National Association of Schools of Art and Design

Self-Study

In the Standard Format

Presented for consideration by the
NASAD Commission on Accreditation

By

Woodbury University
7500 Glencoeas Blvd
Burbank, California 91504
www.woodbury.edu

School of Media, Culture & Design
Dori Littell-Herrick, Director

Degrees for Which Final Approval for Listing is Sought

- Bachelor of Fine Arts --4 years: Department of Animation
- Bachelor of Fine Arts --4 years: Department of Fashion Design
- Bachelor of Fine Arts --4 years: Department of Graphic Design
- Bachelor of Fine Arts --4 years: Department of Interior Architecture

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

Carolee Toon, NASAD Team Coordinator
Reporting Officer Printed

Reporting Officer Signature
Woodbury University NASAD Team, 2006-2007

Self-Study Document

Editor: Carolee Toon, Professor, Interior Architecture, Coordinator, Design Foundation

Animation: Dori Littell-Herrick, Assistant Professor, Chair; Director of MCD
Graphic Design: Sue Vessella, Professor, Chair
Fashion Design: Penny Collins, Professor, Chair, Louise Coffey-Webb, Assistant Professor
Interior Architecture: Randy Stauffer, Associate Professor, Chair; Senate President; Dean of Faculty 2005-07
Design Foundation: Carolee Toon, Professor, Coordinator
Library: Nedra Peterson, Library Director

Administrative Coordinator: Kris Christ

Installation of Student Projects

Coordinator: Randy Stauffer, Associate Professor, Chair, Interior Architecture
Animation: Angela Diamos, Visiting Professor
Fashion Design: Louise Coffey-Webb, Assistant Professor; Suzie Monte, Adjunct
Graphic Design: Behnoush McKay, Assistant Professor, Brian Herbst, Participating Adjunct
Design Foundation: Carolee Toon, Professor, Coordinator, Ildiko Choy, Participating Adjunct, Cathy Lightfoot, Adjunct, Olivia Booth, Adjunct

Student Assistants

Animation: Joe Baptista, Lindsey Zimmerman
Fashion Design: Ashley Evans
Interior Architecture: Ruzanna Karapetyan, Narineh Marjik, Erin Duplessis, Nicole Garcia, Atie Sado, Josue Cardosa
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SECTION I: OPERATIONS

A. Mission, Goals, and Objectives

Woodbury University Mission, 2007-08 on-line catalog (page 5)
(2005-07 catalog, mission under revision at time of printing)

Woodbury University is committed to providing the highest level of professional and liberal arts education. The integrated nature of our educational environment cultivates successful students with a strong and enduring sense of personal and social responsibility. We prepare innovative learners who are adept at communicating and willing to cross the boundaries of knowledge in a rapidly changing and complex world.

The university revised and refined its mission and vision in fall 2006 to reflect our emerging identity. As stated in our WASC re-accreditation proposal, “the University’s current mission and core values reflect its trajectory in a broad sense, but changes in our enrollment, our faculty, our programs, and in the larger educational landscape require incorporation into our educational identity.”

Woodbury University Educational Goals

The members of the Woodbury community have identified 6 principles that articulate precisely what is necessary for the University to achieve its mission:

**Academic Quality**
In times of great change, standards can change. The university seeks, as it has always done, to add value to the lives of its students through the educational experiences it provides. At the same time, the course and outcomes of learning must adhere to the highest principles and goals. This provides assurance to the students and to the community that the learning at Woodbury University is not only significant but of significant quality.

**Innovation and Creativity**
Creativity suggests that one is a maker of knowledge, goods, concepts, and not just a receiver of them. Innovation suggests that what one makes is new and forward-looking. We try to foster the values of innovation and creativity in all members of our community.

**Communication**
The diversity of forms in which communication take place has swelled, as have the people and places that one must communicate with. In addition to the expanding media, the types of communication have expanded and given heightened importance to visual and physical as well as written and oral communication. We strive to produce good communication and excellent communicators across diverse media and audiences.

**Transdisciplinarity**
Transdisciplinarity understands the interdependence of all knowledge and widens the forms of knowing to include emotional intelligences, intuition, and physical knowing. It recognizes the importance of collaboration among the disciplines to solve complex problems. We believe that collaboration of people each able to make a unique contribution is important.
Social Responsibility

Social responsibility no longer is an option for the educated. At base, social responsibility implies a respect for the planet, a respect for its people and the environment. It asserts that all action has impact on the planet and that understanding that impact and accepting responsibility for one’s actions is the moral and ethical condition for the educated global citizen. Civic engagement has come to embrace principles of sustainability as well as social justice. Members of our community will be socially responsible.

The Integrated Student

Because of the principles above, Woodbury University finds it more important than ever to assure that the aspects of a student’s personal and professional life are fully integrated. What one will do as a professional is an outgrowth of what one will become as a person. All parts of the university will work on producing this integrated student.

As part of this commitment to develop comprehensive, responsive educational goals, the programs within the University academic structure are undergoing a rigorous assessment and re-alignment process that will define the future direction of the schools and the art/design unit. This is a time of exciting change. However, it is also a time when questions arise regarding the new structural changes and how their implementation is going to be accomplished. As these questions arise, this time of change provides opportunities for all academic departments, and the design and animation departments specifically, to evaluate and redefine their identities and improve their educational effectiveness.

Within this diversity of different disciplines and cultures, the University shares a mission and goals that are committed to achieving the educational expectations desired by all of the programs. The faculty, administration, and staff work together to achieve our stated aims.

School of Media, Culture, & Design Mission, 2007-08 on-line catalog (page 115)
(Not available in 2005-07 catalog)

In 2005 and 2006 the University’s academic schools re-evaluated their mission and goals in preparation for our WASC re-accreditation proposal. Architecture became a separate school and Animation and Design joined Communication and Psychology to form the new School of Media, Culture & Design. MCD is based on a de-centralized system of self-governance by the council of chairs under the leadership of a director chosen by consent of the chairs. The formulation of school policy generates up from the departments through the director who represents MCD in University affairs. This allows for an open forum of discussion and decision making by consent of the departments rather than directed decisions by a dean.

