactory together, in the case of resources the numbers for satisfactory are markedly lower.
Faculty have also provided separate feedback on the library's instruction program via anonymous surveys. Responses have been overwhelmingly positive. For example, when asked if the library instruction session was appropriate for the course level and assignment, all either strongly agreed (85%) or agreed (15%). As to whether a faculty member would recommend the library's instruction sessions to other faculty, 85% would strongly recommend; 9% would recommend; only 6% were neutral on the subject and none would not recommend.

Projection

The Morton R. Godine Library's collections and core services are strong. Patrons have access to an adequate number of excellent print and digital books and serials, as well as DVD, videos, and digital images. We are able to purchase most requests for non-serial materials. Materials are cataloged in a timely fashion. Reserves make class materials readily accessible to students. Interlibrary loan requests are addressed promptly. Classes for traditional library instruction are offered along with classes that focus more specifically on our special collections. There is ample seating for individuals and groups to come use the library space. Staff is eager to help faculty and students. The Library does a good job of providing all of the services and resources that have historically been valued by library patrons at an art college.

Looking forward we are very interested in expanding beyond the traditional roles and definitions of a library. We are already pursuing more expansive programming and are collecting outside of the norm. In providing a richer selection of services and collections we are aiming to meet and exceed the needs of our community members. To this end, one mundane but important area of our operation that needs improvement is the way we assess our collections and services. It has been perhaps fifteen years since we reviewed which statistics we keep and why. In addition to regular data collection, we do on occasion conduct broad (MISO) and targeted surveys. One of our goals over the next couple of years is to overhaul our assessment strategy and become more intentional and responsive about how and why we do assessment. As a start we are now aware that graduate students are our least satisfied constituency, we need to work with the graduate program to investigate more specifically where the problems lie so that we will be able to improve any disconnects that exist.

In the past ten years we have added a number of interesting resources to the library's collection. Some are distinctly library-oriented tools like the instructional video database Lynda.com and the online forecasting tool WGSN. Like our books, periodicals, and digital images, these tools provide content that is essential to our students' studies. They just use a different format to provide that content. Two years ago we collaborated with several academic departments to purchase a collection of skeletons and skulls. These three-dimensional realia objects are an excellent complement to our collection of anatomy books. Less curricula-oriented, but equally used, are our selection of coloring books and color-related board games. We are now very keen to build a materials library. Our design faculty are particularly eager to see such a resource available at MassArt, but we have heard from faculty across a variety of disciplines that this would be a really useful resource. This is a larger scale addition to the collection that will require space, money, and staff time to arrange and catalog the materials.

While our students and faculty really like the physical library collections, they need ample digital collections to do their work remotely day and night. We have been getting requests for additional databases: Project Muse, additional JStor collections, and streaming video for example. Our budget does not increase at a rate to keep up with the demands of our patrons. From FY2011 to FY2016 we did receive at $20,000 budget increase, but because our fixed expenses (subscriptions, supplies, student worker salaries, bindery costs, etc.) are continually on the rise, we have no room to purchase these additional resources. We

regularly evaluate the resources we do have and services we offer with an eye to trimming expenses, and we makes necessary cuts that we feel won't be terribly disruptive to our patrons.

We do feel like there are programming and outreach initiatives that we can undertake, which would require no additional funding. For one thing, we are always looking at improving and expanding the classes we offer. The Instruction Librarians is currently working with a liberal arts faculty member on standardizing the instruction first year students receive. Additionally he has plans to offer new classes in the visual literacy of posters and copyright law for artists. We currently put on exhibitions highlighting artists' books and items from our special collections. These often respond to events on campus or around the world, and sometimes are organized in collaboration with faculty and student groups. We've brought in artists from within and outside the MassArt community to do installations in the library. Earlier this year we collaborated with a branch of Boston Public Library to offer a workshop on fermentation; it was wildly popular. We'd like to expand our programming even further and try new ways to bring in students and faculty who are not currently regular library users. One tactic will be to reach out to student groups. There's a multitude of clubs on campus and we'd like to invite them to use the library space and share with us how the library might assist them in fulfilling their missions. Our new archivist is also keen to build a relationship with student groups so that we can effectively collect their publications and ephemera. The academic programs do an excellent job of educating students about their areas of discipline. The college has a harder time teaching life skills. We think the library could assist in this by finding experts within the community to share their skills with other members of the community. Skills could range from sewing on buttons to balancing a checkbook. This type of programming, which is non-discipline specific, offers community members an opportunity to interact with individuals outside of their regular circle. Because of our position within the college, serving all areas of the college, we think we should be actively encouraging collaboration across disciplines. We are still considering how to this is in a meaningful way, but it is a direction to which we are committed.

We've had some very good success breaking out from confines of the library space. Last year the library curated an exhibition about the history of MassArt. Located in the College's President's Gallery, the show was well attended and well received. In fact it was so popular, that it later travelled to the Massachusetts State House. Over the past several years we have installed reading room within a few faculty and student curated exhibitions on campus. In addition to providing physical library collections to be housed in the gallery space, we have also created online research guides to accompany the exhibits. We would like more flexibility and ease in bringing the library out around campus and to that end we will be making a mobile library cart. With it we will enable the library to have a presence at lectures and openings, in the studios and in the dorms. Getting people into the library is great, but there is also value getting the library out to the people.

We expect that all of the initiatives listed above will increase the use of the library either physically or online. One obstacle in bringing people into the Library is that the space is shabby and not terribly well configured. To ensure the comfort of our patrons we need

better facilities such as furniture, lights, flooring, and more electrical outlets for both heads down study and group study. The library could also use a thoughtful reconfiguration to improve the quality of the instruction classroom and our special collections storage and to create additional group study space, as well as a new space to house a materials library. Sorely needed, but far less likely to happen would be addressing the climate control in the library so that people were more comfortable and collections were better protected. Plans are currently in the works to address some of these physical plant issues. We understand that there will be a three year phased rehab. We don't yet know which problems will be corrected and we sincerely hope that communication between administration and the library about the project will improve before major decisions are made. That said we are very excited about the prospect of sharing a shiny, new space with our patrons.

Professional and Continuing Education

Description

Professional and Continuing Education (PCE) offers a wide ranging program of courses and workshops annually to a diverse set of students ages 8 through adult at MassArt's campus in Boston, as well some courses off-site. Our student body includes students interested in exploring the arts or preparing portfolios for matriculation to art programs, to adults seeking professional development or enrichment, to students enrolled at MassArt or other institutions.

PCE's Youth Programs serve students in grades 3 – 12 with offerings that include weekly out-of-school art classes, portfolio-building classes, week-long school vacation programs and summer intensives and pre-college programs.

Professional and Continuing Education is also home to Artward Bound, MassArt's four-year college preparatory program for low-income youth who are potentially interested in art school and art and design careers to prepare them for acceptance to and success at a post-secondary program in art and design if that is their choice. Students in Artward Bound attend an afterschool program twice a week throughout the academic year, participate in Youth Program offerings, and also attend an intensive six week summer program that is a mix of art and academics.

PCE's classes, workshops and certificate programs serve adult learners and college students seeking rigorous learning opportunities in the arts. Offerings range from introductory workshops to credit bearing classes in all of the disciplines offered by the College to certificate programs. Credit classes are open to non-matriculated adult learners, some dual enrollment students, undergraduates who may take courses through PCE for electives, as well as students from other institutions seeking off-campus courses for transfer credit.

Certificate programs comprise four certificates in design: fashion, graphic, industrial and most recently, furniture design, which is offered in partnership with the North Bennet Street School. Certificate programs are all credit bearing, ranging from twenty nine-credits for furniture and fashion design, to fifty-one credits for Industrial Design. Each of the certificate programs is structured to provide the foundational skills for students to be able to practice in the field professionally, whether it be to gain entry level employment or, as is the case for the furniture certificate, work individually or on contract.

Finally, MassArt offers a series of intensive summer workshops, Art New England, on the Bennington College campus, in Bennington Vermont. These workshops primarily serve serious amateur artists wishing to expand their practice as well as art educators seeking studio based creative opportunities.

Appraisal

Professional and Continuing Education's workshops and programs are committed to ensuring both quality and access. Course offerings are determined through an internal planning process within PCE and in collaboration with department Chairs, who have contractual obligations to Professional and Continuing Education through the faculty union agreement. With each department, the goal is to offer a mix of courses that can serve as introductions to the discipline for non-matriculants or students who are non-majors, as well as more advanced offerings that can also bring in artists outside of the full-time faculty of the institution.

All credit-bearing classes are approved through the College governance structure, so syllabi and learning outcomes are intended to align with departmental goals. Course and faculty evaluations are conducted in accordance with governance and union agreements. Faculty are reviewed in the first semester of teaching and then for every third course thereafter.

Since the last accreditation process, there have been a number of changes within the department. This includes the establishment of two of the four certificate programs: fashion and furniture design, the planning and implementation of Artward Bound, and a change in institutional policies substantially lowering the cost for matriculated MassArt students to take classes through PCE during the academic year. This has been an important change for the college-- the diversity of students in PCE classes has proven beneficial while also presenting some challenges in teaching to a mix of learners.

PCE went through a number of years of steady enrollment, but has experienced greater declines in non-matriculated enrollment in the past several years. This is for many reasons that held true before but that over time become more acute. Expanding lower cost options and competition in the Boston area coupled with the rising cost of credit have narrowed the market for single continuing education courses in art and design.

Because of the continued enrollment trends, PCE has undertaken specific measures to meet current challenges and build on its strengths. Over the past four months we conducted a series of in-depth interviews with faculty, staff and students and surveyed students from the last five years. Overall findings show that students are generally highly satisfied with the quality of our program and with MassArt, which points to a need to focus on marketing and outreach and building more sustained enrollment offerings through certificates and professional development.

Projection

There are a number of areas where there are opportunities to build on the strengths of PCE and better align it with other college operations.

- With long-term demographic trends and increasing numbers of non-traditional students, there are opportunities to offer broader pathways to degree that include PCE than the traditional four year daytime model.
- Strengthening professional development. PCE has worked to develop and offer curriculum dealing with business and the arts. This includes a partnership with Bentley University to offer an intensive business course for artists coupled with design thinking practice, as well as a model for executive education centered around design thinking. The greatest challenge has been in marketing the program over time to build long-term sustainability.
- Expanding certificate programs and alignment with undergraduate and graduate programs. There are opportunities to build skills for undergraduates and graduates through certificate programs that are outside of majors or focused fields of study. For example, there are discussions underway about structuring the Furniture Certificate program so that it could also be offered as an undergraduate minor.

Appendix H – Table of Contents

Graduate Program Title Correction	3.308
BFA/MAT and MA in Art Education	3.309
M.Ed. in Art Education (Low-Residency)	3.342

Graduate Program title correction

NASAD reaccreditation Review 2017

When MassArt began its graduate programs in Film/Video, Photography, and Studio for Interrelated Media, these three program areas were within a single department named "Media Arts". Due to the administrative structure at the time, the graduate program was then listed as a major in Media Arts with concentration areas in Film, Photography, and Interrelated Media (SIM) as seen in the current NASAD listing:

Master of Fine Arts - 2 years: Media Arts (Film, Photography, Interrelated Media [SIM])

These programs were never intended to serve as areas of concentration and that issue is further exacerbated by the restructure of the academic program structure a few years ago, when the Media Arts department was dissolved and all disciplines were set-up as separate academic departments. Film/Video, Photography and Studio for Interrelated Media (SIM) all stand now as individual departments.

We, respectfully, request that these program titles be changed to more accurately represent their content and intent as individual majors:

Master of Fine Arts–2 years: Film/Video
Master of Fine Arts–2 years Photography
Master of Fine Arts–2 years: Studio for Interrelated Media

This does not appear to be a Substantive Change, as the programs have not changed at all, the course and credit requirements have not been altered.

As you can see from the *Curricular Tables*, these three program areas independently satisfy the curricular content of three discreet gradate programs, not as concentrations under an umbrella program title.

PLAN APPROVAL REQUEST

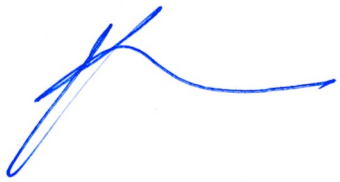
Data presented for consideration by the
National Association of Schools of Art and Design
Commission on Accreditation

by
Massachusetts College of Art and Design
621 Huntington Avenue
Boston, MA 02115
617.879.7365
http://www.massart.edu

Degree for which Plan Approval for Listing is sought:

Master of Arts in Education – 1 year + I summer: Art Education (MAAE)

The data submitted herewith are certified correct to the best of my knowledge and belief.



2.14.17

Ken Strickland, Provost/ Senior VPAA *date*

Proposed Degree Title: Master of Arts in Art Education (MAAE)

Date of MassArt Trustee Board Approval: June 7, 2016
Date of MA Board of HigherEd Approval: December 7, 2016

Chief Academic Officer (CAO) Name and Title: Ken Strickland, Provost/Senior VPAA
CAO Phone Number: *617.879.7365*
CAO Email: *ken.strickland@massart.edu*

Alignment with Institution Mission Priorities.

How does the proposed program align with the institution's mission priorities?

This proposal aligns directly with MassArt's mission statement, values, and priorities.

Massachusetts College of Art and Design (MassArt) has long been one of the nation's leaders and innovators in art education. In fact, MassArt began over 140 years ago as a Normal Art School to prepare drawing teachers. Its mission states that "the College's professional baccalaureate and graduate programs prepare students to participate in the creative economy as fine artists, designers, and art educators and to engage in the well being of their society." The proposed MA-AE program embraces these goals by offering an accessible program in an urban setting that allows students to pursue their goals as high-quality art educators. In this way, MassArt continues its history as a public leader in art education that embraces both the cultural and economic contexts of our local and regional areas.

As the Commonwealth's sole public state university specializing in art and design, MassArt should be the provider of the most accessible, high-quality, art teacher preparation and professional development in the state - the foundation of which are the programs leading to initial and professional licensure. In addition to the direct connection to the mission, the MassArt Values include statements about (a) a commitment to "rich engagement with our communities," which we interpret as including schools; (b) the "inherent value of the arts as a life-enhancing force" and the importance of academic excellence in professional education in the visual arts, both of which require the development of high-quality competence in art teachers for K-12 schools; (c) MassArt's public mission, commitment to accessibility to a diverse range of Massachusetts citizens, and its belief in the need for diversity in perspective, background, status, and culture to sustain a vital and creative community, all of which require developing high-quality teachers for public schools; and (d) the college's commitment to promotion of "social justice, global responsibility, and environmental sustainability in all facets of our institution," which aligns with the focus of this program on arts as part of an education for societal equity and justice.

Alignment with System Priorities

1. **Will this proposed program address a regional/local/state workforce shortage? Explain.**

No. However, the Market Analysis section of this proposal describes the approximately 23% anticipated teacher turnover expected 2014-2024. This makes the need for public teacher training programs that in prepare graduates to apply for initial and professional licensure critical to having high-quality art teachers in Massachusetts' schools.

2. With what other institutions have articulation agreements been arranged for this program? (

MassArt Art's Education department has an agreement with the Boston Public Schools (BPS), which provides sites for all the department's programs for pre-practicum service and internships for our teaching candidates. In addition, the BPS is our partner in developing our programs to ensure relevance and skill in relation to urban populations. The partnership intersects directly and positively with this proposed degree.

3. How will the proposed new academic program broaden participation and completion at the institution by underrepresented and underserved groups?

The proposed MAAE at MassArt would broaden participation and completion by underrepresented and underserved groups because it offers a pathway for students now preparing for the initial license to continue teaching beyond five years of service. The logic model is a funnel designed to work like this:

1. Increased outreach currently underway to underserved/underrepresented populations to attend MassArt for undergraduate degrees
2. [leads to] more students from these groups at MassArt and in Art Education
3. [coupled with] better support for these students, which creates a better environment for learning and a stronger reputation for MassArt among these populations
4. [leads to] more graduates from underserved/underrepresented groups entering and completing undergraduate degrees in the Art Education department
5. [leads to] more undergraduates from underserved/underrepresented groups seeing their near-future need for the professional license
6. [leads to] more teachers from underserved/underrepresented groups choosing to continue for two additional terms beyond their 9th-semester practicum (3 terms beyond 120 credit BFA-AE) while in their undergraduate program at MassArt to prepare to apply for the professional degree without needing to return for additional schooling at additional cost.
7. [leads to] better prepared teachers from underserved/underrepresented groups teaching art in Massachusetts PK-12 schools.

MassArt is committed to serving underrepresented and underserved groups in all its programs. The program proposed here participates in these university-wide policies, values, priorities, and strategies, which provide support to these groups and to producing artist-teachers to serve these groups in public educational settings.

Students entering and in the BFA Art Education major at MassArt are the primary applicant group to the program proposed here, with the AE undergraduate program serving as an incubator for the proposed MA degree population. We anticipate that MassArt's historical commitment -- including participation with the Deans and Chairs of the nine state universities in SCOPE (Standing Committee on Professional Education) -- a group which has made it a priority for the past three years to increase matriculation and graduation at state university teaching programs by members of underrepresented and underserved groups -- along with MassArt's current renewed focus on improving outreach to and support for students of underrepresented/served groups at the college, should draw an increasing population of such students to our dual degree programs over time, as detailed below.

Currently, MassArt focuses on increasing the numbers of students from these groups who graduate with BFAs and with teaching degrees. Increased commitment, outreach, and support for such students is demonstrated as follows:

1. **A new diversity plan** was ratified by the College's Board of Trustees in January 2016 based on the work of a task force originating in 2014. The task force worked with an outside group, Health Resources in Action, to conduct the "HERE" survey of MassArt students, faculty, staff, and administration to better understand the experiences of those living and working at MassArt.

2. **Efforts by college admissions** have been renewed to recruit students from underrepresented/underserved populations. The new director of admissions. hired in Spring 2015, has already achieved the highest increase in undergraduate applications by ALANA students in five years (570 applications in 2016 vs. 2015 - 473, 2014- 465, 2013-483, 2012-381) and, as of April 12, a 22% increase in deposits by students from these groups compared to 2015.

3. **Our pathway to college program** for 8th-12th graders, Artward Bound, is in its fifth year at the college. With a new director and a new classroom, the program graduates its first class this May and is in a period of strengthening.

4. MassArt ArtEd formally established a **partnership with Boston Public Schools Arts** in fall 2015. Given the obvious need for increased numbers of teachers from underrepresented and underserved groups to match the demographics of the state, MassArt formalized our historical partnership with the Boston Public Schools (BPS) to increase understanding of areas of need and to develop stronger connections with the city schools. One current example: six of seven student teaching placements for spring 2016 are in Boston Public Schools. BPS currently has an initiative to increase teaching positions for teachers of color. This renewed relationship between MassArt and BPS supports our anticipation of helping to prepare greater numbers of art teachers from ALANA and other underserved and underrepresented groups entering the PK-12 work force in Massachusetts. These teachers need an affordable, public program that embraces understands them and the issues they face, and where they can earn masters' degrees and continue teaching.

5. **An active diversity initiative** catalyzed by student groups (specifically, the Artists of Color Union) to work and plan with college faculty, staff, and administration is in progress at MassArt and working to identify and support the Diversity Plan and the expressed needs of ALANA and underrepresented/served students at MassArt through programming, staffing, recruitment, marketing, and scholarships.

6. **A newly expanded existing program** for underserved and underrepresented students (COMPASS) now will support these students throughout their entire time at the college.

Such dedicated and explicit efforts to support these student populations (and the faculty and staff who work with them) and to work with teachers, administrators, and students in the urban public schools of the greater Boston area are designed to draw a larger population of undergraduates from these groups to the college, support them to graduation with a BFA in Art Education, and lead to more students wishing to complete preparation for the initial license and the professional license by remaining at MassArt for two additional terms beyond their usual

9th semester practicum (9th term is moved to graduate credit, so 3 terms, 30 graduate credits).

Overview of Proposed Program

1. Context. Describe the program's development, as well as its proposed administrative and operational organizational structure.

Program Overview
Completing the current BFA Art Education major makes students eligible to apply for an initial teaching license from the state of Massachusetts. However, these students need to earn a professional license to continue teaching after five years; graduating from an approved master's degree program in a field related to art education is the most common and straightforward way to be eligible to apply for the professional license. Realizing that some students would benefit from continuing study and receiving both a BFA and a Master of Arts in Art Education in a 4 + 1 program, the department's Graduate Committee worked in academic year 2015-2016 to design the proposed program. By creating a seamless relationship between the BFA and MA in Art Education, MassArt students complete the coursework and practicum requirements for initial and professional licensure in five years.

Administrative and Operational Organizational Structure
The proposed program's administrative and operational organizational structures include the Art Education Department, which appoints a Graduate Coordinator who works with the Department Chair. The Graduate Coordinator serves as the liaison from the department to the college's Graduate Programs. The Graduate Programs are led by the Graduate Dean, who reports to the Chief Academic Officer, MassArt's Provost. The Provost works with the college President and the Board of Trustees on issues of policy and practice.

The Art Education Graduate Coordinator and Art Education's Department Chair collaborate to ensure communication and articulation between the undergraduate and graduate programs within the department. The Graduate Coordinator facilitates the department's Graduate Committee, which addresses ongoing operational (e.g., applications, budgets, staffing, room allocations) and academic/curricular issues (review of syllabi, advising, revisions to courses) as they arise, including the development of new programs as needed. The Graduate Coordinator also reports in monthly meetings to the Art Education Department as a whole. The Graduate Coordinator attends bi-weekly meetings of the college's Graduate Coordinators and also sits on the Graduate Council, a governance committee of the college that oversees programmatic and policy-level concerns.

2.Program Purposes: The proposed MAAE program is designed for those students who wish to graduate with a 120 credit BFA, Art Education major before student teaching and subsequently earn a master's degree by continuing at MassArt in Art Education for an additional year (3 terms) immediately following their Senior year and graduate. Students would declare their intention to enter the MAAE at the end of their Junior years. By continuing at MassArt in Art Education, students would have the experience of diving deeply into studio work and then overlaying the study of pedagogy in their masters' program.

The program is designed for students who wish to do the following:

1. Pursue a master's degree immediately following their 120 cr. BFA, Art Education major and graduation with no time off.

2. Prepare for both initial and professional teaching licenses before leaving school. (Initial license is required to begin teaching in Mass. PK-12 schools. Professional license is required by the Mass. Department of Elementary and Secondary Education [DESE] in order to continue teaching in public schools after 5 years on the initial license.)

Students' Acquired Knowledge and Skills: Students graduating from the program are meant to acquire the following knowledge and skills:

1. Understand and appreciate the role of art practice at the center of quality art teaching and art learning, apply these skills and attitudes in curriculum development, instruction, and assessment, and refine their studio practices as contemporary artists;
2. Understand the critical contexts of art education through lenses of the contemporary, the historical, and social justice;
3. Understand and participate in presentation practices (professional practice) and out-of-classroom roles for art educators as educational leaders within and beyond their districts.

Career Preparation. Graduates of the MAAE would be prepared to teach as art teachers in PK-12 schools (public and private) and/or as adjunct professors at the college level in art and art education programs. In addition, they could serve as instructors or curricular/program directors in Community Arts Programs, Museum Education Departments, hospitals, camps, and non-profits.

3. Curriculum, Requirements.

See Attached Documents: Curricular Tables, Course Syllabi

Program at a Glance

- *Prerequisite: Regular BFA, Art Education major, with 120 credits*
- *30 credit MAAE program* over one academic year: one Summer (6 cr), one Fall (9 cr), one Winter Intersession (3 credits), and one Spring (12 cr) terms
- *Pedagogical*: 15 credits
- *Content*: 15 credits

Proposed Program Coursework

Prerequisite: 4 YR BFA, Art Education Major	120 UG Credits (*no changes to existin model*)
Freshman Year: BFA Foundation program	30 Bachelor's Credits (as is)
Sophomore Year: BFA-AE	30 Bachelor's Credits (as is)
Junior Year: BFA-AE	30 Bachelor's Credits (as is)
Senior Year: BFA-AE	30 Bachelor's Credits (as is)

Fifth Year Summer	6 Graduate Credits
AETE 547: Studio Investigations	3 Master's Credits
AETE 548: Teaching in New Media	3 Master's Credits

Fifth Year Fall	9 Graduate Credits
AETE 546: Student Teaching Practicum	6 Master's Credits
AETE 5XX: Artist Teacher Studio	3 Master's Credits

Fifth Year Winter Interim Session	3 Graduate Credits
AETE 544: Concepts & Processes	3 Master's Credits

Fifth Year Spring	12 Graduate Credits
AETE 504: Problems in Aesthetics	3 Master's Credits
AETE 545: Designing Curriculum	3 Master's Credits
AETE 5XX: Social and Cultural Contexts of Art Education	3 Master's Credits
Graduate Level Open Elective	3 Master's Credits

Independent Study: We do not anticipate independent studies in this program. The program is short, intense, and includes a semester practicum at a school. The in-person summer intensive is designed to build a cohesive and supportive cohort through shared experiences to sustain students within a network of professional support from their program peers, both during the program and when they begin working as practicing professionals. The fall student-teaching courses (student teaching seminar and Artist Teacher Studio) are the culminating practical courses for the degree. The spring courses expand on that experience through investigations in philosophy (Problems in Aesthetics), full-year curriculum design, and social and cultural contexts of art education, with an emphasis on the lens of social justice, historical and contemporary. For these reasons, we anticipate students proceeding through the course of study as it is designed, without substitutions.

Internship/clinical Placements: This program requires a teaching internship in alignment with the DESE CAP requirements. We place most students in urban public schools in the Greater Boston Area.

External Advisory Committee: The role of the external advisory committee is to support the program's faculty and students in staying current in the fields of pedagogical and artistic practice and scholarship. We would plan to meet twice a year to consult with the committee about current conditions in the field, and we would ask to meet with individuals on an as-needs basis. Two district arts directors have agreed to work with us (Myran Parker-Brass from Boston Public Schools and David Ardito from Arlington Public Schools), three practicing artist-educators (Kathleen Marsh, Visual Art Teacher and Arts Dean from Boston Arts Academy, Raquel Cardoso, elementary art teacher in Boston Public Schools, and Melissa Chaney, High School art teacher from Cambridge Public Schools), and two emeritus artist-educators (John Crowe and Maureen Kelly, Emeritus faculty from MassArt).

4. Students.

Requirements for admission: Students apply to the program by submitting an online dossier by October 15 of their Senior years. The dossier includes a statement of purpose, transcripts from all previous institutions of higher education, two letters of recommendation, and an electronic portfolio that includes up to 20 images of their artwork. Faculty review applications and interview promising students. Following an interview by two faculty members who recommend acceptance or rejection, students are sent a letter acknowledging the outcome of their application, with scholarship information for those who are accepted, who request scholarship, and who have submitted a FAFSA. Note: For the first year of the program, this process is planned to take place in January 2017.

Requirements for graduation: Students must successfully graduate from the BFA, Art Education major. They must then complete all 30 credits for the MAAE with the minimum requirements stated for each course (i.e., a grade of B or better and satisfactory completion of assignments as specified in course syllabi). If students do not meet the course requirements, they are placed on probation and may re-take a course once to earn a passing grade. If they do not pass on their second attempt, they are subject to dismissal from the program.

Time to completion: Successful students who enter the program on July 1 complete the program for graduation in May of that year; that is, the program lasts eleven months.

Projected Degree Completion Rates: Because our application process is rigorous and we support those who matriculate with mentoring, we anticipate a program completion rate of 80% or higher.

Transferability of program participants' credits to other institutions -- Because programs at institutions of higher education are so variable, we cannot predict transferability to other institutions. However, we are familiar with the content and expectations of comparable programs at similar institutions and believe that the rigor of our program would make the course credits readily transferable to quality programs at other colleges and universities.

Connections to public secondary education in the region? We are in regular conversation with artist-educators and administrators throughout the Greater Boston area as supervising practitioners and mentors for our student teachers. In addition, we work closely with Boston Public Schools through our partnership agreement..

5. Feasibility

Faculty: The program requires faculty who are expert in art pedagogy (15 credits), and studio/post-studio practice (15 credits). Program faculty currently under contract in MassArt's Art Education Department have the required expertise in these areas: five are experts in pedagogy, and four are expert in studio/post-studio practice.

Staffing: This program is not dependent on cohort size, since these courses all fulfill requirements in other programs (all but one are currently required for the MAT; one is currently being proposed in the MEd). Current staffing levels in the Art Education department are adequate until the combined programs warrant two sections. If warranted by program enrollment, administrative support would be needed for hiring additional adjunct instructors. The graduate dean has offered a two-year position to support the start-up of this program and two other proposed graduate programs, an MEd and a dual-degree BFA/MAT.

Library and information technologies: MassArt's library has on-hand staff and resources adequate to meet the needs of this program. We would plan to order additional texts and videos for reserves and research. Support on-hand at the college for asynchronous technologies is also adequate (i.e., access to Moodle, Google Drive, and Wordpress).

Facility:
Video-conferencing/meeting technology: The program will require additional needed video-conferencing / meeting technology to facilitate online, synchronous classes for up to 20 students, such as Adobe Connect, GotoMeeting, or others, as well as support staff for that technology.

MassArt's other on-hand facilities are adequate to support the program, with access to classrooms at all times and to studios during summers when students are doing studio courses. Additional studio space in the fall will be needed for these students, who are taking Artist Teacher Studio when they student teach (approximately 8 - 12). The technology department lends hardware to students from a central help-desk, and access to workshops and studio facilities is available in summers to students who demonstrate proficiency in the area (e.g., print shop, ceramics studio, paper-making studio, animation studios).

Fiscal and/or other resources required to implement the proposed program:
Resources on-hand:
The graduate programs at MassArt fund limited needs-based and merit-based scholarships, for which students for this program are eligible.

The current graduate budget for Art Education provides support for bringing visiting artists and scholars to campus; the Graduate Program supports an annual increased budget to support visiting experts.

The current graduate budget provides support for student travel to conferences and would increase opportunities for students to travel to conferences to present their work.

6. Licensure and Accreditation. Is this program intended to prepare students for licensure? If yes, name licensure organization and licensing exam. Project student passing rates. What professional or specialized accreditation will be pursued for the program? Project accreditation timelines.

Yes. Students are being prepared to apply for the Massachusetts Initial and Professional Teaching Licenses, administered by the Massachusetts Department of Elementary and Secondary Education. MassArt is currently an approved preparation provider for both initial and professional licenses by the MA DESE.

Students will already have passed the Massachusetts Tests for Educator Licensure (MTEL) during their BFA, Art Education major.

7. Program Effectiveness Goals, Objectives, and Assessment. Linked to each goal should be measurable objectives – such as job placement rates, faculty additions, facility or programmatic enhancements, etc. – timetable, and, if applicable, strategies for achieving them. (Please note that this section is intended to focus on overall effectiveness, not student learning, which is addressed elsewhere.)

Goal 1: Initially, 5 students enter the program in each of the first two years.
Measurable Objectives: MassArt Admissions will track program numbers and marketing.

Goal 2: Eight to ten students enter the program in each successive year following the two-year start-up phase.
Measurable Objectives: MassArt Admissions will track program numbers and marketing.

Goal 3: Two-year successful program completion rate will be 80% or higher. Successful completion includes
passing the MTEL Literacy and Visual Art sub-tests, passing all graduate courses with B or better grades, and earning proficient quality on the CAP for student teaching.
Measurable Objectives: MassArt's Office of Institutional Research tracks program completion statistics and makes them available to the Art Education department. Art Education's Graduate Coordinator will track the MTEL passing rates.

Goal 4: All program completers will be granted initial and (when they apply after 3-5 years of teaching) professional licenses by the state of MA.
Measurable Objectives: Art Education's Education Preparation Liaison will track professional licenses issued to graduates following three years of teaching and application. MassArt's Office of Institutional Research will track program completer's licenses and make them available to the department.

Goal 5: Eighty percent of program completers will be placed in teaching jobs.
Measurable Objectives: MassArt's Art Education and Alumni Affairs offices will track these statistics.

Goal 6: Percentages of students from underserved and underrepresented groups will increase over a five-year
period toward the ultimate goal of matching the demographic racial/ethnic diversity of the state. (~28% ALANA groups, Acquired from Massachusetts Quick Facts April 22, 2016 from http://www.census.gov/quickfacts/table/RHI225214/25) and numbers will also increase for students from other underrepresented and underserved groups, such as minority religious, gender and sexual orientation, and mobility differences.
Measureable Objectives: MassArt's Office of Institutional Research and Admissions Departments tracks demographic statistics and makes them available to the Art Education department.

The Art Education Department at MassArt has a standing committee on Curriculum and another on Graduate Programs. On an ongoing and rotating basis, these committees, respectively, monitor undergraduate and graduate course syllabi, conduct course observations, review student success through (a) percentages of students with passing grades, (b) additional written evaluations by students requested for individual courses, and exit interviews for recent and long-term alumni. Results are reported each semester to the Art Education Curriculum and Graduate Programs Committee; graduate programs are reported to the Graduate Council, and issues that arise are addressed by the ArtEd Graduate Coordinator in consultation with course faculty and by yearly reviews by Graduate Council and the Department of Academic Affairs.

Because the program is approved by the state, it is also reviewed under the program re-approval timeline set by the state of Massachusetts, currently at 7-year intervals.

External Review.

Reviewers:
Marit Dewhurts, EdD, Assistant Professor, CUNY
Julia Marshall, PhD, Professor, San Francisco State University

See Attachments:
External Review Team Report

Market Analysis

1. Need for graduates. What is the local/regional/state labor market outlook for graduates of the proposed program? What occupations are students being prepared for after graduation? Name the common entry-level job titles. Are there enough economic opportunities in these fields to support the scale of program you intend to build? At present, how many students graduate with this credential in the region you serve compared to the number of relevant job postings? Which local employers are hiring the most entry-level people in these fields? Use real time labor market information for the proposed program. How will you give students experience with the information technology tools in use in their field? Include data and data sources that form the basis for need assessment.

Graduates from the MAAE program will complete the DESE's requirements for initial licensure. They will begin the teaching profession at the entry-level but also with a high-quality masters' degree. The need for graduates depends on new art teachers entering the field due to an increase in teacher replacement levels. Demand from recent graduates for a MassArt option for professional licensure course requirements supports the creation of the program.

The labor market projections data is not specific to art teachers, rather to PK-12 teachers by level. Massachusetts' percentage change in elementary and middle school teachers from 2012-2022 is 11.3% with average annual openings of 850 and 520 respectively. The percentage of change for high school teachers during the same time is projected to be 4.3% with 680 average annual openings. (http://lmi2.detma.org/Lmi/Occupation_Projection_Jobs.asp)

Teachers are aging across the nation with thousands retiring each year. The national replacement rate for PK-12 teachers from 2014-2024 is projected at approximately 23%. (http://www.bls.gov/emp/ep_table_110.htm)

In addition, graduates with art education degrees may find employment outside of the public school context such as private and community settings, camps, hospitals, and non-profits. A search on the popular jobs site Indeed.com on April 11, 2016, revealed the following results for openings by state for "Art Teacher" (http://www.indeed.com/jobs?q=Art+Teacher&l=New+York):

Massachusetts: 604
Connecticut: 158
Maine: 14
New Hampshire: 44
Rhode Island: 29
Vermont: 26

California: 3759
Colorado: 254
Georgia: 408
Illinois: 628
New York: 1212
Texas: 1403

New England and other states' data are important since Massachusetts Teacher Certification is reciprocal with all other states.

The number of program completers in art teacher educator preparation programs for Initial Licensure in 2013-14 (the most recent year data is available) was 129. Of those, 72 were post-baccalaureate, which may include non-masters programs.
(http://profiles.doe.mass.edu/state_report/eppprogramcompleters.aspx)

Also note that due to The Great Recession of 2008, many employees delayed retirement.