The School of Media, Culture & Design offers a series of challenging degree paths designed to cultivate the particular talents of each student and nurture their growth as innovative professionals. Located in Burbank, California, the school enjoys a close proximity to many of the companies at the heart of the greater Los Angeles media and design worlds. A wide range of internship and career opportunities exist in the surrounding area that relate directly to the academic programs in the school.

We currently offer majors in the fields of Animation, Communication, Fashion Design, Graphic Design, Interior Architecture, and Psychology. Students are encouraged to explore our wide range of course offerings in order to expand their personal vision, intelligence, and talent. By bringing together the diverse academic and creative fields of Media, Culture & Design, we seek to create an
interdisciplinary learning environment that enhances the goals established by each department and provides innovative, highly-respected degree choices for students.

We prepare students to live in the global community as innovative problem-solvers and to work in its wide variety of cultural industries as fully creative, critically aware, and socially responsible individuals. The individual departments maintain autonomy of educational aspirations within a creative connectedness that embraces, informs, and enriches the historic educational mission of Woodbury University.

Mission

The School of Media, Culture, & Design brings together diverse forms of inquiry to produce the critical insights, skills, and knowledge that will enable students to excel in their chosen discipline. Our educational model prepares students to live in the global community as innovative problem-solvers able to work in its wide variety of cultural industries as fully creative, critically aware, and socially responsible individuals.

Goals

The departments within the School of Media, Culture, and Design work together in support of the following goals:

- To create a learning environment that supports critical thought, academic excellence, and integrated learning.
- To foster the practice of creativity and innovation by both students and faculty.
- To explore and incorporate into the curriculum interdisciplinary or transdisciplinary threads that appear within the school’s programs.
- To maintain high standards of excellence for the foundation program and all the individual disciplines that make up the school.
- To promote cultural awareness and social responsibility as core values throughout the school.

B. Size and Scope

Enrollment Size and Scope

The current department sizes support full graduating classes each year. At the present time enrollment is sufficient to support the existing art/design programs. All the departments maintain at least one studio section of 12 to 17 students for each class year level. The Interior Architecture and Fashion Design departments have higher enrollments and schedule two sections for each year’s studio level. Studio size allows for maximum individual attention for students from the instructor while providing critical mass for an interactive energy between faculty and students.

The Key Performance Indicators (KPI) demonstrate the enrollment distribution for the past 2 years. (Appendix A, KPI Indicators).

Size of Departments

The desire to increase the size of programs always creates a tension between available resources and facilities and the increase in students. However, the development of the Master Academic Plan underway, the completion of the new Business and Architecture Buildings in 2008, and an adaptive re-use plan will give the School of Media, Culture & Design access to expanded facilities. This
planning process will provide for more intentional development of programs related to availability of facilities and equipment.

Scope of the Departments

Courses in all the art/design programs advance in a regular and consistent sequence from introduction to design methods and skills to advanced junior and senior level studios and lecture courses. The senior year is primarily devoted to developing and presenting a capstone project that demonstrates their accumulated knowledge and abilities as artists and designers.

In addition to the major course sequence, minors are offered in all of the schools (2005-07 catalog, page 101-110). There are no concentrations or tracks offered at the present time, but Graphic Design and Animation, are offering emphasis options for juniors and seniors beginning in fall 2007 (2007-08 on-line catalog, page 115 and 142).

Within the art/design departments there is a concerted effort to have the scope of the departmental curriculum respond to the changing needs of the professions. Attention is being directed to the potential for additional curricular tracks, how transdisciplinarity and the introduction of new teaching methodologies will transform the educational experience and contribute to graduating a more innovative, integrated student. In the process of evaluating the development and direction of programs there is a need for more defined parameters and assessment tools.

Faculty Size and Scope

The university currently has a policy that commits one full-time faculty for every 25 FTE students. In addition to the Chair, each art/design major has at least one full-time faculty member and a participating adjunct faculty member who assists in student academic advising and department administration. The Design Foundation Coordinator is a full-time faculty who also teaches half-time in Interior Architecture. This policy of a distribution of full-time faculty and participating adjuncts helps to maintain a large enough number of faculty to create departmental consistency and responsibility.

The art/design unit maintains an adequate number of adjunct faculty to satisfy the needs of the departments for all course offerings. Our location in a major art/design metropolis assures us of the availability of qualified adjunct faculty to maintain our programs. For fall 2006 we employed a total of 48 adjunct faculty and spring 2007, 49 for an overall enrollment of 304 students in the fall and 297 students in the spring.

Department chairs and coordinators are full-time faculty who have course release (usually half-time) to attend to administrative responsibilities.

The Associate Director is selected by consensus to serve one year as assistant to the director, and then assumes the directorship for the following year. The Associate Director receives a stipend in addition to a course release.

The Director of MCD serves for one year. During this time period the Director receives a stipend, full course release, and a full-time faculty member assumes their chair responsibilities.

The university acknowledges the need for an additional full-time faculty in Fashion Design and began a search in summer 2007.
Facility Size and Scope
The art/design departments have different facility needs for the size and scope of their programs. The Interior Architecture Department requires dedicated studio space for all students. Animation, Fashion Design, and Graphic Design have limited dedicated studio space and rely more on auxiliary spaces such as dark rooms, photo shoot rooms, computer labs, and garment fabrication rooms. While the facilities generally serve the needs of the students and faculty, finding a balance between dedicated studios and auxiliary support space for all of the departments remains a challenge.

Facility Shared Space Interaction
Powell Gallery
An open, two story, central area in the Design Center, is an exhibition gallery and student presentation space for all the art/design majors. One of the most exciting opportunities provided by this shared space is the interaction with other art and design students and with outside professionals. This affords students and faculty the opportunity to see the work of their fellow students in other departments as well as hear the comments and dialogue of faculty and invited professional artists and designers.

Kirby Hall
Kirby Hall also has a similar centralized open exhibit and shared presentation space. The use of these spaces is coordinated between the schools and department chairs to insure that all departments have access and visibility.