2. Student Demand / Target Market. What is the student market for the proposed program? Discuss demographics, location, proposed market share, etc. How many AEs certified each year, and % these cohorts of that. Provide data, e.g., survey results, etc., that form the basis for enrollment projections (see page 4)

The main market for this program is MassArt undergraduates in the Art Education major. These are mostly Massachusetts students, many first-generation to college. Our program is the first and oldest in the nation, and it is well-respected locally and nationally. In 2015 enrolled undergraduates in Art Education were 85; in previous years numbers were 93 (2014); 95 (2013); and 100 (2012).

The Art Education department surveyed a sample of 28 majors in the BFA program, representing one-third of the total majors. These students were asked if, given the opportunity, would they have selected the MAAE program. 26 students (93%) responded that they would select the 4+1 program.

Not only will this 4+1 BFA/MAAE option be attractive to current Art Education majors, but it may also attract additional first year students to the major.

3. Competitive advantage. Apart from the obvious pricing advantage of public institutions, what will distinguish the proposed program in the academic marketplace?

This program brings together three under-developed strands of importance in art education in a blended face-to-face and online program:

(1) The program is set in an urban art and design college, where opportunities, workshops for making, and galleries for showing work are numerous. In the first summer of this program, students mix with a cohort of graduates from BFA studio majors, MATs, and MEds. They work with highly qualified, nationally and internationally known faculty who are practicing artists and artist-educators who show and sell their work and publish regularly.

(2) This program emphasizes 21st Century competencies in both art and education. The focus on thinking, understanding, and communicating as exemplified in the practices of contemporary artists, distinguishes MassArt Art Education among other programs in the academic marketplace. Students at MassArt come to know hundreds of contemporary practicing artists in the full range of two-dimensional, three-dimensional, and time-based media that mirrors the field's studio and post-studio

practices, which include performance, installation, mixed media, and robotics/electronic media. This program's summer intensive also has access to contemporary practice by being invited to attend two weekly lecture/discussions with contemporary practitioners in the fields of art and art education that are part of our proposed MEd program. Our students learn to use the language of thinking and to engage in and promote reflective practices in their classrooms and in their own professions.

(3) The art education department's social justice activism and focus on urban education is unparalleled in Massachusetts' arts programs and is unusual nationally, as well. Also, our curriculum emphasizes an assets-based approach to communicating with, planning for, adjusting practice to, and differentiating strategies for students facing all forms of learning challenges, from issues relating to English Language Learning, immigration status, class and race, social-emotional, cognitive and executive functioning, mobility, abuse and post-traumatic stress, ADHD, Downs' Syndrome, and autism.

4. Marketing Plan. Describe the institution's marketing plan, including time lines, for the proposed program?

Once approved, MassArt is preparing to include the MAAE program in all print and web-based marketing materials. The Office of Admissions annually visits numerous national and international portfolio days across the nation to recruit for our undergraduate programs - where our pool of applicants for this particular program will be drawn. The Chair of Art Education will also work closely with the team to specifically highlight this new program through the Studio Foundation (first year program) at MassArt. Admissions staff and faculty members will market the program to local and regional school districts using our extensive alumni network.

The university will also announce the new program for listing with our various consortia, national and international associations such as NAEA, CAA, AICAD, and Cumulus.

Proposed Timeline (2016-17):

- Fall: MAAE program approval (BHE, NASAD, NEASC)
- Winter: Press release, website update including search engine optimization, social media blast, mailer, advertisements in related periodicals, outreach to alumni - all with links to online application
- Late January 2017: Review of applications begins, interview candidates, marketing continues
- March: Start accepting candidates for MAAE to begin July 2017 with rolling admissions for first cohort (if needed)
- June: Convene marketing group, admissions staff and director to plan for continued marketing for second cohort

Budget Projection

a. Budget Narrative. Explain assumptions underlying expense and income projections, e.g., instructor status, enrollment projections, field and clinical resources, etc. Describe additional cost/revenue impacts within the broader departmental/institutional budget.

These assumptions underlie the expense and income projections that follow:

1. Faculty must be fully qualified in one or more areas of expertise required by the program, including studio/post-studio art, pedagogy, and research. Most have years of experience in PK-12 teaching in addition to experience teaching undergraduate and graduate students. Many are practicing artists who show, discuss, and sell their work professionally.
2. Caps for the courses are as follow, for all years: Studios and Labs: 16; Seminars: 20; Online: 20.

3. A small budget for scholarly materials would be required; however, this program only has one course that is not taught in other existing programs, so that allocation can be small.
4. The marketing budget is allocated for general marketing of undergraduate programs with a particular focus on underserved/underrepresented populations; applicants for this program come from among students attending MassArt who self-select to apply for this program. Most marketing will be in house to current undergraduates in the Art Education department and first year program at MassArt. This program will also be listed in the marketing materials for high school students.
5. Other programs, both existing (the BFA, TPP, and MAT) and two more being proposed (MEd and a dual-degree BFA/MAT) also contribute to the faculty's load. Assuming no change in current numbers of undergraduate sections (assumption of stable enrollment in BFA program), the capacity of the department needs to be increased by hiring faculty as the new programs become stabilized. Across the three existing and three proposed programs (total: 6 programs in the department), the following net increases to department faculty would be needed over 5 years: Year 1 -- 1 temporary FTE faculty (funded by Graduate Department), Year 2 -- 1 temporary FTE faculty (funded by Graduate Department) and 1 permanent FTE faculty; Year 3 -- 5 adjunct faculty; Year 4 -- 1 additional permanent FTE faculty and 3 adjunct faculty; Year 5 -- 4 adjunct faculty. Permanent faculty are a continuing costs; adjunct numbers are listed as totals for that year and do not accrue.
6. Costs to support this program are shared with and distributed among the three new programs (BFA/MAT, MEd, and MA-AE).
7. Because other programs, both existing (the BFA, TPP, and MAT) and two more being proposed (MEd and an BFA/MAT) also contribute to the faculty's load, and assuming no change in current numbers of undergraduate sections (that is, the assumption of stable enrollment in the BFA-AE program), the capacity of the department needs to be increased by hiring faculty as the new programs become stabilized. Across the three existing and three proposed programs (total: 6 programs in the department), the following net increases to department faculty would be needed over 5 years: Year 1 -- 1 temporary FTE faculty (funded by Graduate Department), and two adjunct instructors (funded by this MAAE program); Year 2 -- 1 temporary FTE faculty (funded by Graduate Department) and 1 permanent FTE faculty (funded by this MAAE program); Year 3 -- 3 permanent FTE (2 funded by the MEd and 1 funded by this MAAE), and one adjunct faculty (funded by this MAAE); Year 4 -- one additional adjunct faculty (funded by this MAAE); Year 5 -- four additional adjunct faculty (funded as follows: one from BFA/MAT, 2 from MEd, and 1 from this MAAE). Permanent faculty are continuing costs; adjunct numbers are listed as totals for that year and do not accrue.
8. The two online courses will require collaborative meeting software such as Adobe Connect so that classes can meet in real time (synchronous platforms). Finding the right platform, training faculty to use it, and supporting them in developing programs can be handled by MassArt's existing staffing. However, in the short-term, the college may need to offer course releases to faculty to support course development and learning to teach with the online format.

b. Program Budget. Submit a line item income and expense budget for the proposed program for the first four years. Budget categories include facilities, library, faculty, staff, field/clinical experiences, revenues from grants, tuition or other sources, etc. Reallocated funds should specify reallocations from existing campus resources to support the proposed program, including funds reallocated from discontinued or downsized programs. Indicate one-time/start-up costs and revenues.

NEW ACADEMIC PROGRAM BUDGET

One Time/ Start Up Costs		***Annual Expenses***			
	Cost Categories	**Year 1**	**Year 2**	**Year 3**	**Year 4**
1 FTE	Full-time Benefitted Faculty		75,000	75,000	$75,000
None	Part Time/Adjunct Faculty *(Salary & Fringe),* courses / year	$5,000 1 adjunct	$0	$5,000 1 adjunct	$5,000 1 adjunct
None	General Administrative Costs, 1 faculty release / year	$18,000	$18,000	$18,000	$18,000
None	Instructional Materials, Library Acquisitions--Books, journals, videos on Art Education research and statistics, history, cultural contexts.	$1000	$1000	$1000	$1000
None	Marketing--Outreach to school districts in New England; UG programs in US; pre- and professional organizations	$10,000	$10,000	$5,000	$5,000
None	Student participation in professional community--Conference Travel	$5,000	$10,000	$10,000	$10,000
	TOTALS	$39,000	114,000	114,000	114,000

One Time/Start-Up Support		***Annual Income***			
	Revenue Sources	**Year 1**	**Year 2**	**Year 3**	**Year 4**
	Tuition $780/ Graduate credit	$117,000 (5 students, 30 credits)	$117,000 (5 stds, 30 credits)	$234,000 (10 stds, 30 credits)	$234,000 (10 stds, 30 credits)
None	Fees	0	0	0	0
	Departmental	0	0	0	0
	TOTALS	$117,000	$117,000	$234,000	$234,000

PROGRAM GOALS DESCRIPTION

Goal	Measurable Objective	Strategy for Achievement	Timetable
Goal 1: Initially, 5 students enter the program in each of the first two years.	MassArt Admissions will track program numbers and marketing.	Contact Art Education majors.	Admission in Spring 2017, program begins Summer 2017, second cohort admissions spring 2018, program begins for second cohort Summer 2018 and program concludes for first

			cohort May 2018.
Goal 2: Eight-ten students enter the program in each successive year following the two-year start-up phase.	MassArt Admissions will track program numbers.	Same as for initial recruitment, but adding alumni of the program as ambassadors.	Admission in Spring 2019 for third cohort, program begins Summer 2019, fourth cohort admissions spring 2020, program begins for fourth cohort Summer 2020 and program concludes for third cohort, Summer 2020.
Goal 3: Two-year successful program completion rate will be 80% or higher. Successful completion includes passing all graduate courses with B or better grades, and earning proficient quality on the CAP for student teaching.	MassArt's Office of Institutional Research tracks program completion statistics and makes them available to the Art Education department.	Continue faculty support in individual courses and through advising and advocacy by the Art Education Department's Graduate Coordinator.	From the first cohort graduation in spring 2018 and each following year.
Goal 4: All program completers will be granted initial and (when they apply after 3-5 years of teaching) professional licenses by the state of MA.	Art Education's Education Preparation Liaison will track professional licenses issued to graduates following three years of teaching and application. MassArt's Office of Institutional Research will track program completer's licenses and make them available to the department.	Continue using the batch application process established by the Art Education Department for initial licenses and previously for professional licenses.	The first cohort graduating in 2018 receives initial licenses that summer. After three years, when they have enough years to qualify for professional license, students will apply, starting in 2021 and in each year following as new cohorts attain three years of practice following graduation.
Goal 5: Eighty percent of program completers will be placed in teaching jobs.	MassArt's Art Education and Alumni Affairs offices will track these statistics.	Alert our alumni network to continue sending job openings to MassArt Art Education so the department can make these known to our recent graduates; continue our program of supporting preparation of professional	From the first cohort graduation in 2018 and each following year.

		teaching portfolios and of professional skill in job-finding and interviewing.	
Goal 6: Percentages of students from underserved and underrepresented groups will increase over a five-year period toward the ultimate goal of matching the demographic racial/ethnic diversity of the state. (~28% ALANA groups, Acquired from Massachusetts Quick Facts April 22, 2016 from http://www.census.gov/quickfacts/table/RHI225214/25) and numbers will also increase for students from other underrepresented and underserved groups, such as minority religious, gender and sexual orientation, and mobility differences.	MassArt's Office of Institutional Research and Admissions Departments tracks demographic statistics and makes them available to the Art Education department.	To achieve this diversity goal, the Art Education Department will work with MassArt's admissions and marketing departments, with our partnership in the Arts Office in the Boston Public Schools, and with students in our pathways to college program, Artward Bound.	Over the first five years of the program, from 2017 to 2022.

PROGRAM ENROLLMENT PROJECTION

	# of Students Year 1	**# of Students Year 2**	**# of Students Year 3**	**# of Students Year 4***
New Full Time	5	5	10	10
Continuing Full Time	0	0	0	0
New Part Time	0	0	0	0
Continuing Part Time	0	0	0	0
Totals	5	5	10	10

Appendix H

Graduate Program Curriculum Outline

Major Required (Core) Courses (Total # of courses required = 0)		
Course Number	Course Title	Credit Hours
AETE 547	Studio Investigations	3
AETE 548:	Teaching in New Media	3
AETE 544:	Concepts & Processes	3
AETE 546:	Student Teaching Practicum	6
AETE 5XX TBA	Artist Teacher Studio	3
AETE 504:	Problems in Aesthetics	3
AETE 545:	Designing Curriculum	3
AETE 5XX:	Social and Cultural Contexts of Art Education	3
	Subtotal # Core Credits Required	27

Elective Course Choices (Total courses required = 0) *(attach list of choices if needed)*		
Multiple Numbers	Any 200 level studio elective HART w/ grad addendum	3
	Subtotal # Elective Credits Required	3

Curriculum Summary	
Total number of courses required for the degree	9
Total credit hours required for degree	30

Prerequisite, Concentration or Other Requirements: *Students must be in good standing in the Art Education BFA in their Junior or Senior years to apply. Students beginning the MAAE program must have a BFA in Art Education or equivalent.*

Faculty Form

Faculty Name, Degree, Field,	**Check Tenure**	**Courses Taught Put (C) to indicate core course. Put (OL) next to any course currently taught online.**	**Number sections**	**Full- or Part- time**	**Full- or part- time in other departmen t or program (Please specify)**	**Sites where individual will teach program courses**

Archambault, Aimee MSAE Art Education Assistant Professor		● Concepts & Processes (C)	1	Part-Time	Yes PT Art-Education Undergraduate PT MEd PT MAAE	● Main Campus
Balliro, Beth MSAE, Art Education; PhD anticipated 2016, Urban Education, Leadership & Policy Studies Assistant Professor	□	● Social and Cultural Contexts for Art Education (C, OL)	1	Part-Time	Yes PT Art-Education Undergraduate PT MEd PT MAAE	●Main Campus
Hall, Jennifer MsVis, PhD Visual Arts Professor	x	● Problems in Aesthetics (C, OL)	1	Part-Time	Yes PT Art-Education Undergraduate PT MEd PT MAAE	● Main Campus
Hetland, Lois EdD, Human Development and Cognitive Psychology Professor	x	● Designing Curriculum (C) ● Student Teaching Practicum (C)	1 1	Part-Time	Yes PT MEd PT MAAE	● Main Campus
Katzew, Adriana EdD, Teaching and Learning Associate Professor	x	● Artist Teacher Studio (C)	1	Part-Time	Yes PT Art-Education Undergraduate PT MEd PT MAAE	● Main Campus
Locke, Steven MFA, Visual Arts Associate Professor	x	● Studio Investigations (C)	1	Part-Time	Yes PT Art-Education Undergraduate PT MEd PT MAAE	● Main Campus
Reeder, Laura MFA, PhD, Art Education, Teaching, and Leadership Associate Professor		● Teaching in New Media (C)	1	Part-Time	Yes PT Art-Education Undergraduate PT MEd PT MAAE	● Main Campus

Various MassArt Studio Professors		Graduate Studio Elective	multiple	Part-Time	Full or Part-Time in a Studio Department at MassArt	● Main Campus

APPENDICES

Curricular Table
BHE Approval Letter
External Review Team Report
Faculty Vitae – available with Self-Study
Syllabi – available with Self-Study

Degree Title: Master of Arts in Art Education (MAAE) ***curricular table***

Program submitted for: Plan Approval
Years to Complete: 1 Year + 1 Summer
Projected enrollment: 12
Department Head: Laura Reeder

	Major Coursework	Studies in Art/Design	Academic Studies	Elective	Total
degree credits	24	3	0	3	30
% of degree	80%	10%	0%	10%	

course #	*code*	*course title*	*credits*
Major Coursework			
AETE648	*required*	Teaching in New Media	3
AETE646	*required*	Student Teaching Practicum	6
AETE6xx	*required*	Artist Teacher Studio	3
AETE644	*required*	Concepts & Processes	3
AETE604	*required*	Problems in Aesthetics	3
AETE645	*required*	Designing Curriculum	3
AETE6xx	*required*	Social and Cultural Contexts for ArtEd	3
Studies in Art/Design			
AETE647	*required*	Studio Investigations I	3
Electives			
varies	*open*	Open elective	3
		total	**30**

Massachusetts Department of Higher Education

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Carlos E. Santiago, *Commissioner*
Chris Gabrieli, *Chairman*
Massachusetts Board of Higher Education

December 7, 2016

Dr. David P. Nelson
President
Massachusetts College of Art & Design
621 Huntington Avenue
Boston, MA 02115

Dear President Nelson:

I am writing to inform you that at its meeting on December 6, 2016, the Board of Higher Education approved the expedited application of **Massachusetts College of Art and Design** to award the **Bachelor of Fine Arts in a Studio Area/Master of Arts in Teaching and, Master of Art in Art Education.**

As stated in the motion for approval, upon graduating the first class for these programs, Massachusetts College of Art and Design shall submit to the Board a status report addressing its success in reaching program goals as stated in the application and in the areas of enrollment, curriculum, faculty, resources, and program effectiveness.

I wish you much success with these new programs.

Sincerely,

Carlos E. Santiago, Ph.D.
Commissioner

BOARD OF HIGHER EDUCATION

REQUEST FOR COMMITTEE AND BOARD ACTION

COMMITTEE: Academic Affairs **NO:** AAC-17-04

COMMITTEE DATE: November 29, 2016

BOARD DATE: December 6, 2016

APPLICATION OF THE MASSACHUSETTS COLLEGE OF ART AND DESIGN TO AWARD THE BACHELOR OF FINE ARTS IN A STUDIO AREA / MASTER OF ARTS IN TEACHING AND THE MASTER ARTS IN ART EDUCATION

MOVED: The Board of Higher Education hereby approves the application of the **Massachusetts College of Art and Design** to award the **Bachelor of Fine Arts in a Studio Area / Master of Arts in Teaching** and **Master of Art in Art Education**

Upon graduating the first class for this program, the University shall submit to the Board a status report addressing its success in reaching program goals as stated in the application and in the areas of enrollment, curriculum, faculty resources, and program effectiveness.

Authority: Massachusetts General Laws Chapter 15A, Section 9(b)

Contact: Winifred M. Hagan, Ed.D., Associate Commissioner for Academic Affairs and Student Success

Institution: MassArt **Proposed Degree: BFA/MAT, MAAE**

External Review Commentary

Dr. Marit Dewhurst
Director of Art Education
Assistant Professor of Art and Museum Education
303 Shepard Hall | City College of New York
160 Convent Avenue | New York, NY 10031
p: 212-650-7433 | e: mdewhurst@ccny.cuny.edu

Graduate Degree Programs

4.20 Graduate degree programs are designed to give students a mastery of a complex field of study or professional area. Programs have an appropriate rationale; their clarity and order are visible in stated requirements, in relevant official publications, and in the demonstrated learning experiences of graduates. Learning objectives reflect a high level of complexity, specialization, and generalization.

- It is clear that the proposed programs are comprised of a series of courses that will weave together key concepts about effective pedagogy in the arts. High expectations for student achievement are woven throughout the program descriptions.

4.21 Graduate programs are not offered unless resources and expectations exceed those required for an undergraduate program in a similar field. Information resources, information technology, and as appropriate physical resources should exceed those required for an undergraduate program in a similar field.

- Massachusetts College of Art and Design (MassArt) has outlined a well-supported plan for rolling out these two new programs. There are sufficient staff, resources, and support services to maintain a successful program. Perhaps most importantly, these two new programs are built into a strong Art Education program that is already in existence with faculty, resources, and facilities already in place.

4.22 Institutions offering graduate degrees have an adequate staff of full-time faculty in areas appropriate to the degree offered. Faculty responsible for graduate programs are sufficient by credentials, experience, number, and time commitment for the successful accomplishment of program objectives and program improvement. The scholarly expectations of faculty exceed those expected for faculty working at the undergraduate level. Research-oriented graduate programs have a preponderance of active research scholars on their faculties. Professionally-oriented programs include faculty who are experienced professionals making scholarly contributions to the development of the field.

- The caliber of the faculty in MassArt's Art Education areas is well-respected in the field. With a well-rounded faculty, they will most certainly be able to prepare effective and thoughtful arts educators. Faculty who are listed to be teaching within the new BFA/MAT and MAAE programs have significant records of publishing and art making.

4.23 Students admitted to graduate degree programs are demonstrably qualified for advanced academic study.

- Applicants to the program must show competency in both academic preparedness and artistic excellence. Standards for admission are equivalent to similar programs in the field that strive to attract and retain excellent students.

Institution: MassArt **Proposed Degree: BFA/MAT, MAAE**

4.24 The institution's graduate programs have cohesive curricula and require scholarly and professional activities designed to advance the student substantially beyond the educational accomplishments of a baccalaureate degree program. The demands made by the institution's graduate programs on students' intellectual and creative capacities are also significantly greater than those expected at the undergraduate level; graduate programs build upon and challenge students beyond the levels of knowledge and competence acquired at the undergraduate level. The institution offering both undergraduate and graduate degree programs assesses the relationship and interdependence of the two levels and utilizes the results for their individual and collective improvement.

- The high quality of the proposed curricula is reflected in the rigor of the courses, the expectations for student achievement, and the critical merging of coursework in studio art, pedagogy, and research//theory. The curricula for the proposed BFA/MAT and MAAE programs will certainly prove challenging to students and will prepare them for success in the field of art education.

4.25 Degree requirements of the institution's graduate programs take into account specific program purposes. Research-oriented doctoral programs, including the Ph.D., and disciplinary master's degree programs are designed to prepare students for scholarly careers; they emphasize the acquisition, organization, utilization, and dissemination of knowledge. Doctoral degree programs afford the student substantial mastery of the subject matter, theory, literature, and methodology of a significant field of study. They include a sequential development of research skills leading to the attainment of an independent research capacity. Students undertake original research that contributes to new knowledge in the chosen field of study. Disciplinary master's programs have many of the same objectives but require less sophisticated levels of mastery in the chosen field of study than does the research doctorate. While they need not require students to engage in original research, they do provide an understanding of research appropriate to the discipline and the manner in which it is conducted.

- n/a

4.26 Professional or practice-oriented programs at the doctoral or master's degree levels are designed to prepare students for professional practice involving the application or transmission of existing knowledge or the development of new applications of knowledge within their field. Such programs afford the student a broad conceptual mastery of the field of professional practice through an understanding of its subject matter, literature, theory, and methods. They seek to develop the capacity to interpret, organize, and communicate knowledge, and to develop those analytical and professional skills needed to practice in and advance the profession. Instruction in relevant research methodology is provided, directed toward the appropriate application of its results as a regular part of professional practice. Programs include the sequential development of professional skills that will result in competent practitioners. Where there is a hierarchy of degrees within an area of professional study, programs differ by level as reflected in the expected sophistication, knowledge, and capacity for leadership within the profession by graduates.

- The proposed programs are embedded within a strong department that has an established record of preparing future art educators with the skills necessary to be critical, analytical, compassionate, and creative practitioners in the field. Through a mix of content related coursework and courses dedicated to the theories and practices of effective pedagogy, these programs will most certainly equip art teachers to be successful in their future classrooms and surrounding communities.

4.27 Programs encompassing both research activities and professional practice define their relative emphases in program objectives that are reflected in curricular, scholarly, and program requirements.

- The learning and program outcomes for the BFA/MAT and MAAE programs are thoughtful, rigorous, and aligned with field-wide standards.

4.28 Students who successfully complete a graduate program demonstrate that they have acquired the knowledge and developed the skills that are identified as the program's objectives.

Institution: MassArt **Proposed Degree: BFA/MAT, MAAE**

- Given the comprehensive nature of the curriculum for the BFA/MAT and MAAE programs, the support and resources provided within MassArt, the caliber of the faculty, and the clear program objectives, I am confident that this program will graduate students who are well-suited to the demands of art education.

In addition please evaluate and comment on each of the following review questions for graduate level programs.

1. *In what ways is the proposed program consistent with the academic mission of the campus?*
MassArt has a long tradition of preparing people to teach in the arts. Since its foundation, it has demonstrated a commitment to nurturing future teachers. The addition of the BFA/MAT and MAAE programs rounds out MassArt's current offerings by attending to student needs. With the addition of these programs, MassArt will be better situated to prepare an even greater number of pre-service teachers to enter the classroom as thoughtful, sophisticated, and caring arts educators.

2. *How does the proposed program address an area of significant public need in Massachusetts and nationally? Has the College or University presented sufficient documentation (e.g. State and federal employment outlooks, regional outlooks, etc.) to support the program's need?*
Recent years have been witness to a rise in the number of specialized arts programs in schools, arts integration-based schools, STEAM programs (Science, Technology, Engineer, Art, and Math) and countless out-of-school arts learning organizations. As the field of art education continues to expand, the field is in great need of arts educators who have a solid grounding in artistry, pedagogy, and research. As the proposal notes, expected turnover due to retirement and attrition in the field has also created an opportunity for new arts educators to enter the field. Given the strength of these proposed programs, MassArt will be contributing to a need in the field.

3. *How does the overall program design accomplish the program's goals and purposes? Specifically, are the content and sequencing of the curriculum appropriate? Does the curriculum achieve appropriate balance among the component disciplines? Are there major omissions? If so, what are they?*
The proposed BFA/MAT and MAAE programs offer a unique solution to the complex challenges of art teacher preparation. The addition of these two programs will offer feasible routes to teaching in the arts without sacrificing rigor and quality. As such, the courses proposed for each program will enable students to gain the solid foundation of artistry, pedagogy, and research necessary to be successful art teachers today. It is clear that the designers of this program have sought to align it with current standards in the field of art education while also linking it to contemporary art practices and solid research underpinnings.

4. *How are the degree requirements of sufficient rigor to produce graduates who are competitive in the field? Evaluate how the curricula require scholarly and professional*

Institution: MassArt **Proposed Degree: BFA/MAT, MAAE**

activities to advance the student substantially beyond the educational accomplishments of a baccalaureate degree program.
The requirements for graduates of the two new programs demonstrate significant rigor: course activities blend art-making, research, and practical teaching experience to provide candidates with the necessary professional experience and theoretical grounding to succeed as art teachers today. To be an outstanding art teacher today requires mastery of multiple domains, from creating art and understanding art history, to navigating pedagogical innovation and special education challenges; the BFA/MAT and MAAE programs bring all of these areas together into a cohesive and coherent whole.

5. *What experience and expertise does the department possess to undertake the proposed program? Will the program have a significant proportion of faculty who hold an earned doctorate (Ph.D.) in the field or in a closely related discipline? Will there be a sufficient number of full-time faculty in the program to assure the accomplishment of classroom and out-of-classroom responsibilities essential for the fulfillment of program mission and purposes?*
Perhaps the greatest strength of these two new programs are the faculty: Mass Art's Art Education faculty are deeply respected in the field with regular scholarly contributions. Faculty in the program area already have significant expertise in both pedagogy and studio art practice—the majority with terminal degrees in their areas of experience. While many programs throughout the country have only 1-2 full-time faculty in art education, MassArt's commitment to this area is demonstrated in a robust teaching faculty. In addition, MassArt has included an external advisory committee to continually guide the programs as they seek to meet the needs of the field at large.

6. *How will graduates demonstrate that they have acquired the knowledge and developed the skills that are identified as the program's objectives? Evaluate the process the College has established to assess the effectiveness of the program in achieving its goals and objectives.*
MassArt has outlined several levels of assessment that are integrated into the systems of the university and the programs themselves. From tracking admissions and graduation data, to analyzing student coursework and practical teaching experiences, it is evident that assessment will play a key role in maintaining a consistent level rigor as the program evolves.

7. *Has the institution committed the necessary and appropriate resources (including faculty, plant and equipment, and library and information resources) to ensure program quality and program improvement?*
Based on the proposal, there appear to be significant resources to support and sustain the development of the BFA/MAT and MAAE programs without diminishing any of MassArt's existing programs.

Review Guidelines Response

Massachusetts College of Art and Design

Proposed BFA/MAT; MAAE

Reviewer:

Julia Marshall, Professor

School of Art

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Graduate Degree Programs

4.20 Graduate degree programs are designed to give students a mastery of a complex field of study or professional area. Programs have an appropriate rationale; their clarity and order are visible in stated requirements, in relevant official publications, and in the demonstrated learning experiences of graduates. Learning objectives reflect a high level of complexity, specialization, and generalization.

Proposal Rating: 9/10

After careful review of the proposed BFA/MAT and MAAE programs, I find the course of study outlined in the BFA/MAT and MAAE curricula align well with the principles and objectives delineated in the proposals, most notably in the way they propose a program that will attract more undergraduate and graduate students to Mass Art from underrepresented populations, and prepare teachers to serve underrepresented and underserved groups in public schools. It does both of these things by streamlining the process of preparing for a teaching certification.

This streamlining also has curricular benefits: it fosters a more substantive approach to art education by allowing for a smooth organic transition from focused studio practice to the application of art methods and thinking in classrooms. This begins in the BFA portion of the programs when undergraduates are exposed to teaching and learning while they explore their own studio work, enabling them to make critical and complex connections between art practice and learning.

Following directly on the BFA, the MAT and MAAE segments take the integration of studio and classroom practice further by providing a deep, broad examination of education theory and practice and offering adequate opportunity for in depth, sustained practical experience in the field. This is important because the alignment of studio art practice with pedagogical theory and application proposed in this program promotes quality art education—education that is as authentic to contemporary art as it is relevant to current learners and workable in schools.

The effort to reach and serve underrepresented populations and the greater Boston community is enhanced by Mass Art's collaboration with Boston Public Schools.

The proposed programs also delineate an art education built on contemporary pedagogical knowledge and practices. The courses in the MAT and MAAE, in particular AETE 545: Designing Curriculum; AETE 5XX: Social and Cultural Contexts of Art Education; AETE 504: Problems in Aesthetics; and AETE 548: Teaching in New Media

all demonstrate an emphasis on current needs, technologies and approaches in learning and teaching. The sequencing of these classes, and all of the courses for that matter, is well thought out.

4.21 Graduate programs are not offered unless resources and expectations exceed those required for an undergraduate program in a similar field. Information resources, information technology, and as appropriate physical resources should exceed those required for an undergraduate program in a similar field.

Proposal Rating: 10/10

The MAT and MAAE portion of these programs are appropriate for graduate studies; they build on the undergraduate program and provide advanced theoretical knowledge and practical experience.

4.22 Institutions offering graduate degrees have an adequate staff of full-time faculty in areas appropriate to the degree offered. Faculty responsible for graduate programs are sufficient by credentials, experience, number, and time commitment for the successful accomplishment of program objectives and program improvement. The scholarly expectations of faculty exceed those expected for faculty working at the undergraduate level. Research-oriented graduate programs have a preponderance of active research scholars on their faculties. Professionally-oriented programs include faculty who are experienced professionals making scholarly contributions to the development of the field.

Proposal Rating: 10/10

The faculty resumes reveal a variety of backgrounds, knowledge and skills. Faculty comes from backgrounds in all of the relevant fields: pedagogy, studio practice, philosophy and technology/art. Their resumes reflect relevant and cutting edge scholarship/publishing and/or extensive exhibition of artwork.

4.23 Students admitted to graduate degree programs are demonstrably qualified for advanced academic study.

Proposal Rating: 10/10

The requirements for entry in the BFA/MAT and MAAE programs, which include an online dossier with letters of recommendation, a statement of purpose, transcripts, a 20 image portfolio and 2 letters of recommendation plus interviews, are standard for acceptance into a college of art. It is particularly good that students apply in their sophomore year when they have a track record at Mass Art, are familiar with the school, and are known to faculty.

The graduation requirement of B- or better for undergraduates entering the MAT portion of the BFA/MAT and/or MAAE assures that students in the masters programs are well qualified and prepared for the advanced study and field experiences in the graduate programs.

4.24 The institution's graduate programs have cohesive curricula and require scholarly and professional activities designed to advance the student substantially beyond the educational accomplishments of a baccalaureate degree program. The demands made by the institution's graduate programs on students' intellectual and creative capacities are also significantly greater than those expected at the undergraduate level; graduate programs build upon and challenge students beyond the levels of knowledge and competence acquired at the undergraduate level. The institution offering both undergraduate and graduate degree programs assesses the relationship and

interdependence of the two levels and utilizes the results for their individual and collective improvement.

Proposal Rating: 10/10

The MAT and MAAE curricula directly build on the BFA program. The courses in the MAT and MAAE are sequenced to build more complex knowledge and competency in teaching and learning over a series of increasingly advanced courses and field experiences.

4.25 Degree requirements of the institution's graduate programs take into account specific program purposes. Research-oriented doctoral programs, including the Ph.D., and disciplinary master's degree programs are designed to prepare students for scholarly careers; they emphasize the acquisition, organization, utilization, and dissemination of knowledge. Doctoral degree programs afford the student substantial mastery of the subject matter, theory, literature, and methodology of a significant field of study. They include a sequential development of research skills leading to the attainment of an independent research capacity. Students undertake original research that contributes to new knowledge in the chosen field of study. Disciplinary master's programs have many of the same objectives but require less sophisticated levels of mastery in the chosen field of study than does the research doctorate. While they need not require students to engage in original research, they do provide an understanding of research appropriate to the discipline and the manner in which it is conducted.

Proposal Rating:

The BFA/MAT and MAAE programs align theory and practice but are essentially practice-oriented programs. Original research is important to these programs, particularly the art-based research in the studio and the practical experimental research that happens in classrooms and informs teaching and curriculum development. I am not rating this segment because the program is primarily focused on professional/practice.

4.26 Professional or practice-oriented programs at the doctoral or master's degree levels are designed to prepare students for professional practice involving the application or transmission of existing knowledge or the development of new applications of knowledge within their field. Such programs afford the student a broad conceptual mastery of the field of professional practice through an understanding of its subject matter, literature, theory, and methods. They seek to develop the capacity to interpret, organize, and communicate knowledge, and to develop those analytical and professional skills needed to practice in and advance the profession. Instruction in relevant research methodology is provided, directed toward the appropriate application of its results as a regular part of professional practice. Programs include the sequential development of professional skills that will result in competent practitioners. Where there is a hierarchy of degrees within an area of professional study, programs differ by level as reflected in the expected sophistication, knowledge, and capacity for leadership within the profession by graduates.

Proposal Rating: 10/10

The programs weave research-based practice and theory in a logical way that builds skills and understandings needed to teach in schools with diverse populations. Students learn current education theory, are given strategies and ideas for curriculum development, and are introduced to best practices that engage and educate all learners. This occurs before and simultaneously with internships in which students apply their knowledge and hone their teaching skills as they become familiar with a variety of school

environments. Most importantly, candidates work alongside knowledgeable classroom teachers and are given practical, hands-on experience in urban classrooms.

4.27 Programs encompassing both research activities and professional practice define their relative emphases in program objectives that are reflected in curricular, scholarly, and program requirements.

Proposal Rating: 10/10

It is implied in the scope and sequence of the BFA/MAT and MAAE that theory drives practice and best practice in real world situations is the primary goal.

4.28 Students who successfully complete a graduate program demonstrate that they have acquired the knowledge and developed the skills that are identified as the program's objectives.

Proposal Rating: 10/10

Requirements for graduation assure that MA candidates are fully prepared for professional practice in the field of art education. This includes B or better grades in all courses, which is standard in graduate programs. It is particularly good that candidates are put on probation if they fail a course, permitted to re-take that course a second time and cannot graduate if they do not pass the second time. This ensures that candidates get adequate opportunity to gain the skills and knowledge necessary for success post graduation. The fail/probation clause also ensures that all graduates are qualified and suited for teaching.