Design Foundation
Design Foundation shares studio classroom space with all the art/design majors. This interdepartmental sharing of facilities, students, and faculty conserves space and serves the needs of all of the departments while fostering a beneficial and instructive interaction between the departments.

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Draft Date: 7/30/2007
All art/design programs share instructional classrooms.

**Technology Size and Scope**

Computer lab space on campus is being used at a maximum level at this time. There are several approaches to providing the necessary technology on campus:

**Dedicated Lab Space**
Dedicated lab space in teaching labs consists of stand alone stations networked into a university wide system. This space is supported and managed by the IT department. Additional space is being sought for a new Mac Lab. This is the current dominant model to expand dedicated lab space to meet the needs of the classes.

There is available open lab time for students to work independently, but the scheduling is tight. There is an understood policy that students may use stations in the back of a classroom during classes provided they do not disturb the space. This policy is observed on a case-by-case situation since some teachers’ feel that outside students in the classroom hinders an effective learning environment. Interdepartmental conflict can occur where departments share labs and the students need to use the technology in incompatible ways. However with the addition of the Digital Resource center, there is opportunity for students to complete independent work outside of the labs that might have classes in them.

**Digital Resource Center**
Technology tasks that are currently in the teaching labs but are needed on a regular basis outside of class times are being moved to a Digital Resource Center. This is a new technology design idea borrowed from the standard arrangement of digital media studios. Currently the DRC houses a Render Farm, four stations with pencil test software, space for setting up laptops, and will include large-scale printing and scanning equipment. This allows students to work on their laptops during the design phase of Animation, Graphics, and Interior Architecture and put the project into a render queue similar to the way large rendering jobs are handled in a professional studio.

**Required Student Laptops**
Currently only Graphic Design and Animation require students to purchase laptops capable of handling the software needed in the individual programs. Graphic Design requires this at the sophomore year, Animation at the junior year. The goal of this shift is to allow students and faculty to meet in alternate spaces, to free up teaching labs for freshman and sophomores, and to maintain a focus on flexible classroom space and learning environments. By equipping regular classrooms in the Design Center with projectors and screens, and providing ample outlets, any room can become a temporary teaching lab, or allow a mixed traditional/digital learning space to be created. This is a new program and if successful could be extended to other departments.

**Technology Improvements**
Technology must be consistent, compatible, and shareable across the university by faculty, staff, and students. While individual programs have their own specific needs, providing common, shareable solutions reduces cost and makes the ongoing support easier. As an indication of this optimal use of equipment and space, IT has had the foresight to recently install projectors in all the classrooms so that we can create temporary lab spaces when students and faculty bring laptops.
As previously described, dedicated lab space is at, or near, capacity for the existing programs. With the adaptive re-use plans and with future planning for additional space, there is potential for expanded technology facilities. However, current constraints in available space and budget limitations require improved coordination and communication between the art/design programs and IT in order to provide comprehensive, functional services for the faculty and students. One suggested solution is to create a Technology Advisory Board that can function as an ad hoc committee to the President’s Technology Steering Committee. This group would include a representative from all departments that heavily use technology, a representative from the IT department that deals with the administrative side of technology, a representative from the Library, student representatives, and members from the professional community.

It might be appropriate then to establish a yearly “summit/advisory” session through this special committee to address broad planning issues and future goals that do not get a hearing in the technology committee’s day-to-day responsibilities.

At present, IT and the art/design departments have identified communication problems that can be immediately addressed to improve the overall technology needs:

- **Identify New Technology**
  Need to more quickly identify and more pervasively implement new technology required by programs to meet accreditation requirements, to be competitive with similar programs at other institutions, and to properly prepare students to use industry standard technology required by their profession.

- **Funding for New Technology**
  Funding for the new/different technology is also a problem. Because technology is constantly changing, a means to fund this on an ongoing basis must be found.

- **Dedicated IT Staff Position for Design**
  Currently Chairs work with their Woodbury adjuncts and members from the professional community to recommend technology that is essential for Woodbury graduates in their profession. Keeping abreast with what technology is in use for similar programs at other institutions is also done to some degree. However, this solution is not working because the Chairs do not have the time to do this with total success. Dedicated IT support is needed.

- **Improve Technology Lab Operations**
  **Hotline:** The addition of a hotline number for students to call with an immediate unsolved problem that has a protocol to answer that line or retrieve messages frequently.
  **Website/Blog:** a website/blog where students and faculty can post complaints, tech problems, etc. IT will Archive and study the blog for patterns of problems so they can be addressed.
  **Online Operations Evaluation:** The development of an evaluation process that includes direct student feedback so that effective lab techs can be rewarded and ineffective lab techs can be removed.
  **On-line Trouble-Shooting:** The posting of a spread sheet that shows where the problems are and when they may be expected to be fixed so students do not keep trying to use the same faulty equipment. This includes properly marking faulty equipment until it is fixed.
C. Finances

The annual operating budget procedures used at Woodbury University are designed to create a collaborative, efficient, and transparent budget process for the campus community. The policy is intended to enhance the University’s overall mission and strategic plan and to ensure that appropriate resources support planned expenditures. In particular, budget allocations are appropriate and sufficient to sustain and/or grow the programs offered by the art/design units each and every year.

The President and the Board of Trustees are responsible for the University’s fiscal solvency and, as such, have approval authority of the final fiscal year budget. As a commitment to effective resource management and accountability, Business Affairs—in cooperation with the Budget Advisory Subcommittee, Vice Presidents, Academic Deans, School Directors, and Department Chairs—shall provide ongoing budget oversight to ensure that resources and expenditures are occurring in general conformity with the budget plan.

See page 13 for a copy of the FY 2006/07 Budget Planning Process document that is sent to all budget managers. In particular, some of the basic goals of this format are:

- Reduce the departmental budget preparation paperwork to the essentials.
- Explicitly separate budget items intended to enhance the work of the various units from those that are intended to maintain that work.
- Open those budgets to the Advisory Committee's view and engage the Vice Presidents in the Advisory Committee's work in order to develop the draft budget.
- Continue a dialog between the committee and the VPS during the various drafting stages until the budget becomes final in the fall.
- Seek budget training for members of the committee and others in the community.

During each fiscal year, our operations are limited to our approved (by the University President and Board of Trustees) Pre-Fall Budget. Typically, we incorporate into the previous fiscal year’s budget any tuition rate or fee increase, fixed cost increases including increases in the institutional financial aid, salary increases, contractual relationships—debt service, security contracts, insurance contract, facility improvements, capital needs, departmental program and administrative resource requests to provide appropriate funds to sustain and/or grow programs. Contingent upon the outcome of our fall enrollment, as to whether we allocate or reduce budgeted resources—based on the University’s strategic plan and needs prioritized by the Budget Advisory Committee, we follow the same procedure used in developing the Pre-Fall Budget to develop the Post-Fall Budget. This exercise is replicated for the spring semester. This flexibility allows us to invest our resources in areas of strength and growth.

Documentation

The 2005-07 catalog defines the requirements for a major and minor. Requirements for a major are on page 41 of the catalog and minors are on pages 101 through 110 of the catalog.

Appendix I Heads Status Survey
Appendix II Financial Data
Appendix III Faculty Data
Appendix IV Curricular Tables
Appendix V Published Materials
On-site:

- Complete list of graduates, by name, from each degree program, by year, for past three years.
- Available transcripts of graduates from degree programs.
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Figure 2 FY 2006/07 Departmental Budget
D. Governance and Administration

University Systems of Governance and Administration

The working relationship between the administration officers, faculty, and staff is one of cooperation, flexibility, and accessibility at all levels. The University self-governance policy allows academic departments, under the guidance of department chairs, school directors, and with the support of the Senior Vice President, Cabinet and Board of Trustees, to administer their programs and develop educational plans that meet both departmental goals and University expectations to provide successful professional programs for our students.

The educational and administrative systems conform to the bylaws of the University and to rules outlined by the university’s Policies and Procedures Manual as well as the constitution and policies set forth in the Faculty Handbook. Administrative prerogative and faculty governance as defined in those documents determines specific processes. The faculty, in their units and as a whole, has the power to recommend or endorse all areas of educational policy, including curriculum, faculty qualifications, and admission standards. The process requires consent of the various faculty units, the faculty governance body, the senior vice president who serves as the chief academic office (CAO), and president. In some cases, the consent of the Board is also required.

There are regular meetings of all groups in which information is shared. In addition, the director of the School of Media, Culture & Design (MCD) vets policy to a MCD/CAO’s cabinet that comprises, besides the director and the CAO, a representative from the chairs and faculty, staff, or administrators relevant to the specific policy question. In addition, the director serves as a liaison and advocate for the faculty, staff, and students in her School. The art/design departments are active, voting members of MCD.

These procedures have proven effective and have passed the review of various accrediting bodies, including WASC.

The University administrative and governance structure is based in the following entities:

**Board of Trustees**

The governance and administrative structure of Woodbury is clearly stated in the Bylaws of Woodbury University, a California Nonprofit Public Benefit Corporation. The Board of Trustees is Woodbury University's governing body, providing policy leadership and oversight, and endowed with the responsibility of meeting the needs and guiding the direction of the university as a whole.

The board consists of 30 individuals who have diverse experience in education, design, business, law, philanthropy, medicine, and public service, two of whom are Woodbury alumni. Trustees are appointed to serve five-year terms that are renewable. Their primary powers, as stated in the bylaws, are “a) to determine the corporation’s goals and objectives and assure that plans and programs are designed to meet them, and b) to establish policies for administering the affairs of this corporation.” The means to fulfill these objectives is outlined in the bylaws under Article IV, BOARD OF TRUSTEES.

The president is a member of the board of trustees and is designated as the chief executive. He presides over the:
Cabinet of University Officers
The cabinet informs the president concerning affairs in all the university’s areas and gives advice on policy affecting the university as a whole.

Kenneth R. Nielsen, Ed.D, President
Phyllis Cremer, Ed.D. Assistant Vice President, Student Development
Steve Dyer, Vice President, Information Technology, and Planning
Seta Javor, Executive Assistant to the President, Secretary to the Board of Trustees
Ken Jones, Vice President, Finance, and Administration
Richard M. Nordin, Vice President, University Advancement, Alumni
David M. Rosen, Ph.D. Senior Vice President, Academic Affairs
Don E. St. Clair, Vice President, Enrollment Management, and University Marketing, Admissions

Presidential Advisory Committees
The president convenes several University wide committees who provide advice in specific and sensitive areas of community-wide interest.

Space Planning Committee
The committee solicits and prioritizes requests from academic and administrative units for needed facilities and oversees the coordination of campus wide summer building and maintenance projects.

Technology Steering Committee
The committee oversees and coordinates technology issues specifically as they pertain to information technology, computer labs, software, etc. It makes annual recommendations about the purchase of equipment and software in keeping with the university’s strategic needs.

President’s Task Force on a Sustainable Campus
The committee advises the president on policies and on operations to create and sustain a “green” campus. Committee work completed.

Budget Advisory Committee
The committee recommends the allocation of funding for strategic purposes as part of the yearly budget. It also helps track the allocation of resources and makes recommendations relevant to the appropriate use of those resources.

Faculty Governance

Constitution of the Woodbury University Faculty Association and Senate
The Bylaws of Woodbury University provides the mechanism for the members of the Woodbury University Faculty Association (WUFA) to organize a self-governing structure. The WUFA membership consists of all full-time faculty and adjunct faculty under current contract whose primary responsibility at Woodbury University is teaching. Through its organization the faculty receives and reviews proposed faculty and university policy changes, recommends faculty appointments, contract renewals, and advancement through the elected personnel committee, oversees faculty elections and the appointment of non-elected committees, advises the administration with regards to admissions and academic standards, and assesses and makes recommendations to the administration regarding academic resources.
The Faculty Senate and WUFA Governing Committees
The Senate is a faculty governing body that serves as the representative of the WUFA membership. WUFA elects the Senate from its membership for two-year terms to serve as its representative body. The Senate meets once a month and has a joint meeting with the WUFA membership once each term or more frequently as the business of the university may require.