Although the level of student competency is assessed throughout the programs in coursework grades and evaluations by master teachers, candidates must also pass the culminating assessment: the state certification exam. This guarantees that candidates are meeting the state standards for professional practice.

In addition please evaluate and comment on each of the following review questions for graduate level programs.

1. *In what ways is the proposed program consistent with the academic mission of the campus?*

The programs promote Mass Art's mission to engage with its community, expand the enrollment of underrepresented populations in the school, and bring about social equity. In offering seamless, accelerated artist/teacher degrees, Mass Art invites candidates who might not otherwise pursue a degree in studio art. Furthermore, they expose art students to possibilities for using their artistic skills and knowledge in creative, socially engaged ways. The bottom line is that these programs directly connect artists to jobs in an art-based field where they can use their creative ideas, skills and energy to make a difference in other people's lives.

As far as academic goals are concerned, the programs are academically rigorous. They blend academic courses in education with studio-based work.

2. *How does the proposed program address an area of significant public need in Massachusetts and nationally? Has the College or University presented sufficient*

documentation (e.g. State and federal employment outlooks, regional outlooks, etc.) to support the program's need?

How the programs address the needs of Massachusetts and beyond is well documented here. Nationally, we see a need for more and better art teachers. With the adoption of new standards, education is changing; as our population becomes more diverse and the issue of equity becomes increasingly urgent, education has had to adapt. Bringing the arts back into the classroom is one strategy schools are using to meet the challenges we face. The Mass Art BFA/MAT and MAAE programs are important because they meet current needs in an important way: they bring *quality studio-based* art education into schools. The programs will most likely be models for other institutions and magnets for socially minded young artists from outside Massachusetts who want to blend their art practice with teaching.

The programs also fill another need: the need for jobs. Supporting oneself on one's artwork is rare. Artists need jobs and these jobs should tap into their expertise and utilize their skills. Teaching is one of them. Furthermore, teaching is often considered a form of socially engaged art. It makes sense that an art school such as Mass Art would promote and foster this form of contemporary art practice. The intertwining of studio and teaching in the BFA/MAT and MAAE programs does this.

3. *How does the overall program design accomplish the program's goals and purposes? Specifically, are the content and sequencing of the curriculum appropriate? Does the curriculum achieve appropriate balance among the component disciplines? Are there major omissions? If so, what are they?*

The design of the programs accomplishes the programs' goals. The balance among the component disciplines is good. The only missing piece is art integration. How does art fit into and illuminate the academic disciplines? Perhaps this is embedded in the curriculum design and learning theory courses but it is never explicitly mentioned.

4. *How are the degree requirements of sufficient rigor to produce graduates who are competitive in the field? Evaluate how the curricula require scholarly and professional activities to advance the student substantially beyond the educational accomplishments of a baccalaureate degree program.*

Yes. I think I answered this question in the prior section.

5. *What experience and expertise does the department possess to undertake the proposed program? Will the program have a significant proportion of faculty who hold an earned doctorate (Ph.D.) in the field or in a closely related discipline? Will there be a sufficient number of full-time faculty in the program to assure the accomplishment of classroom and out-of-classroom responsibilities essential for the fulfillment of program mission and purposes?*

Yes. I think this is covered.

6. How will graduates demonstrate that they have acquired the knowledge and developed the skills that are identified as the program's objectives? Evaluate

the process the College has established to assess the effectiveness of the program in achieving its goals and objectives.

I assume they will be assessed as they progress through the program (grades in coursework and evaluations by supervisors and master teachers). The Massachusetts certification exam will be the culminating test of competency.

The College has three standing committees that review graduate programs and curriculum. Furthermore, an external advisory committee composed of practitioners in the field, school administrators, teaching artists and classroom teachers at all grade levels, supports the program. This structure seems adequate to the task of assessing whether the programs continue to be effective in achieving their goals and current in their approach.

PLAN APPROVAL REQUEST

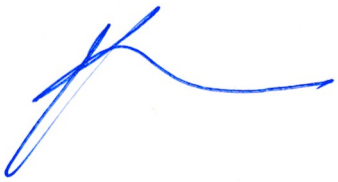
Data presented for consideration by the
National Association of Schools of Art and Design
Commission on Accreditation

by
Massachusetts College of Art and Design
621 Huntington Avenue
Boston, MA 02115
617.879.7365
http://www.massart.edu

Degree for which Plan Approval for Listing is sought:

Master of Education – 1 year + 2 summers: Art Education (M.Ed.-AE Low Residency)

The data submitted herewith are certified correct to the best of my knowledge and belief.



2.14.17

Ken Strickland, Provost/ Senior VPAA *date*

Degree Title: Master of Education in Art Education, Low Residency

Date of MassArt Trustee Board Approval: June 7, 2016
Date of MA Board of Higher Education Approval: January 25, 2017

Chief Academic Officer (CAO) Name and Title: Ken Strickland, Provost/Senior VPAA
CAO Phone Number: *617.879.7365*
CAO Email: *ken.strickland@massart.edu*

Alignment with Institution Mission Priorities.

How does the proposed program align with the institution's mission priorities?

This proposal aligns directly with MassArt's mission statement, values, and priorities.

Massachusetts College of Art and Design (MassArt) has long been one of the nation's leaders and innovators in art education. In fact, MassArt began over 140 years ago as a Normal Art School to prepare drawing teachers. Its mission states that "the College's professional baccalaureate and graduate programs prepare students to participate in the creative economy as fine artists, designers, and art educators and to engage in the well-being of their society." The proposed M.Ed. program embraces these goals by offering an accessible program in an urban setting that allows students to pursue their careers as high-quality art educators. In this way, MassArt continues its history as a public leader in art education that embraces both the cultural and economic contexts of our local and regional areas.

As the Commonwealth's sole public state university specializing in art and design, MassArt should be the provider of the most accessible, high-quality, art teacher preparation and professional development in the state - the foundation of which are the programs leading to initial and professional licensure. In addition to the direct connection to the mission, MassArt's Values include statements about (a) a commitment to "rich engagement with our communities," which we interpret as including schools; (b) the "inherent value of the arts as a life-enhancing force" and the importance of academic excellence in professional education in the visual arts, both of which require the development of high-quality competence in art teachers for K-12 schools; (c) MassArt's public mission, commitment to accessibility to a diverse range of Massachusetts citizens, and its belief in the need for diversity in perspective, background, status, and culture to sustain a vital and creative community, all of which require developing high-quality teachers for public schools; and (d) the college's commitment to promotion of "social justice, global responsibility, and environmental sustainability in all facets of our institution," which aligns with the focus of this program on arts as part of an education for societal equity and justice.

Alignment with System Priorities

1. **Will this proposed program address a regional/local/state workforce shortage? Explain.**

No. However, the Market Analysis section of this proposal describes the approximately 23% anticipated teacher turnover expected 2014-2024. This makes the need for public teacher training and professional licensure programs critical to having high-quality art teachers in Massachusetts' schools.

2. With what other institutions have articulation agreements been arranged for this program?

MassArt Art's Education department has an agreement with the Boston Public Schools (BPS), which provides sites for all the department's programs for pre-practicum service and internships for our teaching candidates. In addition, the BPS is our partner in developing our programs to ensure relevance and skill in relation to urban populations. While the partnership is general and non-specific to this program, it intersects with it directly and positively.

3. How will the proposed new academic program broaden participation and completion at the institution by underrepresented and underserved groups?

The proposed MEd at MassArt would broaden participation and completion by underrepresented and underserved groups because it offers a pathway for those teaching on the initial license to continue teaching beyond five years of service. The logic model is a funnel designed to work like this:

1. Increased outreach currently underway to underserved/underrepresented populations to attend MassArt for undergraduate and graduate degrees
2. [leads to] more students from these groups at MassArt and in Art Education
3. [coupled with] better support for these students, which creates a better environment for learning and a stronger reputation for MassArt among these populations, locally, regionally, nationally, and internationally
4. [leads to] more graduates from underserved/underrepresented groups beginning to teach art on initial licenses in Massachusetts schools and elsewhere
5. [leads to] more art teachers from underserved/underrepresented groups, in Massachusetts and elsewhere, needing the professional license
6. [leads to] more teachers from underserved/underrepresented groups coming to MassArt for MEds
7. [leads to] better prepared teachers from underserved/underrepresented groups teaching art in Massachusetts PK-12 schools and regionally, nationally, and internationally

MassArt is committed to serving underrepresented and underserved groups in all its programs. The program proposed here participates in these university-wide policies, values, priorities, and strategies, which provide support to these groups and to producing artist-teachers to serve these groups in public educational settings.

This low-residency program is designed to be our nationally and internationally marketed program to develop professional art educators. Our primary applicant group includes anyone who teaches art but does not have a master's degree, including MA art teachers without a professional license. Students in the BFA Art Education major at MassArt are another applicant group, with the undergraduate program serving as an incubator for the proposed graduate population. We anticipate that MassArt's historical commitment -- including participation with the Deans and Chairs of the nine state universities in SCOPE (Standing Committee on Professional Education) -- a group which has made it a priority for the past three years to increase matriculation and graduation at state university teaching programs by members of underrepresented and underserved groups -- along with MassArt's current renewed focus on improving outreach to and support for students of underrepresented/ underserved groups at the college, should draw an increasing population of such students to our undergraduate and graduate programs over time, as detailed below.

Currently, MassArt focuses on increasing the numbers of students from these groups who graduate with BFAs and with teaching degrees. Increased commitment, outreach, and support for such students is demonstrated as follows:

1. **The College's Board of Trustees ratified a new diversity plan** in January 2016 based on the work of a task force originating in 2014. The task force worked with an outside group, Health Resources in Action, to conduct the "HERE" survey of MassArt students, faculty, staff, and administration to better understand the experiences of those living and working at MassArt.

2. **Efforts by college admissions** have been renewed to recruit students from underrepresented/underserved populations. The new director of admissions. hired in Spring 2015, has already achieved the highest increase in undergraduate applications by ALANA students in five years (570 applications in 2016 vs. 2015 - 473, 2014- 465, 2013-483, 2012-381) and, as of April 12, a 22% increase in deposits by students from these groups compared to 2015.

3. **Our pathway to college program** for 8th-12th graders, Artward Bound, is in its fifth year at the college. With a new director and a new classroom, the program graduates its first class this May and is in a period of strengthening.

4. MassArt ArtEd formally established a **partnership with Boston Public Schools Arts** in fall 2015. Given the obvious need for increased numbers of teachers from underrepresented and underserved groups to match the demographics of the state, MassArt formalized our historical partnership with the Boston Public Schools (BPS) to increase understanding of areas of need and to develop stronger connections with the city schools. One current example: six of seven student teaching placements for spring 2016 are in Boston Public Schools. BPS currently has an initiative to increase teaching positions for teachers of color. This renewed relationship between MassArt and BPS supports our anticipation of helping to prepare greater numbers of art teachers from ALANA and other underserved and underrepresented groups entering the PK-12 work force in Massachusetts. These teachers need an affordable, public program that embraces and understands them and the issues they face, and where they can earn masters' degrees and continue teaching.

5. **An active initiative catalyzed by student groups** (specifically, the Artists of Color Union) to work and plan with college faculty, staff, and administration is in progress at MassArt and working to identify and support the Diversity Plan and the expressed needs of ALANA and underrepresented/underserved students at MassArt through programming, staffing, recruitment, marketing, and scholarships.

6. **A newly expanded existing program** for underserved and underrepresented students (COMPASS) now will support these students throughout their entire time at the college.

   Such dedicated and explicit efforts to support these student populations (and the faculty and staff who work with them) and to work with teachers, administrators, and students in the urban public schools of the greater Boston area are designed to draw a larger population of undergraduates from these groups to the college, support them to graduation, and lead to more beginning teachers with initial licenses who need Masters' degrees for professional licenses.

Overview of Proposed Program

1. Context. Describe the program's development, as well as its proposed administrative and operational organizational structure.

Program Overview

This proposed Master of Education in Art Education Low-Residency program has been designed for students who hold BFA/BA/BS or equivalent undergraduate degrees, have a strong art practice as represented in a compelling portfolio of recent work, and are ready to invest in one or both of the following:

1. Pursuit of a master's degree toward a professional teaching license (required by the MA Department of Elementary and Secondary Education [DESE] in order to continue teaching in public schools after 5 years on the initial license), and/or
2. Pursuit of graduate work in art pedagogy (a) to move deeper into scholarly understanding of issues that arise in art teaching practice; and/or (b) to reinvigorate their studio practice to augment their current artistic and pedagogical practices; and/or (c) as preparation for doctoral study.

Currently, the Art Education Department at MassArt has no graduate program for students entering with initial licenses and seeking preparation for professional licensure. Additionally, because the department is home to nationally and internationally recognized faculty, it was logical to develop a program that allowed them to share their expertise more broadly to populations from outside the state. Realizing these deficiencies in our programming, the department's Graduate Committee worked in the academic years 2014-2016 to design the proposed program, which seeks to ameliorate that gap in our offerings. Because the proposed MEd does not duplicate courses from MassArt's Art Education BFA, TPP, or MAT programs, the proposed program requires the development of additional courses (6 of 8 courses would be new) and would invite and welcome both alumni and new applicants from other schools.

The proposed program's administrative and operational organizational structures include the Art Education Department, which appoints a Graduate Coordinator who works with the Department Chair. The Grad Coordinator serves as the liaison from the department to the college's Graduate Programs. The Graduate Dean, who reports to the Chief Academic Officer, MassArt's Provost, leads the Graduate Programs. The Provost works with the college President and the Board of Trustees on issues of policy and practice.

The Art Education Graduate Coordinator and Art Education's Department Chair collaborate to ensure communication and articulation between the undergraduate and graduate programs within the department. The Graduate Coordinator facilitates the department's Graduate Committee, which addresses ongoing operational (e.g., applications, budgets, staffing, room allocations) and academic/curricular issues (review of syllabi, advising, revisions to courses) as they arise, including the development of new programs as needed. The Graduate Coordinator also reports in monthly meetings to the Art Education Department as a whole. The Graduate Coordinator attends bi-weekly meetings of the college's Graduate Coordinators and also sits on the Graduate Council, a governance committee of the college that oversees programmatic and policy-level concerns.

2. Program Purposes: This program is designed for two main groups of students. One group needs professional licensure; they have graduated from an arts education

undergraduate program and have acquired the initial license from the MA DESE to teach in Massachusetts' public schools or from another state. Because these students can only teach for five years on the initial license, most return to graduate school to earn a Masters' degree in a field related to art education in order to apply to MA-DESE or other state DOE's for their permanent, professional license. The second group is art educators interested in developing their professional practice, including pedagogy and research, and becoming leaders in the field.

Because students who would wish to attend the program mostly work fulltime in PK-12 education, and because we wish to accommodate people from outside the state, we have designed the program as two summer intensives (introductory and concluding summers) with fall and spring terms of distance online learning (6 credits each term, fall and spring).

Students' Acquired Knowledge and Skills: Students graduating from the program are meant to acquire the following knowledge and skills:

1. Familiarity with research paradigms in art education and psychology and ways to judge the veracity of research findings through evaluating the quality of methodology in research and scholarship;
2. Facility in using various research methodologies as tools for practice-based research;
3. Understanding of the critical contexts of art education through lenses of the contemporary, the historical, and social justice;
4. Appreciation of the role of art practice at the center of quality art teaching and art learning, and reinvigoration and enhancement of students' studio practices as members of the field of practicing, contemporary artists;
5. Understanding and participation in publication and presentation practices (professional practice) and out-of-classroom roles for art educators as educational leaders within and beyond their districts; graduates are expected to contribute innovations through publication, presentation, and leadership in practice.

Career Preparation. Graduates of the MEd-Art Education, Low Residency would be prepared to teach as art teachers in PK-12 schools (public and private) and/or as adjunct professors at the college level in art and art education programs. In addition, they could serve as instructors or curricular/program directors in Community Arts Programs, Museum Education Departments, hospitals, camps, and non-profits.

3. Curriculum, Requirements.
See Attached Documents: Curricular Tables, Course Syllabi

Program at a Glance

- *30 credit program* over one academic year: two summers (initial and concluding) and Fall and Spring terms of distance learning (online).
- *Research and Pedagogical Issues*: 21 credits (70% of program in two summers [Summer I, 6 credits; Summer II, 3 credits]; and two 6-credit online terms [Fall and Spring])
- *Studio Intensives*: 9 credits (30% of program, in two summers: Summer I, 3 credits; Summer II, 6 credits)
- On-site Summer Intensives:
    - Summer I (3 weeks studio, including final review and benchmark, and 4 weeks pedagogical cultures/contexts and research). Two invited evening

studio/ pedagogical/studio/research lectures/visits a week.

- Summer II (3 weeks research synthesis and writing, 4 weeks studio, including final review and benchmark). Two invited evening pedagogical/studio/research lectures and/or visits a week

Proposed Program Coursework

Term	Courses	Cr.
Summer I: 9 cr - 7 wks *Class:* 30 hrs/wk, 90 hrs total *Outside*: 15/wk, 45 hrs total	**AETE 547: Studio Investigations** The program begins with this intensive studio, which runs for three weeks including review and benchmark. Participation in two outside lectures and related readings is required weekly. *Qualifying outcome*: Successful benchmark for a body of work, plan for moving forward, and completion of other course requirements with a grade of B or higher.	3 cr
Class: 22.5 /wk, 90 hr total; *Outside*: 45/wk, 180 hrs total	**AETE 5XX TBA: Foundations and Research in Artist-Teacher Contexts** This four-week course during the first summer residency establishes a foundation in artist, researcher, and teacher contexts and settings and in research practices. Students are introduced to two overlapping areas of content: (1) historical development and contemporary contexts of art education in the USA (~ two weeks), and (2) diverse paradigms of research in the field of visual art education, with emphasis on those appropriate to research questions for investigation of individuals' practices (~ two weeks). Through readings, discussions, presentations, and individual and collaborative projects, students determine a research direction and develop a proposal as a foundation for their MEd research in the remaining three terms of the program. Participation in two outside lectures and related readings is required weekly. *Qualifying outcome*: research proposal and completion of other course requirements with a grade of B or better.	6 cr

Fall 6 cr - 15 wks *Class*: 3 hrs/wk, 45 hrs total *Outside*: 6 hrs/wk, 90 hrs total	**AETE TBA: Research Investigations I** This 15-week online course supports students in research design and data collection around a practical question of professional interest and importance. *Qualifying outcome*: Data gathered and research plan revised and completion of other course requirements with a grade of B or higher.	3 cr
Class: 3 hrs/wk, 45 hrs total *Outside*: 6 hrs/wk, 90 hrs total	**AETE 504: Problems in Aesthetics** This 15-week online course investigates historical and contemporary theories and philosophies of western art. *Qualifying outcome*: Completion of course requirements with a grade of B or higher.	3 cr
Spring 6 cr - 15 wks *Class*: 3 hrs/wk, 45 hrs total *Outside*: 6 hrs/wk, 90 hrs total	**AETE TBA: Research Investigations II** In this 15-week online course, students develop greater validity in their research outcomes by refining research methods and analyzing data; they also begin exploring journals in which to publish their work. *Qualifying outcome*: Research process presentation and plan and completion of other course requirements with a grade of B or higher.	3 cr
Class: 3 hrs/wk, 45 hrs total *Outside*: 6 hrs/wk, 90 hrs total	**AETE TBA: Social and Cultural Contexts for Art Education** This 15-week online course explores characteristics of diverse learners, cultures, and issues of social justice. *Qualifying outcome*: Completion of course requirements with a grade of B or higher.	3 cr
Summer II 9 cr - 7 wks *Class*: 15 /wk, 45 hrs total *Outside*: 30	**AETE TBA: Final Projects in Research and Contexts** In this three-week course, students write a publishable article using style sheets from specific journals they select. Participation in two outside lectures and related readings is required weekly.	3 cr

hrs/wk, 90 hrs total	*Qualifying outcome*: Publishable article and research presentation and *c*ompletion of other course requirements with a grade of B or higher.	
Class: 22.5 hrs/wk, 90 hrs total *Outside*: 12 hrs/wk, 45 hrs total	**AETE TBA: Studio Investigations II** This intensive studio runs for 4 weeks including final review and benchmark. Participation in two outside lectures and related readings is required weekly. *Qualifying outcome*: Successful benchmark of a body of work and *c*ompletion of other course requirements with a grade of B or higher.	6 cr

Independent Study: We do not anticipate independent studies in this program. The program is short, intense, and blends intensive face-to-face and online formats. The in-person summer intensives are designed to build a cohesive and supportive cohort through shared experiences that will sustain students with a network of professional support from their program peers when they are back in their classrooms during the fall and spring terms, and beyond the program as practicing professionals. The fall and spring online terms focus on research and pedagogical history, context, philosophy, and theory. The research courses focus on students' practice in their classroom and studio practices and require one-on-one distance-coaching in addition to class sessions, which is included in the program and provided by program faculty with a course release accrued over time. The pedagogical courses focus on issues of historical and contemporary art and art education through lenses of social justice and aesthetics, and participation in the meaning-making community is critical for developing understanding. For these reasons, we anticipate students proceeding through the course of study as it is designed, without substitutions.

Internship/clinical Placements: This program is for practicing artist-educators, therefore the practica are focused on the contexts of their own work, on practical contexts of research, and on participation in professional organizations. In the two summers, students attend two weekly presentations by field-experts in pedagogy, research, and contemporary art. Their interactions with these professionals are clinical examples of pedagogy based in contemporary cultural and artistic thought. In the fall and spring terms, students are learning research through instruction and by conducting a mentored study of their own practice. We see these terms as practicums in students' own classrooms. From their research, students generate scholarly articles to submit for publication and/or presentation at national and state conferences toward understanding field-leadership. The program offers some support for travel to a conference to present.

External Advisory Committee: The role of the external advisory committee is to support the program's faculty and students in staying current in the fields of pedagogical and artistic practice and scholarship. We would plan to meet twice a year to consult with the committee about current conditions in the field, and we would ask to meet with individuals on an as-needs basis. We have asked two district arts directors to work with us (Myran Parker-Brass from Boston Public Schools and David Ardito from Arlington Public Schools), three practicing artist-educators (Kathleen Marsh, Visual Art Teacher and Arts Dean from Boston Arts Academy, Raquel Cardoso, elementary art teacher in Boston Public Schools, and Melissa

Chaney, High School art teacher from Cambridge Public Schools), and two emeritus artist-educators (John Crowe and Maureen Kelly, Emeritus faculty from MassArt).

4. Students.

Requirements for admission: Students apply to the program by submitting an online dossier by early January of the year they intend to matriculate. The dossier includes a statement of purpose, transcripts from all previous institutions of higher education, two letters of recommendation, and an electronic portfolio that includes up to 20 images of their professional artwork and, if possible, up to 10 representative samples of their students' work. Faculty review applications and invite prospective students for interviews either in person or via electronic meeting media. Following an interview by two faculty members who recommend acceptance or rejection, students are sent a letter acknowledging the outcome of their application, with scholarship information for those who are accepted, request scholarship, and have submitted a FAFSA.

Requirements for graduation: Students must successfully complete all 30 credits with the minimum requirements stated for each course (i.e., a grade of B or better and satisfactory completion of assignments and benchmarks as specified in course syllabi). If students do not meet the course requirements, they may re-take the course once to earn a passing grade. If they do not do so on their second attempt, they are placed on probation from the program for one semester as described in existing Graduate Program policies.

Time to completion: Successful students enter the program on July 1 and complete their graduation requirements in mid-August the following summer; that is, the program lasts for 13 and a half months.

Projected Degree Completion Rates: Because our application process is rigorous and we support those who matriculate with mentoring, we anticipate a program completion rate of above 80%.

Transferability of program participants' credits to other institutions -- Because programs at institutions of higher education are so variable, we cannot predict the transferability to other institutions. However, we are familiar with the content and expectations of comparable programs at similar institutions and believe that the rigor of our work would make the course credits readily transferable to quality programs at other colleges and universities.

Connections to public secondary education in the region? N/A, except that we are in regular conversation with artist-educators and administrators throughout the greater Boston area.

5. Feasibility

Faculty: The program requires faculty who are expert in art pedagogy (9 credits), art education research (12 credits), and contexts of artist-teacher practice (9 credits). Program faculty currently under contract in MassArt's Art Education Department have the required expertise in these three areas: five are experts in pedagogy, five in art education research and scholarship, and four in contexts of artist-teacher practice.

Staffing: Running the program when it is fully subscribed for cohorts of 12 students will require faculty for 13 sections (2 FTE and 1 adjunct) in addition to current staffing levels in

the Art Education department. The graduate dean has offered a two-year temporary full-time position to support the start-up of this program. Please see the Budget Narrative for a complete explanation of staffing required for current programs (BFA, TPP, MAT), this proposed program, and two other proposed programs (BFA/MAT, MAAE).

Library and information technologies: MassArt's library has on-hand staff and resources adequate to meet the needs of this program. We would plan to order additional texts and videos for reserves and research. Support on-hand at the college for asynchronous technologies is also adequate (i.e., access to Moodle, Google Drive, and Wordpress).

Facility:
Video-conferencing/meeting technology: The program will require additional needed video-conferencing / meeting technology to facilitate online, synchronous classes for 12 students, such as Adobe Connect, GotoMeeting, or others, as well as support staff for that technology. MassArt's new Design and Media Center has classrooms designed to integrate technology in the classroom as a school-wide resource.

MassArt's other on-hand facilities are adequate to support the program, with convenient access to classrooms and studios during summers when students are on campus. The technology department lends hardware to students from a central help-desk, and access to workshops and studio facilities is available to students who demonstrate proficiency in the areas (e.g., print shop, ceramics studio, paper-making studio, animation studios).

Fiscal and/or other resources required to implement the proposed program:
Resources on-hand:
The graduate programs at MassArt fund limited needs-based and merit-based scholarships, for which students for this program would be able to apply.

The current graduate budget for Art Education provides support for bringing visiting artists and scholars to campus; the Graduate Program supports an annual increased budget to support visiting experts.

The current graduate budget provides support for student travel to conferences and would increase opportunities for students to travel to conferences to present their work.

6. Licensure and Accreditation. Is this program intended to prepare students for licensure? If yes, name licensure organization and licensing exam. Project student passing rates. What professional or specialized accreditation will be pursued for the program? Project accreditation timelines.

Yes. This program has two purposes, one of which is to prepare for a professional license. For those seeking the professional license, the program provides coursework to partially fulfill requirements toward the Massachusetts Professional Teaching License, administered by the Massachusetts Department of Elementary and Secondary Education.

No exam is required for the Professional license.

MassArt is currently an approved preparation provider for both initial and professional licenses by MA DESE.

7. Program Effectiveness Goals, Objectives, and Assessment. Linked to each goal should be measurable objectives – such as job placement rates, faculty additions, facility or programmatic enhancements, etc. – timetable, and, if applicable, strategies for achieving them. (Please note that this section is intended to focus on overall effectiveness, not student learning, which is addressed elsewhere.)

Please see the goals table for Timetables and Strategies for the five program effectiveness goals listed below.

Goal 1: Initially, eight students enter the program.
Measurable Objectives: MassArt Admissions will track program numbers and marketing.

Goal 2: Twelve students enter the program as the third cohort and in each successive cohort following the two-year start-up phase.
Measurable Objectives: MassArt Admissions will track program numbers and marketing.

Goal 3: Two-year successful program completion rate will be greater than 80%. Successful completion includes passing all courses with B or better grades, meeting the studio review and benchmark criteria, preparing a publishable article of original practice-based research, and, for those few who have not passed it before the program, passing the MTEL Literacy and Visual Art sub-tests.
Measurable Objectives: MassArt's Office of Institutional Research tracks program completion statistics

Goal 4: All program completers who apply will be granted professional licenses by the state of MA or another jurisdiction.
Measurable Objectives: Art Education's Education Preparation Liaison will track professional licenses issued to graduates. MassArt's Office of Institutional Research will track program completer's licenses and make them available to the department.

Goal 5: Percentages of students from underserved and underrepresented groups will increase over a five-year period toward the ultimate goal of matching the demographic racial/ethnic diversity of the state. (~28% ALANA groups, Acquired from Massachusetts Quick Facts April 22, 2016 from http://www.census.gov/quickfacts/table/RHI225214/25) and increased numbers of students from other underrepresented and underserved groups, such as minority religious, gender and sexual orientation, and mobility differences.
Measureable Objectives: MassArt's Office of Institutional Research and Admissions Departments tracks demographic statistics and makes them available to the Art Education department.

The Art Education Department at MassArt has a standing committee on Graduate Programs, which, on an ongoing and rotating basis, monitors course syllabi, conducts course observations, reviews student success through percentages of students with passing grades, through additional written evaluations by students requested for individual courses, and through exit interviews for recent and long-term alumni. Results will be reported each semester to the Art Education Graduate Programs Committee and to the Graduate Council, and issues that arise will be addressed by the Art Education Graduate Coordinator in consultation with course faculty and by yearly reviews by Graduate Council and the Department of Academic Affairs.

Because the program is approved by the state, it is also reviewed under the program re-approval timeline set by the state of Massachusetts, currently at 7-year intervals.

External Review.

Reviewers:
Mary Ann Stankiewicz, PhD, Professor, Pennsylvania State University
Kimberly Sheridan, Associate Professor, George Mason University

See Attachments:
Review Team Reports

Market Analysis

1. Need for graduates. What is the local/regional/state labor market outlook for graduates of the proposed program? What occupations are students being prepared for after graduation? Name the common entry-level job titles. Are there enough economic opportunities in these fields to support the scale of program you intend to build? At present, how many students graduate with this credential in the region you serve compared to the number of relevant job postings? Which local employers are hiring the most entry-level people in these fields? Use real time labor market information for the proposed program. How will you give students experience with the information technology tools in use in their field? Include data and data sources that form the basis for need assessment.

Graduates of the MEd in Art Education Low-residency most often continue employment at their current positions with the additional professional licensure.

The labor market projections data is not specific to art teachers, rather to K-12 teachers by level. Massachusetts' percentage change in elementary and middle school teachers from 2012-2022 is 11.3% with average annual openings of 850 and 520 respectively. The percentage of change for high school teachers during the same time is projected to be 4.3% with 680 average annual openings.
(http://lmi2.detma.org/Lmi/Occupation_Projection_Jobs.asp)

Teachers are aging across the nation with thousands retiring each year. The national replacement rate for K-12 teachers from 2014-2024 is projected at approximately 23%. (http://www.bls.gov/emp/ep_table_110.htm) The need for graduates depends on new art teachers entering the field due to an increase in teacher replacement levels; demand from recent graduates for a MassArt option for professional licensure course requirements has been steady since we retired out MSAE in 2010.

In addition, graduates with art education degrees may find employment outside of the public school context such as private and community settings, camps, hospitals, and non-profits. A search on the popular jobs site Indeed.com on April 11, 2016, revealed the following results for openings by state for "Art Teacher"
(http://www.indeed.com/jobs?q=Art+Teacher&l=New+York):

Massachusetts: 604
Connecticut: 158
Maine: 14

New Hampshire: 44
Rhode Island: 29
Vermont: 26

California: 3759
Colorado: 254
Georgia: 408
Illinois: 628
New York: 1212
Texas: 1403

The New England and other states' data are important since Massachusetts Teacher Certification is reciprocal with all other states.

The number of program completers in art teacher educator preparation programs for Initial Licensure in 2013-14 (the most recent year data is available) was 129. The number of program completers for Professional Licensure in that year was six (http://profiles.doe.mass.edu/state_report/epppprogramcompleters.aspx).

Two important points from this data:

1. With such low numbers of Professional Licensure program completers, a plausible explanation is that many public art teachers have already completed such a program. However, due to The Great Recession of 2008, many teachers may have delayed retirement, which would contribute to larger replacement rates moving forward as they ultimately retire.
2. Combining the number of new, Initial Licensure program completers with the national data on teacher replacement rates suggests a growing market need for professional licensure programs.

2. Student Demand / Target Market. What is the student market for the proposed program? Discuss demographics, location, proposed market share, etc. How many AEs certified each year, and % these cohorts of that. Provide data, e.g., survey results, etc., that form the basis for enrollment projections (see page 4)

One market for this program is MassArt undergraduates who have obtained the initial license in visual arts education since 2010. A second market for this program is national and international educators who wish to further their practice in art, research, and/or pedagogy toward becoming leaders in the field. Beginning art teachers from colleges across the state (including, for example, BU, Tufts, Lesley, UMass Dartmouth, Salem State, Framingham State, Montserrat, and many others) and throughout the nation, as well as international students fall into this second category. MassArt residence hall housing will be available during the on-site summer intensive sessions for non-local students.

The Art Education department surveyed a sample of 28 majors in the BFA-AE program, representing one-third of the total majors. These students were asked if given the opportunity that they would apply for the M.Ed. program after they start their teaching career. 15 students (54%) responded that they would apply.

3. Competitive advantage. Apart from the obvious pricing advantage of public institutions, what will distinguish the proposed program in the academic marketplace?

This program brings together three under-developed strands of importance in art education in a blended face-to-face and online program that accommodates the schedules of working students:

(1) The program is set in an urban art and design college, where opportunities, workshops for making, and galleries for showing work are numerous. In this program, students have an intensive seven weeks of studio investigation spread over two summers. They work with highly qualified, nationally and internationally known faculty who are practicing artists and artist-educators who show and sell their work and publish regularly.
(2) This program emphasizes 21st Century competencies in both art and education. The focus on thinking, understanding, and communicating as exemplified in the practices of contemporary artists distinguishes MassArt Art Education among other programs in the academic marketplace. Students at MassArt come to know hundreds of contemporary practicing artists in the full range of two-dimensional, three-dimensional, and time-based media that mirrors the field's studio and post-studio practices, which include performance, installation, mixed media, and robotics/electronic media. This program's summer intensives also emphasize contemporary practice by holding two weekly lecture/discussions with contemporary practitioners and scholars in the fields of art and art education. Our students learn to use the language of thinking and to engage in and promote reflective practices in their classrooms and in their own professions.
(3) The Art Education department's social justice activism and focus on urban education is unparalleled in Massachusetts' arts programs and is unusual nationally, as well. Our curriculum emphasizes an assets-based approach to communicating with, planning for, adjusting practice to, and differentiating strategies for students facing all forms of learning challenges, from issues relating to English Language Learning, immigration status, class and race, social-emotional, cognitive and executive functioning, mobility, abuse and post-traumatic stress, ADHD, Downs' Syndrome, and autism.

4. Marketing Plan. Describe the institution's marketing plan, including time lines, for the proposed program.

Once approved, MassArt is preparing to include the MEd program in all print and web-based marketing materials. The Office of Admissions annually visits at least seven graduate program-recruiting fairs across the nation. The Dean of Graduate Programs will also work closely with the team to specifically highlight this new program through the press and professional organizations. Admissions staff, the Dean of Graduate Programs, and faculty members will market the program to local and regional school districts using our extensive alumni network and our partnership with the Boston Public School Arts department.

The university will also announce the new program for listing with our various consortia, national and international associations such as NAEA, CAA, AICAD, and Cumulus. Moreover, the MEd program provides the platform for MassArt to renew marketing streams such as with Boston area art teachers who desire a MEd program.

Proposed Timeline (2016-17):

- Fall: MEd program approval (BHE, NASAD, NEASC)
- Winter: Press release, website update including search engine optimization, social media blast, mailer, advertisements in related periodicals, outreach to alumni - all with links to online application
- Late January: Review of applications begins, interview candidates, marketing

continues
- March: Start accepting candidates for MEd to begin June 2017 with rolling admissions for first cohort (if needed)
- June: Convene marketing group, admissions staff and director to plan for continued marketing for second cohort

Budget Projection

a. Budget Narrative. Explain assumptions underlying expense and income projections, e.g., instructor status, enrollment projections, field and clinical resources, etc. Describe additional cost/revenue impacts within the broader departmental/institutional budget.