Personnel Committee (elected)
The committee evaluates and makes recommendations to the University President regarding the qualifications of all persons under consideration for appointment or reappointment to the full-time faculty, the qualifications of all candidates under consideration for rank, placement, and promotion, and applications for sabbatical leave. In addition, it makes recommendations to the Senate and thus to the administration on what university-wide standards should be applied in the determination of all personnel matters.

EPC-Educational Planning Committee (appointed)
The committee makes recommendations relevant to all new academic programs and all major changes to existing programs. It reviews and makes recommendations about all existing programs as part of the academic program review process. The committee is currently charged with the coordination and development of a Master Academic Plan in collaboration with the individual academic units. This plan, part of the WASC accreditation process, will serve as a guide for future institutional development.

Curriculum Committee (appointed)
The committee evaluates existing curricula and conducts a systematic review of bulletin descriptions of courses and course prerequisites; considers proposed modifications of courses; recommends research on the quality and efficacy of the instructional program and makes recommendations on the basis of that research; reviews and makes policy recommendations on grading policies, withdrawals, incomplete grades, independent studies, retroactive withdrawals, residency requirements, academic overloads, grade changes.

Faculty Development Committee (appointed)
The committee oversees the distribution of faculty funds that assist faculty in undertaking creative activities, additional education, and scholarly research.

Academic Appeals (appointed)
The committee reviews and decides all exceptions to faculty academic policy in response to individual student petition, and recommends to the appropriate faculty committee review and policy based on that process.

Institutional Review Board
Woodbury University policy requires that researchers respect and protect the rights and welfare of individuals recruited for, or participating in, research conducted by or under the auspices of Woodbury University. The Institutional Review Board (IRB) oversees the protection of human subjects in research projects conducted by or under the auspices of Woodbury University. Woodbury University will be guided by the principles set forth in the Belmont Report in accordance with Title 45 Code of Federal Regulations, Part 46 (45 CFR 46). Further, the actions of Woodbury University will also conform to all applicable federal, State and local laws and, regulations.
Common Professional Component Review
This committee evaluates the credentials of incoming MBA students—non-business majors mostly—to determine if they need any preparation for entry into the MBA program.

School of Media, Culture & Design Governance and Administrative Policies

Previously, Woodbury University supported three major academic units: the School of Architecture + Design, the School of Business, and the School of Arts & Sciences. In January, 2006, through a process of self-evaluation and discussions among the Senior Vice President, department chairs, and faculty, a decision was made to reform the School of Arts & Science into the Institute of Transdisciplinary Studies. The Institute of Transdisciplinary Studies houses the General Education and Art History courses that are required for art/design students.

As of January 1, 2007, through an additional series of self-evaluations by the chairs and faculty of departments and schools, the School of Architecture became a separate entity and Animation and Design joined the new school of Media, Culture & Design. The four current academic units are:

- Institute of Transdisciplinary Studies
- School of Architecture
- School of Business
- School of Media, Culture, and Design (MCD)

In the School of Media, Culture & Design, Media is represented by the Animation department, Culture is represented by the Communication and Psychology departments, and Design is represented by the Fashion Design, Graphic Design, and Interior Architecture departments.

As stated by President Nielson, “The new unit acknowledges the important role that material culture and media play. By strengthening those aspects, finding new synergies, and at the same time allowing all the programs to follow their unique paths, we believe that individual programs will gain further quality and stature.”

The new school’s confederation of design and liberal arts disciplines share a common interest in art/design education as it pertains to the areas of media, culture, and design. The unifying organization of the School relies on the strength of the individual departments within the school rather than a centralized position of authority. For this reason the leadership and governance structure is based on a process of decision-making by the council of chairs representing the individual departments under the leadership of the School Director. Collective decisions for the School are made by a dynamic governance method of consent.

In order to provide the leadership that can strategically represent the school’s interests within the university as a whole while maintaining departmental autonomy, the leadership of MCD relies on a director selected from the member chairs, who serves for one academic year, and an associate director, who serves for one academic year with the director and then assumes the role of director for the next year.

The director is charged with facilitating the council, coordinating and implementing the school’s strategic vision, and acting as a liaison between departments and between the school and the university. All the chairs share the responsibility in maintaining a spirit of cooperation and support for the direction of the school.
The current MCD Council member chairs are:

- Communication: Edward Clift, Associate Director
- Design Foundation: Carolee Toon, Coordinator
- Fashion Design: Penny Collins
- Graphic Design: Sue Vessella
- Interior Architecture: Randy Stauffer
- Media/animation: Dori Little-Herrick, MCD Director
- Psychology: Joye Swan

The MCD department chairs meet bi-weekly to coordinate the mutual aspirations and goals of the departments, and to establish potential interdisciplinary relationships between the different disciplines.

The MCD Director and Associate Director meet regularly with the CAO and the Directors and Deans of the other Schools to represent the common interests of the School of Media, Culture & Design. In accordance with the standard practices and the policies of the University, MCD is represented on all faculty and university committees.

All the academic units report to David Rosen, Senior Vice-President of Academic Affairs, and CAO, who represents our interests to the President and Officers of the Cabinet.

The administrative collaboration of the schools is achieved through the Faculty Senate and its elected or appointed committees that govern the educational activities of the various departments. Proposals and concerns of the faculty are evaluated and debated within the Senate, then brought to the Woodbury University Faculty Association (WUFA) for an open discussion and vote for action. While proposals that are sent to the administration for action are recommendations only, the relationship between the faculty and administration is generally a mutually supportive and beneficial one.

**Art/Design Unit Governance and Administrative Policies**

Chairs are the primary administrators of the individual departments within the art/design unit. The chair position is a faculty position with half-time administrative responsibilities. Chairs are assisted by at least one full-time faculty person and selected participating adjunct faculty who are paid an additional stipend to assist in student advising, curricular preparation, and assessment. Paid work-study students are appointed to fulfill certain administrative assistance.

The art/design departments maintain a close and supportive working relationship in their efforts to achieve superior and effective educational programs. The department chairs meet bi-weekly to discuss mutual concerns and means for implementing individual plans and interrelated program offerings. Animation, Graphic Design, and Interior Architecture share the Design Center facilities and meet regularly to arrange course scheduling, student project presentation scheduling, and distribute room assignments. The Fashion Design Department does not share the Design Center facilities, except for Design Foundation courses, but communication is constant and effective and results in the active schedule of exhibitions in the Design Center and Cabrini Hall, enthusiastic involvement of the fashion design students in the Design Foundation Program, and genuine interest in transdisciplinary course offerings.

The University provides course release, stipends and shared staff support so that department chairs can execute their programs. Chairs are given an annual stipend in addition to a half time...
course release. In addition, chairs are able to assign department faculty course release and stipends to help coordinate different departmental administrative tasks. There is an underlying question, however, in the use of course release as a means of compensating for a surplus of administrative duties, in that it undermines the definition of faculty.

There is an active, direct, and positive communication between the Senior Vice President who serves as the CAO, department chairs, and faculty who work together to achieve their educational and administrative goals for their departments. This beneficial interaction extends into the larger group of departments within the new School of Media, Culture, and Design.

**Art/Design Faculty Participation in Governance and Administration**

A culture of shared authority and collaboration permeates the institution. Full-time and adjunct faculty are active in academic planning and administrative responsibilities within their departments, by participating in the Woodbury University Faculty Association, and in departmental meetings that take place at least once each semester. The coordination of departmental plans is reviewed and regulated by the Faculty Senate to insure an overall high standard of educational effectiveness for the University.

Full-time faculty contracts, including an annual statement of benefits, are issued and renewed on a regular basis from the office of the President and clearly state the duties and responsibilities of the faculty. Performance of other duties and benefits are defined in the Employee Policies and Procedures Manual and the Faculty Handbook. The Faculty Handbook outlines not only the hierarchical structure of the academic departments, but also the governing structure and governing responsibilities of each full-time faculty member. Appendix B: Faculty Handbook

Participating Adjuncts receive contracts for teaching assignments and administrative responsibilities on a yearly or semester basis. Compensation for teaching at the regular adjunct pay schedule and an additional stipend is clearly defined. Limited benefits include participation in the university’s retirement plan.

Adjunct faculty letters of appointments are issued each semester. Records of the contracts and appointments are filed in the Academic Affairs Office and Human Resources. Faculty letters of appointments clearly indicate their responsibilities.

**Student Participation in Governance and Administration**

The student undergraduate government organization has representatives from all campus units. The president of student government provides recommendations of relevant issues to the president and the cabinet. The president sits on the Academic and Student Affairs Committee of the Board of Trustees and attends all Board meetings.

Students evaluate courses and faculty each term, participate in departmental meetings, and are members of campus organizations where they have considerable impact in voicing their concerns. Students also consult individually with their academic advisor each term to schedule classes and review their academic program. Chairs and faculty advisors keep regular weekly office hours for students to discuss any issues that may come up during the term. In addition, Woodbury has an open door policy that allows students to stop by to see faculty or administrators when available.

Students are invited to participate on university committees. Currently MCD students sit on the President’s Technology Advisory Committee.
Educational Policies of the University and the Art/Design Unit

The University administration, staff, and faculty are united in their aspirations to achieve a high level of educational effectiveness. There is a spirit of cooperative effort between the different disciplines at Woodbury to provide the best professional programs possible for our students.

Woodbury educational policies are based on core principles that value ethical behavior, student empowerment, diversity, and a rigorous professional education grounded in the liberal arts.

An emphasis on faculty initiated self-government allows department chairs, with input from faculty, students, and advisory boards, to develop progressive academic programs for their disciplines. University-wide faculty educational review committees have the power to approve curriculum proposals that are made by the programs and schools using approved processes that include faculty recommendation. The University-wide faculty committee members also represent a cross-section of the University schools and are responsible for ensuring a comprehensive, coordinated approach to achieving the University’s aspirations for educational excellence.

WASC Re-Accreditation, 2005-2010

Current university educational planning is based on a Strategic Plan that involved community-wide participation and was adopted in spring 2004. That plan is being integrated into the WASC re-accreditation process.

In preparation for WASC re-accreditation, a WASC Re-accreditation Steering Committee (WRSC) was selected by the CAO and the WRSC chair from a cross-section of the University representing the faculty, office of Student Development, University Advancement staff, and the president’s cabinet. As a result of a series of University community meetings and evaluations, the committee identified critical issues for self-study concerning institutional planning, assessment, program review, and data collection.

The WRSC committee established standards that will meet University goals of a Core Commitment to Educational Effectiveness. This commitment is expressed through four themes that will align the University more clearly to our educational mission to focus on both teaching and learning, to develop the whole student for a successful future, and to build systems of evidence and accountability for our student’s learning. The themes are identified as Institutional Identity, Institutional Alignment, Student Success, and Instructional Effectiveness.

The WASC Institutional Proposal was accepted in 2005. The primary focus of the WASC proposal is on academic planning and achievement necessary to maintain the present quality of our educational programs while constantly improving the programs and resources to anticipate the future needs for our graduates. The WASC re-accreditation process insures a broad participation of increased engagement by all levels of the university leadership. All levels of the University administration, faculty, and staff are involved and committed to achieving the goals and aspirations stated in the proposal. A time table has been established beginning in spring 2005 with completion projected for spring 2010.

The two phases in the re-accreditation process are:

Assessment of Preparation and Capabilities (CPR)
Assessment of Educational Effectiveness
The Capacity and Preparatory Review (CPR) is assessing and evaluating the University ability to provide effective education for its students. Capacity and Preparation is not only affected by the academic part of the institution but also the non-academic units. To that end, all of the university units are evaluating how they develop processes and systems to provide an educationally effective institution. The focus of the capacity review requires that all University units respond to the mission of the school and achieve an educational standard based on six educational principles established by the University leadership:

- Academic Quality
- Social Responsibility
- Innovation and Creativity
- Communication
- Transdisciplinarity
- Integrated Student

**Master Academic Plan (MAP)**

As part of the re-accreditation process Woodbury is developing a Master Academic Plan due to be completed in fall 2007 as a basis of the accreditation process. The development of the plan relies on each academic and non-academic unit developing strategies for achieving the new mission statement and six educational principles. This document will be used to make decisions that effectively enhance the university’s educational objectives. The art/design unit is invested in this process of integrating the specific art and design educational goals into the Master Academic Plan of the University.