These assumptions underlie the expense and income projections that follow:

1. Faculty must be fully qualified in one or more areas of expertise required by the program, including studio/post-studio art, pedagogy, and research. Most have years of experience in PK-12 teaching in addition to experience teaching undergraduate and graduate students. Many are practicing artists who show, discuss, and sell their work professionally.
2. Caps for the courses are as follow, for the first and following years: Studios and Lab: 16; Seminars: 20; Online: 20.
3. A budget for scholarly materials would be required to support the six new courses offered in this program.
4. The graduate program funds graduate students to attend a professional conference annually, and these students will be included in that benefit.
5. The marketing budget is allocated for general marketing with a particular focus on underserved/underrepresented populations; applicants for this program come from current students in MassArt's Art Education major, alumni of the program, and students from other colleges and universities nationally and internationally. This program will also be listed in the marketing materials for high school students.
6. Costs to support this program are shared with and distributed among the three new programs (BFA/MAT, MEd, and MAAE).
7. We have planned for faculty to teach single sections of the courses proposed in the first year. Other programs, both existing (the BFA, TPP, and MAT) and two more being proposed (MAAE and a dual-degree BFA/MAT) also contribute to the faculty's load. Assuming no change in current numbers of undergraduate sections (assumption of stable enrollment in BFA program), the capacity of the department needs to be increased by hiring faculty as the new programs become stable. Across the three existing and three proposed programs (total: 6 programs in the department), the following net increases to department faculty would be needed over 5 years:

   Year 1: Current department faculty as of spring 2016 plus 1 temporary FTE faculty (funded by Graduate Department) and 2 sections taught by adjunct instructors (funded by the MAAE program);

   Year 2: Current department faculty as of spring 2016 plus 1 temporary FTE faculty (funded by Graduate Department) and 1 permanent FTE faculty (funded by the MAAE program);

   Year 3: Current department faculty as of spring 2016 plus 3 permanent FTE faculty (2 funded by MEd and 1 funded by MAAE) and 1 section taught by an adjunct instructor (funded by the MAAE);

   Year 4: Current department faculty as of spring 2016 plus 3 permanent FTE faculty (2 funded by MEd and 1 funded by MAAE) and 1 section taught by an adjunct instructor (funded by MAAE);

   Year 5: Current department faculty as of spring 2016 plus 3 permanent FTE faculty and

4 sections taught by adjunct instructors (1 funded from BFA/MAT, 1 from MAAE, and 2 from MEd).

8. The two online courses will require collaborative meeting software such as Adobe Connect so that classes can meet in real time (synchronous platforms). Finding the right platform, training faculty to use it, and supporting them in developing programs can be handled by MassArt's existing staffing. However, in the short-term, the college may need to offer course releases to faculty to support course development and learning to teach with the online format.
9. We anticipate a need for the Graduate Coordinator and some additional faculty to advise in a much more one-on-one fashion for some of these courses, since students will be conducting individual, empirical field-research in the sites of their own classrooms, schools, and communities. We anticipate that faculty who advise will accrue course releases, as has been the college's policy for graduate thesis advising and independent study in the past.

b. Program Budget. Submit a line item income and expense budget for the proposed program for the first four years. Budget categories include facilities, library, faculty, staff, field/clinical experiences, revenues from grants, tuition or other sources, etc. Reallocated funds should specify reallocations from existing campus resources to support the proposed program, including funds reallocated from discontinued or downsized programs. Indicate one-time/start-up costs and revenues.

NEW ACADEMIC PROGRAM BUDGET

One Time/ Start Up Costs	***Cost Categories***	***Annual Expenses***			
		Year 1	**Year 2**	**Year 3**	**Year 4**
2-year full time temporary funded by Graduate Programs $150,000	Full Time Faculty *(Salary & Fringe)*	$75,000	$75,000	$150,000	$150,000
	Part Time/Adjunct Faculty *(Salary & Fringe),* courses /year	$5,000 1 adjunct	$0	$0	$0
	General Administrative Costs--1 faculty release / year	$18,000	$18,000	$18,000	$18,000
	Instructional Materials, Library Acquisitions--Books, journals, videos on Art Education research and statistics, history, cultural contexts	$2000	$2000	$1000	$1000
	Field & Clinical Resources--Visiting artists and artist-educators	$10000	$10000	$10000	$10000

	Marketing--Outreach to school districts in New England; UG programs in US; pre- and professional organizations	$25,000	$25,000	$15,000	$15,000
	Student participation in professional community--Conference Travel	$12,000	$12,000	$12,000	$12,000
	TOTALS	$147,000	$142,000	$206,000	$206,000

One Time/Start-Up Support	***Revenue Sources***	***Annual Income***			
		Year 1	**Year 2**	**Year 3**	**Year 4**
None	Tuition--$780 / Graduate credit	$187,200	$187,200	$280,800	$280,800
None	Fees	0	0	0	0
	TOTALS	$187,200	$187,200	$280,800	$280,800

PROGRAM GOALS DESCRIPTION

Goal	Measurable Objective	Strategy for Achievement	Timetable
Goal 1: Initially, 8 students enter the program	MassArt Admissions will track program numbers and marketing.	Contact alumni of Art Education Department from 2010 - 2016; advertise in NAEA newsletter; advertise in NAIS (National Association of Independent Schools) and ECIS (European Council of International Schools) newsletters, journals, and conferences; advertise to local public school districts, especially Boston, Cambridge, Newton, Brookline, Arlington, Somerville, and Brockton, but also to all districts who have MassArt alumni teaching in them (hundreds across the state). Contact public school districts in large urban areas where we have professional contacts: San Francisco/East Bay area and Los Angeles, Minneapolis, Chicago, New York, New Orleans, Washington, DC, St. Louis, Portland, Seattle, Florida, North Carolina.	Spring 2017 Recruit first cohort Summer 2017 First cohort begins

Goal 2: Twelve students enter the program as the third cohort and in each successive cohort following the two-year start-up phase.	MassArt Admissions and marketing will track program numbers.	Same as for Goal 1 initial recruitment, but adding alumni of the program as ambassadors.	Fall 2017 Recruit second cohort Spring 2018 Admit second cohort Summer 2018 First cohort graduates Second cohort begins Fall 2018 Recruit third cohort Spring 2019 Admit third cohort program begins
Goal 3: Two-year successful program completion rate will be greater than 80%. Successful completion includes passing all courses with B or better grades, and meeting the studio review criteria and having a publishable article of original practice-based research, and, for those few who have not before the program, passing the MTEL Literacy and Visual Art sub-tests.	MassArt's Office of Institutional Research tracks program completion statistics and makes them available to the Art Education department. Art Education's Graduate Coordinator will track the MTEL passing rates.	Continue faculty support in individual courses and through advising and advocacy by the Art Education Department's Graduate Coordinator.	Summer 2018 First cohort graduates; continues for each summer following.
Goal 4: All program completers who apply will be granted professional licenses by the state of MA.	Art Education's EdPrep Liaison will track professional licenses issued to graduates. MassArt's Office of Institutional Research will track program completer's licenses and make them available to the department.	Continue using the batch application process established by the Art Education Department for initial licenses and previously for professional licenses.	Summer 2018 First cohort graduates; continues for each summer following.

Goal 5: Percentages of students from underserved and underrepresented groups will increase over a five-year period toward the ultimate goal of matching the demographic racial/ethnic diversity of the state. (~28% ALANA groups, Acquired from Massachusetts Quick Facts April 22, 2016 from http://www.census.gov/quickfacts/table/RHI225214/25) and increased numbers of students from other underrepresented and underserved groups, such as minority religious, gender and sexual orientation, and mobility differences.	MassArt's Office of Institutional Research and Admissions Departments tracks demographic statistics and makes them available to the Art Education department.	To achieve this diversity goal, the Art Education Department will work with MassArt's admissions and marketing departments, with our partnership in the Arts Office in the Boston Public Schools, with the National Art Education Association, with the Alameda County Office of Education in California, and with the SCOPE group of the 9 state universities to reach out to art teachers who need professional certification, with an emphasis on those teaching in MA urban districts, in urban districts in New England, and in urban districts across the US.	2017 to 2022 Outreach via all channels

PROGRAM ENROLLMENT PROJECTION

	# of Students Year 1	# of Students Year 2	# of Students Year 3	# of Students Year 4*
New Full Time	8	8	12	12
Continuing Full Time	0	0	0	0
New Part Time	0	0	0	0
Continuing Part Time	0	0	0	0
Totals	8	8	12	12

Appendix H

GRADUATE PROGRAM CURRICULUM OUTLINE

Major Required (Core) Courses		
Course Number	*Course Title*	*Credit Hours*
AETE 547	Studio Investigations	3
AETE 5XX TBA	Foundations and Research in Artist-Teacher Contexts	6
AETE 5XX TBA	Research Investigations I	3
AETE 504	Problems in Aesthetics	3
AETE 5XX TBA	Research Investigations II	3
AETE 5XX TBA	Social and Cultural Contexts for Art Education	3
AETE 5XX TBA	Final Projects in Research and Contexts	3
AETE 5XX TBA	Studio Investigations II	6
	Subtotal # Core Credits Required	30
Elective Course Choices		
	Subtotal # Elective Credits Required	0

Curriculum Summary	
Total number of courses required for the degree	8
Total credit hours required for degree	30

Prerequisite, Concentration or Other Requirements: Students must have a BFA/BA/BS or equivalent, an art portfolio demonstrating proficiency in artistic practice, an initial teaching license, and a minimum of two years of classroom teaching experience.

FACULTY FORM

Faculty Name, Degree, Field,	Check Tenure	Courses Taught Put (C) to indicate core course. Put (OL) next to any course currently taught online.	Number of sections	Full- or Part-time in Program	Full- or part-time in other department or program (Please specify)	Sites where individual will teach program courses
Archambault, Aimee MSAE Art Education Assistant Professor		● Studio Investigations (C)	2 1	Part-time	Yes Art Education, Day Program	● Main Campus
Balliro, Beth MSAE, Art Education; PhD anticipated 2016, Urban Education, Leadership & Policy Studies Assistant Professor		● Social and Cultural Contexts for Art Education (C, OL)	1	Part-time	Yes Art Education, Day Program	● Main Campus

Hall, Jennifer MFA, PhD Visual Arts Professor	X	● Problems in Aesthetics (C, OL)		Part-time	Yes Art Education, Day Program	● Main Campus
Hetland, Lois EdD, Human Development and Cognitive Psychology Professor	X	● Foundations and Research in Artist-Teacher Contexts (C) ● Research Investigations I (C, OL)	1 1	Part-time	Yes Art Education, Day Program	● Main Campus
Katzew, Adriana EdD, Teaching and Learning Associate Professor	X	● Research Investigations II (C, OL)	1	Part-time	Yes Art Education, Day Program	● Main Campus
Locke, Steven MFA, Visual Arts Associate Professor		● Studio Investigations II (C)	1	Part-time	Yes Art Education, Day Program	● Main Campus
Reeder, Laura MFA, PhD, Art Education, Teaching, and Leadership Associate Professor		● Final Projects in Research and Contexts (C)	1	Part-time	Yes Art Education, Day Program	● Main Campus

APPENDICES

Curricular Table
BHE Approval Letter
External Review Team Report
Faculty Vitae – available with Self-Study
Syllabi – available with Self-Study

Degree Title: Master of Education in Art Education, Low Residency (MEd-AE) ***curricular table***

Program submitted for: Plan Approval
Years to Complete: 1 Year + 2 Summers
Projected enrollment: 8
Department Head: Laura Reeder

	Major Coursework	Studies in Art/Design	Academic Studies	Elective	Total
degree credits	21	9	0	0	30
% of degree	70%	30%	0%	0%	

course #	*code*	*course title*	*credits*
Major Coursework			
AETE6xx	*required*	Foundations & Research in Artist/Teacher Contexts	6
AETE6xx	*required*	Research Investigations I	3
AETE604	*required*	Problems in Aesthetics	3
AETE6xx	*required*	Research Investigations II	3
AETE6xx	*required*	Social and Cultural Contexts for ArtEd	3
AETE6xx	*required*	Final Projects in Research and Contexts	3
Studies in Art/Design			
AETE647	*required*	Studio Investigations I	3
AETE6xx	*required*	Studio Investigations II	6
		total	**30**

Massachusetts Department of Higher Education

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Carlos E. Santiago, *Commissioner*
Chris Gabrieli, *Chairman*
Massachusetts Board of Higher Education

January 25, 2017

Dr. David P. Nelson
President
Massachusetts College of Art & Design
621 Huntington Avenue
Boston, MA 02115

Dear President Nelson:

I am writing to inform you that at its meeting on January 24, 2017, the Board of Higher Education approved the expedited application of **Massachusetts College of Art and Design** to award the **Master of Education in Art Education.**

As stated in the motion for approval, upon graduating the first class for this program, Massachusetts College of Art and Design shall submit to the Board a status report addressing its success in reaching program goals as stated in the application and in the areas of enrollment, curriculum, faculty, resources, and program effectiveness.

I wish you much success with this new program.

Sincerely,

Carlos E. Santiago, Ph.D.
Commissioner

BOARD OF HIGHER EDUCATION

REQUEST FOR COMMITTEE AND BOARD ACTION

COMMITTEE: Academic Affairs **NO:** AAC 17-10

COMMITTEE DATE: January 17, 2017

BOARD DATE: January 24, 2017

APPLICATION OF THE MASSACHUSETTS COLLEGE OF ART AND DESIGN TO AWARD THE MASTER OF EDUCATION IN ART EDUCATION

MOVED: The Board of Higher Education hereby approves the application of the **Massachusetts College of Art and Design** to award the **Master of Education in Art Education.**

Upon graduating the first class for this program, the University shall submit to the Board a status report addressing its success in reaching program goals as stated in the application and in the areas of enrollment, curriculum, faculty resources, and program effectiveness.

Authority: Massachusetts General Laws Chapter 15A, Section 9(b)

Contact: Winifred M. Hagan, Ed.D., Associate Commissioner for Academic Affairs and Student Success

Reviewer: Dr. Kimberly Sheridan

Graduate Degree Programs

4.20 Graduate degree programs are designed to give students a mastery of a complex field of study or professional area. Programs have an appropriate rationale; their clarity and order are visible in stated requirements, in relevant official publications, and in the demonstrated learning experiences of graduates. Learning objectives reflect a high level of complexity, specialization, and generalization.

The proposed M.Ed. in Art Education at the Massachusetts College of Art and Design (MASS ART) is a well-organized, practical, rigorous and innovative program. Students extend their studio work, develop skills for reflective practice as an educator, engage with contemporary issues in pedagogy, aesthetics and contemporary art education, and conduct original research on their practice. Through a combination of residencies and on-line courses students are supported through these goals.

4.21 Graduate programs are not offered unless resources and expectations exceed those required for an undergraduate program in a similar field. Information resources, information technology, and as appropriate physical resources should exceed those required for an undergraduate program in a similar field.

The expectations of the proposed M.Ed. clearly exceed those of an undergraduate program in art education. There is an increased need for doctoral level faculty and more intensive research library resources. The expectations are more rigorous as outlined in my response to 4.24 and 4.26.

4.22 Institutions offering graduate degrees have an adequate staff of full-time faculty in areas appropriate to the degree offered. Faculty responsible for graduate programs are sufficient by credentials, experience, number, and time commitment for the successful accomplishment of program objectives and program improvement. The scholarly expectations of faculty exceed those expected for faculty working at the undergraduate level. Research-oriented graduate programs have a preponderance of active research scholars on their faculties. Professionally-oriented programs include faculty who are experienced professionals making scholarly contributions to the development of the field.

The faculty of the proposed M. Ed. In Art Education are a key area of strength—they draw from tenured and tenure-track faculty and include leading researchers in the art education field and exemplary practitioners who are also scholars. The faculty in the program stand out for their expertise to contemporary art and art education practice, general pedagogical and learning theories,

4.23 Students admitted to graduate degree programs are demonstrably qualified for advanced academic study.

The proposed M. Ed. In Art Education has a rigorous application process—including statement of purpose, transcripts from prior education, letters of recommendation,

electronic portfolio of students' professional artwork and (when applicable) student artwork. These are reviewed and then followed up with an interview with faculty. Taken together, these offer sufficient oversight of qualifications for graduate study.

4.24 The institution's graduate programs have cohesive curricula and require scholarly and professional activities designed to advance the student substantially beyond the educational accomplishments of a baccalaureate degree program. The demands made by the institution's graduate programs on students' intellectual and creative capacities are also significantly greater than those expected at the undergraduate level; graduate programs build upon and challenge students beyond the levels of knowledge and competence acquired at the undergraduate level. The institution offering both undergraduate and graduate degree programs assesses the relationship and interdependence of the two levels and utilizes the results for their individual and collective improvement.

The proposed M. Ed. In Art Education extends work beyond the baccalaureate degree in key way: students extend their studio and academic work to consider how it connects to educational practice, contemporary issues in art and education, and they are supported in conducting research that is applicable to, and extends beyond, their own practice as an art educator. These learning objectives extend well beyond an initial undergraduate licensure program—this coursework move graduates towards mastery in the profession, engagement in research and scholarship, and leadership roles in their field. There is also a practical clear demarcation between this program and undergraduate programs at the college as this is created to primarily serve professionals working in the field of art education.

4.25 Degree requirements of the institution's graduate programs take into account specific program purposes. Research-oriented doctoral programs, including the Ph.D., and disciplinary master's degree programs are designed to prepare students for scholarly careers; they emphasize the acquisition, organization, utilization, and dissemination of knowledge. Doctoral degree programs afford the student substantial mastery of the subject matter, theory, literature, and methodology of a significant field of study. They include a sequential development of research skills leading to the attainment of an independent research capacity. Students undertake original research that contributes to new knowledge in the chosen field of study. Disciplinary master's programs have many of the same objectives but require less sophisticated levels of mastery in the chosen field of study than does the research doctorate. While they need not require students to engage in original research, they do provide an understanding of research appropriate to the discipline and the manner in which it is conducted.