The Master Academic Plan will inform allocation of resources to satisfy budgetary needs, environmental needs, faculty distribution, and accommodating student needs.

The Senate’s Educational Planning Committee (EPC) is coordinating the development of the Master Academic Plan in collaboration with the individual academic units. The EPC is presently preparing an analysis and summary of the academic departments’ evaluations of their strengths, weaknesses, opportunities, and threats (SWOT). This intensive departmental analysis will enable each academic unit to evaluate their present practices and implement changes that will not only improve the individual programs, but will also bring all programs into alignment with the University’s mission and goals for educational achievement.

**WASC Re-accreditation Initiated Committees**

In order to provide comprehensive institutional involvement the university has established several committees. Both academic and non-academic units are represented in these committees. The committee memberships change from one phase to the other in order to distribute the workload, and get full involvement.

**WRSC – WASC Re-accreditation Steering Committee**

WRSC is charged with the development of the Institutional proposal, which has been completed, and the oversight of making sure that the accreditation process developed in the institutional proposal stays on task. This committee helps determine the constituencies for the two remaining re-accreditation committee: The Capacity and Preparatory Review Committee and the Educational Effectiveness Committee (EEC). The EEC has not been wholly constituted as of yet.
WASC – Capacity and Preparatory Review (CPR) Committee
This is the group that is in charge of the second of three phases of the WASC re-accreditation process. They are charged with determining the overall institution's capacity and preparation for the successful completion of the re-accreditation process.

SSTF – Student Success Task Force
The student success task force is initially charged with the development and implementation of BEAMS (Building Engagement and Attainment of Minority Students) the emerged out of the National Survey of Student Engagement. The BEAMS project developed 3 learning communities to examine the multi-faceted approach to learning generally and learning at Woodbury University specifically. The completion and research developed in this project will allow BEAMS to develop the WASC third phase of re-accreditation, Educational Effectiveness, as it concerns the impact on students’ ability to learn.

BEAMS Learning Communities Project Goals
Explore the concept of creating student success in terms of engaging how people learn and what skills and knowledge is necessary for success, including successful learning.

Identify data that will help us understand who our students are, how they learn, and how they are successful.

Identify resources and create a model for institutional change that will aid student learning by breaking down the barriers between learning inside and outside the classroom.

Office of Student Development
In January 2007, the Office of Student Affairs joined with the Office of Academic Support to create a new unit, the Office of Student Development, which reports directly to the CAO. The mission of this new unit is to assist in the success of Woodbury’s students by understanding the interdependence of academic, personal, and interpersonal activities, and providing support and challenge for the development of the student.

The faculty and staff are committed to helping students succeed in their matriculation. If an instructor determines that a student may need academic assistance or psychological counseling, they submit an Early Alert Form to OASIS (the Office of Academic Success and Student Instructional Support) within the Office of Student Development. Their Student Support Committee meets to develop a team-based strategy to help students who may be struggling. They send a supportive, non-threatening letter within 24 hours of the alert notifying the student of a scheduled appointment. After an evaluation meeting, OASIS refers the student to appropriate resources such as campus counseling, tutoring, peer mentoring, career services, or disability support as needed.

Areas for improvement and plans or means for addressing them.

The relationship between departments, school, and administration is a positive one with a mutual concern for how we may best serve our students with the most effective educational program possible. A concerted effort and commitment from staff, adjunct and full-time faculty, department chairs, and executive administrators provides our students with highly effective professional degree programs. However, in the governance and administrative areas there are needs for improvement. The specific areas that need improvement are:
Administrative Support Staff
Currently there are five administrative assistants serving the different academic units in the university. There are two specifically assigned to the design and animation departments and two assistants whose responsibilities are shared with other academic units outside of the design and animation departments. Because of the sharing of administrative assistants with more than one department it becomes difficult to determine if the needs of all of the departments are being served. One of the shared assistants is scheduled to be assigned full-time to the design departments in fall 2007.

The solution for maintaining equitable distribution of workload for the administrative assistants and the departments they serve relies on constant dialog and re-examination of the workload distribution. Although this is able to work somewhat efficiently given the close proximity of the assistants and the relative small size of the departments they serve, it requires added time to maintain equity. In the future to maintain more equitable distribution of workload, the departments will work together with the administrative assistants to develop more rigorous job descriptions for the administrative assistants as they relate to the specific departments. By establishing an agreed upon job description, the administrative assistants will have more clearly defined responsibilities and will more closely align with the needs of the respective departments.

Academic and Administrative Responsibilities
In order to fulfill governance and administrative requirements, chairs and full-time faculty receive course releases and/or stipends. There is a concern that there are too many university committees with considerable demands on time, and that in the interest of self-governance we are not only exhausting faculty, we are at the point of under-serving our educational aspirations. This continued dilution of teaching by the most qualified of our faculty may diminish the superior and effective education programs we are trying to achieve.

As the President of the Senate and MCD Director are also department chairs, we further dilute the faculty pool. This also decreases, in terms of participation, the full-time faculty ratio to student in the respective department’s positions.

Currently, because of the administrative responsibilities, there is not sufficient time to execute these duties, teach, perform University service work, and pursue professional development as required for rank advancement. Chairs and directors find it difficult to advance in rank at Woodbury, as administrative work and University service is not considered for the required professional development. This could result in the most qualified faculty choosing not to take on the duties of leadership, an issue that has been a point of debate at both the administrative level, and at the faculty level by the Personnel Committee and the Faculty Senate, who set rank advancement standards.