The proposed M.Ed. in art education is not a PhD program, however students engage in original research connected to their practice—indeed one of the identified benchmarks of success is for at least 80% of graduating students to have prepared a publishable article of original practice-based research. In addition, students are educated to read and interpret research and scholarship in aesthetics, pedagogy, learning theory, and art education.

4.26 Professional or practice-oriented programs at the doctoral or master's degree levels are designed to prepare students for professional practice involving the application or transmission of existing knowledge or the development of new applications of knowledge within their field. Such programs afford the student a broad conceptual mastery of the field of professional practice through an understanding of its subject matter, literature, theory, and methods. They seek to develop the capacity to interpret, organize, and communicate knowledge, and to develop those analytical and professional skills needed to practice in and advance the profession. Instruction in relevant research methodology is provided, directed toward the appropriate application of its results as a regular part of professional practice. Programs include the sequential development of professional skills that will result in competent practitioners. Where there is a hierarchy of degrees within an area of professional study, programs differ by level as reflected in the expected sophistication, knowledge, and capacity for leadership within the profession by graduates.

By its attention to reflective practice, theories of contemporary art, aesthetics and pedagogy, critical consumption of research and the production of original research, the M.Ed. offers a significant extension on undergraduate art education programs and supports practitioners to take on leadership roles in their schools, region and field.

4.27 Programs encompassing both research activities and professional practice define their relative emphases in program objectives that are reflected in curricular, scholarly, and program requirements.

The proposed program integrates professional practice and research activities, for instance through a 15 week on-line course where students learn research design and methods and are supported through an ongoing research investigation of their art education practice. Likewise the studio investigations course work focus on both deepening students' studio skills/knowledge/practice and forging meaningful connections to their pedagogical practice. A key strength of the sequence of this program is its interweaving of studio, theory, research and reflective practice through the curricular and program requirements.

4.28 Students who successfully complete a graduate program demonstrate that they have acquired the knowledge and developed the skills that are identified as the program's objectives.

In addition to successful completion of coursework and a studio review, one of the identified benchmarks of success is for at least 80% of graduating students to have prepared a publishable article of original practice-based research. This is an ambitious, rigorous yet appropriate goal for an art education master's degree.

In addition please evaluate and comment on each of the following review questions for graduate level programs.

1. In what ways is the proposed program consistent with the academic mission of the campus?
   The low-residency M.Ed. program fulfills the accessibility part of the academic mission as it provides a way for art educators to obtain a master's degree while holding their teaching positions. The program will be attractive to MA educators as well as those in New England and beyond. The integration of focus on studio arts,

pedagogy and research on one's own practice fulfills the mission to provide high quality education in art and design connected to professional practice.

2. How does the proposed program address an area of significant public need in Massachusetts and nationally? Has the College or University presented sufficient documentation (e.g. State and federal employment outlooks, regional outlooks, etc.) to support the program's need?

Yes. MassArt offers no other graduate program for students entering with initial licenses and seeking preparation for professional licensure, so the M.Ed. fulfills an important need. Moreover, the proposal provides an account of teacher turnover rates and job openings for art educators in the state, New England and nationally. In addition, the faculty and coursework prepare art educators for potentially diverse roles: public and private art educator, informal arts educator (e.g, community centers, museums, arts organizations), and as preparation for a PhD program.

3. How does the overall program design accomplish the program's goals and purposes? Specifically, are the content and sequencing of the curriculum appropriate? Does the curriculum achieve appropriate balance among the component disciplines? Are there major omissions? If so, what are they?

Yes. The program builds with foundational courses in studio, aesthetics, research and pedagogy and extends these through supporting students in more applied, personalized and original studio, pedagogical and research investigations. There is an appropriate balance and integration among them—as well as efforts to help students reflect on their varied roles (e.g.,in the course Foundations and Research in Artist-Teacher Contexts, students have a group project in which they reflect on the theories of practice in their varied professional roles—artist, teacher, researcher). There is thoughtful sequencing: Students are supported early on in instruction in research approaches and methods in the development of a research proposal in the foundations course, collect data for a research project in a second course and analyze data and refine the research in a third course. There are no major omissions in the program.

4. How are the degree requirements of sufficient rigor to produce graduates who are competitive in the field? Evaluate how the curricula require scholarly and professional activities to advance the student substantially beyond the educational accomplishments of a baccalaureate degree program.

The program ensures rigor by offering demanding courses with currency and requiring reasonably high GPA, by conducting reviews of their studio work, and by the "high-bar" requirement of the writing of a piece of publishable research on their practice. Taken together these make graduates competitive in the art education field, including setting them up for leadership roles and/or further graduate education.

5. What experience and expertise does the department possess to undertake the proposed program? Will the program have a significant proportion of faculty who hold an earned doctorate (Ph.D.) in the field or in a closely related discipline? Will there be a sufficient number of full-time faculty in the program to assure the

accomplishment of classroom and out-of-classroom responsibilities essential for the fulfillment of program mission and purposes?

The faculty of the proposed M. Ed. In Art Education are a key area of strength—they draw from tenured and tenure-track faculty and include leading researchers in the art education field and exemplary practitioners who are also scholars. The faculty in the program stand out for their expertise to contemporary art and art education practice, general pedagogical and learning theories. The faculty show extensive professional experience in a wide variety of art education contexts--public, private and informal art education settings—thus aligning well with a broad range of potential students. There seem to be sufficient numbers of full-time faculty

6. How will graduates demonstrate that they have acquired the knowledge and developed the skills that are identified as the program's objectives? Evaluate the process the College has established to assess the effectiveness of the program in achieving its goals and objectives.

   As discussed in my response to 5, the syllabi have identified clear and meaningful learning objectives and have drafted assignments to assess these. In addition, the faculty conduct a studio review with established benchmark criteria. The culminating research project which has aims to be of publishable quality ensures the standards meet those of both the department and outside in the professional field.

7. Has the institution committed the necessary and appropriate resources (including faculty, plant and equipment, and library and information resources) to ensure program quality and program improvement?

Yes. The school has appropriate faculty, library services, classroom and studio space for the courses, and has appropriate digital library access for on-line portions of the courses. They have outlined a plan to ensure adequate support and resources for high quality on-line conferencing in well-equipped classroom spaces.

Review Guidelines RESPONSE:
Massachusetts College of Art and Design
Proposed Master of Education in Art Education, Low Residency

Reviewer:
Mary Ann Stankiewicz, PhD
Professor of Art Education
Pennsylvania State University
School of Visual Arts
30D Borland Building
University Park, PA 16802-2905

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Graduate Degree Programs

4.20 Graduate degree programs are designed to give students a mastery of a complex field of study or professional area. Programs have an appropriate rationale; their clarity and order are visible in stated requirements, in relevant official publications, and in the demonstrated learning experiences of graduates. Learning objectives reflect a high level of complexity, specialization, and generalization.

The proposal for the new MEd in Art Education (Low Residency) meets all the criteria listed above. The rationale for recruiting more ALANA art educators capable of teaching diverse learners in urban and other settings acknowledges continuing demographic changes in New England and across the United States. The documents I reviewed are very clearly written and well organized. Since this is a new program, proposed to begin in 2017, "demonstrated learning experiences of graduates" do not yet exist. However, several faculty who will teach in the proposed program studied at MassArt. Their strong qualifications as active urban art educators working in a range of situations testify to MassArt's strengths as a site for preparing exceptional art educators. Learning objectives are complex, and appropriately specialized. Successful learners will be able to apply their understandings across varied professional contexts.

4.21 Graduate programs are not offered unless resources and expectations exceed those required for an undergraduate program in a similar field. Information resources, information technology, and as appropriate physical resources should exceed those required for an undergraduate program in a similar field.

MassArt has been offering graduate programs in Art Education for more than half a century. Steady production of successful masters' students gives evidence that the college has necessary resources. One of the courses proposed for inclusion in the new MEd in Art Education (Low Residency) was taught in a mostly online format during spring 2016. The current resources at MassArt are appropriate for the proposed degree. Having the MEd students on campus with access to studios, equipment, and housing during the

summer seems an excellent strategy for more fully utilizing existing facilities and resources.

4.22 Institutions offering graduate degrees have an adequate staff of full-time faculty in areas appropriate to the degree offered. Faculty responsible for graduate programs are sufficient by credentials, experience, number, and time commitment for the successful accomplishment of program objectives and program improvement. The scholarly expectations of faculty exceed those expected for faculty working at the undergraduate level. Research-oriented graduate programs have a preponderance of active research scholars on their faculties. Professionally-oriented programs include faculty who are experienced professionals making scholarly contributions to the development of the field.

In reviewing the CVs of faculty currently affiliated with MassArt's graduate programs in art education, I was very impressed by the level of active local, state, regional, and national involvement demonstrated by this fascinating group of artists/teachers/researchers. Not only are these faculty members extremely productive in creative and scholarly occupations, but they are also public intellectuals and activist artists/scholars contributing to make visual arts relevant to 21st century American life. All are strongly committed to making their world a better place through community engagement and promotion of social justice. These artists/teachers/researchers are exceptionally well qualified to deliver the new MEd in Art Education. Their students will be fortunate to learn from their actions and insights.

4.23 Students admitted to graduate degree programs are demonstrably qualified for advanced academic study.

Applicants to this program will need the MEd in order to gain professional certification to teach visual art preK-12 in Massachusetts and other states; they will be practicing art teachers. The program focuses on enrolling underrepresented groups, referred to as ALANA in the proposal. Given the fact that they are underrepresented in higher education, their qualifications for advanced academic study may be questioned by more traditional masters' programs. The expectation that applicants will be required to participate in interviews with program faculty should insure that those most likely to succeed enter and complete the program.

4.24 The institution's graduate programs have cohesive curricula and require scholarly and professional activities designed to advance the student substantially beyond the educational accomplishments of a baccalaureate degree program. The demands made by the institution's graduate programs on students' intellectual and creative capacities are also significantly greater than those expected at the undergraduate level; graduate programs build upon and challenge students beyond the levels of knowledge and competence acquired at the undergraduate level. The institution offering both undergraduate and graduate degree programs assesses the relationship and interdependence of the two levels and utilizes the results for their individual and collective improvement.

MassArt makes clear distinctions between its undergraduate and graduate programs. Although applicants for the new MEd in Art Education (Low Residency) may come, in

part, from a pipeline of those who graduated from MassArt's undergraduate art education program, graduate students enrolled in the MEd will be teaching simultaneously with completing coursework. Thus, theories and principles of practice that may seem purely speculative to undergraduate students will be understood in context and applied daily by those in the MEd program,. Intellectual and creative demands will, therefore, be significantly greater than in any undergraduate program, requiring greater knowledge and competence.

4.25 Degree requirements of the institution's graduate programs take into account specific program purposes. Research-oriented doctoral programs, including the Ph.D., and disciplinary master's degree programs are designed to prepare students for scholarly careers; they emphasize the acquisition, organization, utilization, and dissemination of knowledge. Doctoral degree programs afford the student substantial mastery of the subject matter, theory, literature, and methodology of a significant field of study. They include a sequential development of research skills leading to the attainment of an independent research capacity. Students undertake original research that contributes to new knowledge in the chosen field of study. Disciplinary master's programs have many of the same objectives but require less sophisticated levels of mastery in the chosen field of study than does the research doctorate. While they need not require students to engage in original research, they do provide an understanding of research appropriate to the discipline and the manner in which it is conducted.

As discussed in my responses above, the proposed new MEd in Art Education (Low Residency) will not only prepare graduate students for professional teacher certification, but also provide opportunities for development of personal artistry, as well as structured reflection on relationships between art-making and habits of mind exercised in curriculum planning and instruction in visual arts. Further, the students will be conducting practice-based research on their own teaching situations, learning how to write research studies coherently, and completing the challenging task of preparing a manuscript for submission to a professional journal of their choice. The degree requirements described in this proposal are effectively designed to achieve the program goals. From my perspective as a Professor at a Research I university who teaches doctoral students in art education, graduates of MassArt's proposed program will have completed a demanding masters' degree and be exceptionally well-prepared to enter doctoral programs in the field, or to become teacher-leaders in preK-12 schools.

4.26 Professional or practice-oriented programs at the doctoral or master's degree levels are designed to prepare students for professional practice involving the application or transmission of existing knowledge or the development of new applications of knowledge within their field. Such programs afford the student a broad conceptual mastery of the field of professional practice through an understanding of its subject matter, literature, theory, and methods. They seek to develop the capacity to interpret, organize, and communicate knowledge, and to develop those analytical and professional skills needed to practice in and advance the profession. Instruction in relevant research methodology is provided, directed toward the appropriate application of its results as a regular part of professional practice. Programs include the sequential development of professional skills that will result in competent practitioners. Where there is a hierarchy of degrees within an area of professional study, programs differ by level as reflected in the expected

sophistication, knowledge, and capacity for leadership within the profession by graduates.

See my response to 4.25 above. As described in the proposal, the new MEd in Art Education (Low Residency) at MassArt demonstrates breadth as well as depth, theoretical understanding as well as the practical skills needed by reflective practitioners. Given the strong qualifications of the faculty who will be teaching in this program, students will develop sophistication, knowledge, and become capable of exercising leadership in art education regionally and nationally.

4.27 Programs encompassing both research activities and professional practice define their relative emphases in program objectives that are reflected in curricular, scholarly, and program requirements.

The five acquired knowledge and skills listed on page 6 of the proposal form throughlines for the sequence of courses students will complete. The program objectives have been used to frame student understandings to be developed through the program's curriculum, the scholarly and creative work expected of students, and other requirements.

4.28 Students who successfully complete a graduate program demonstrate that they have acquired the knowledge and developed the skills that are identified as the program's objectives.

Until at least one cohort has completed the proposed program and applied their understandings in practice, my response to this guideline must remain speculative. Nonetheless, based on forty years of experience in art education in higher education, I believe that the program will achieve its objectives. Students will develop and be able to apply understandings and skills appropriately and effectively.

In addition please evaluate and comment on each of the following review questions for graduate level programs.

1. In what ways is the proposed program consistent with the academic mission of the campus?

Massachusetts Normal Art School opened in Boston in 1873 with a mission of preparing art teachers capable of implementing the United States' first public policy on visual arts education. In nearly a century and a half, MNAS (later Massachusetts School of Art, Massachusetts College of Art, and now Massachusetts College of Art and Design) has been the only independent, publicly supported college of art and design in the northeastern United States. The mission of educating leaders in visual arts and visual art education has been consistently followed. The new MEd in Art Education (Low Residency) addresses the mission and extends it into a digital era.

2. How does the proposed program address an area of significant public need in Massachusetts and nationally? Has the College or University presented sufficient documentation (e.g. State and federal employment outlooks, regional outlooks, etc.) to support the program's need?

The proposal presents convincing evidence of the need for ALANA art educators who will be capable of effectively teaching diverse urban populations. Evidence is also presented regarding the strong likelihood that teaching vacancies will increase during the coming decade as educators from the Baby Boom generation retire.

3. How does the overall program design accomplish the program's goals and purposes? Specifically, are the content and sequencing of the curriculum appropriate? Does the curriculum achieve appropriate balance among the component disciplines? Are there major omissions? If so, what are they?

As I commented above, the program is well designed in relation to aligning goals and purposes with course content and sequence. All components of the curriculum are appropriately balanced. Based on my prior experience as an invited critic for the mostly online master's degree at Maryland Institute College of Art (MICA), which has similar goals and action-research components but without the intellectual depth and conceptual richness of this proposal, I venture to suggest that as each cohort moves through the fall and spring semesters, the MassArt art education faculty consider planning a weekend mini-conference where students in the new MEd in Art Education (Low Residency) are invited to campus in order to share their work-in-progress and build on networking begun the previous summer.

Second, I noted that little attention is given to what might happen when two cohorts are in residence at MassArt during the summer. Will both cohorts attend the same twice a week lectures? What provisions might be made for completing MEd students to share their work with students in the entering cohort? How can social networks between cohorts be constructed and maintained as the program serves more graduate students?

4. How are the degree requirements of sufficient rigor to produce graduates who are competitive in the field? Evaluate how the curricula require scholarly and professional activities to advance the student substantially beyond the educational accomplishments of a baccalaureate degree program.

Based on my experience in the field of art education as a former president of the national association, past editor of the journal sent to all members, and current Senior Editor of the association's journal of issues and research, which has an international readership, I expect graduates from this MEd program to be highly competitive. As I read through the proposal and supporting documents, I was thinking that graduates would be strong candidates for the PhD program in art education where I teach.

5. What experience and expertise does the department possess to undertake the proposed program? Will the program have a significant proportion of faculty who hold an earned doctorate (Ph.D.) in the field or in a closely related discipline? Will there be a sufficient number of full-time faculty in the program to assure the accomplishment of classroom and out-of-classroom responsibilities essential for the fulfillment of program mission and purposes?

Faculty CVs show how well qualified these faculty members are. In visual arts, the MFA is the terminal degree for those teaching studio art courses and either the EdD or PhD are terminal degrees for faculty in art education and those teaching more

conceptual/theoretical courses. The faculty members who will introduce the program have an appropriate balance of terminal degrees. They have exceptional records of active involvement in activities reflecting contemporary belief in the social value of visual arts, relational aesthetics, and community involvement in arts for social betterment.

6. How will graduates demonstrate that they have acquired the knowledge and developed the skills that are identified as the program's objectives? Evaluate the process the College has established to assess the effectiveness of the program in achieving its goals and objectives.

Each course will require students to complete specific requirements to demonstrate understandings of desired knowledge and skills. Completion of the publishable articles and actual acceptance by and publication in professional journals should be tracked. Copies of these articles will constitute an archive showing the scope of the program and its graduates' achievements. In addition, MassArt has specified measureable outcomes that will be used to assess the program's success. These are clear and specific; they should be included in reports on the program to MassArts' President and Board.

7. Has the institution committed the necessary and appropriate resources (including faculty, plant and equipment, and library and information resources) to ensure program quality and program improvement?

Yes. MassArt has most of the necessary resources, faculty, and facilities already in place. The position description for a faculty member to be hired is appropriate, as are lists for additional digital and library resources.