Plans for addressing the problems include:
- A compensation and workload report initiated by the chairs of the academic departments is currently under study. One of the anticipated conclusions to the study will be to reduce the course load of the teaching faculty. The reduction in teaching load would positively affect the work load of the department chairs. However, reducing course load removes our most valuable faculty from teaching.
- A better solution is to increase support in specific areas such as administrative staff, facilities management, student recruitment, and advancement. These additional support staff would provide a body of expertise that the chairs don’t have. These support positions would also take on some of the responsibilities currently taken on by the chairs.
• When department chairs or full-time faculty are serving in demanding leadership roles for the University or School, a temporary solution would be to appoint a one-year full-time visiting instructor position to continue to fulfill the needs of the department.
• An immediate increase in participating faculty, who have the qualifications of faculty and can assume some of the administrative responsibilities, would greatly alleviate the current sense of overload.
• Permanently increasing the number of work-study students for specific departmental duties such as archiving, facilities management, appointment scheduling, and other department-related responsibilities, could relieve the faculty workload and at the same time give students experience in professional business practices.
• For future planning, an overall increase in full-time faculty could allow for a coordinator for each level of the curriculum and could provide specific expertise in emphasis areas.

Governance Structure
With the restructuring of the University into different schools, the current governing structures reflect outmoded models of representation. Having a governance structure that responds to the representation, needs, and voices of the different departments is imperative.

Because this problem affects all of the different academic departments, the Faculty Senate is currently addressing the issues involved. The existing constitution and bylaws are rewritten and the revisions will reflect the new academic unit structures. The Personnel Committee has been reconstituted to reflect the new school structures.
Figure 3 Organizational Chart
Executive Responsibilities, School of Media Culture & Design
Duties of the Director, Associate Director and Department Chairs

The Associate Director of MCD is selected according to the governing policies of the School of MCD and serves for one year as Associate Director followed by one year as Director. A new Associate Director is selected when the current Associate Director moves up to the Director's position. Chairs are appointed by the Chief Academic Officer in consultation with the Director of MCD and the MCD Council of Chairs. The Chief Academic Officer retains the right to remove the Director, Associate Director, or Chair at will. If Administrators are removed from administrative positions they will retreat to full-time faculty.

The chair has formal authority, in consultation with the MCD Council and the Director, including the right to command resources or to enforce policies or regulations within their departments. This means that in relevant areas chairs have the Director's and the MCD Council's express consent to make final decisions and firm commitments for his or her program without requiring additional signatures or consent. The Director and Associate Director retain all duties and responsibilities of Department Chair while also adding the duties and responsibilities of the Director's or Associate Director's position. All necessary accommodations will be given to assure that neither the well being of the department or school will be adversely affected by the additional responsibilities.

Note: In this context, consultation does not include a requirement of consent, but does require transparency in the form of reporting to the appropriate person or council.

**Director**

**Five essential roles**

- Academic facilitator of interdisciplinary programs within the School of MCD.
- Representative of the School of MCD and the departments in MCD, in consultation with the MCD Council of Chairs, to the University, University Administration, Faculty and staff, via the MCD/CAO Council.
- Representative of University administration to the School of MCD and the MCD Council of Chairs.
- Coordinates the management of the shared resources of the School of MCD. Works with Department Chairs to maintain coordination between the Departments.
- Representative of the School of MCD and the University to external bodies.

**Responsibilities include but are not limited to:**

- Coordinating the development of and implementing the School of MCD's strategic vision in consultation with the MCD Council of Chairs. All strategic planning requires consent of the MCD Council of Chairs.
- Leading and coordinating the School of MCD's strategic planning in consultation with the MCD Council of Chairs.
- Aligning the School of MCD's efforts to the University's goals, in consultation with the MCD Council of Chairs.
- Leading, evaluating, and supporting the School of MCD in a manner that promotes excellence in instruction, services, and scholarship/research at Woodbury University, in consultation with the MCD Council of Chairs.
- Developing a budget for the operation of the School of MCD and managing the fiscal affairs of the School of MCD, in consultation with the MCD Council of Chairs. Coordinates the budget of the School of MCD and the Departments for presentation during the University budget development process.
• Leading as well as coordinating the governance of the School of MCD, in alignment with the principles and policies of governance laid down by the MCD Council of Chairs, and in consultation with the MCD Council of Chairs, and in a manner that supports and aligns with the governance of WUFA. Facilitating MCD Council meetings. Attending MCD/CAO Council meetings.
• Overseeing administrator and staff selection processes; participating in chair and faculty selection process in the School of MCD, in consultation with the MCD Council of Chairs and the Chief Academic Officer.
• Coordinating the professional development of chairs, administrators, and staff within the school of MCD in consultation with the MCD Council of Chairs. Supporting chairs as required in coordinating the professional development of faculty and staff within their departments.
• Evaluating the School of MCD chairs and administrators in consultation with the school's faculty or staff through a school developed administrative evaluation mechanism.
• Reviewing the School of MCD's policies, procedures, and recommendations of retention, rank, and/or promotion of faculty in relation to the Faculty Handbook of Policies and Procedures, in consultation with the MCD Council of Chairs and the Chief Academic Officer. All policies, procedures, and recommendations require consent of the MCD Council of Chairs.
• Providing recommendations regarding sabbaticals and other leaves for Chairs and staff within the School of MCD in consultation with the MCD Council of Chairs.
• Representing the consent of the MCD Council of Chairs in providing recommendations on University policies and procedures, especially in the academic area.
• Developing, leading, supporting, and encouraging advancement efforts for the School of MCD, including fundraising efforts, in consultation with the MCD Council of Chairs and with the support of the university advancement office.
• Through interaction with council of chairs remaining knowledgeable of the current practice and pedagogy appropriate to the programs of the School of MCD in order to best perform the duties of the position of Director of MCD, accepting direction from the Department Chairs.
• Assisting the Chief Academic Officer and performing other duties assigned by the Chief Academic Officer.

Associate Director

Essential roles
• Representative of the Department Chairs at the MCD/CAO Council Meeting.

Responsibilities include but are not limited to:
• Development and coordination of interdisciplinary/transdisciplinary threads in consultation with the MCD Council of Chairs and MCD Director. New interdisciplinary or transdisciplinary courses require consent of the MCD Council of Chairs.
• Assisting the Director in evaluating and supporting the School of MCD in a manner that promotes excellence in instruction, services, and scholarship/research at Woodbury University, in consultation with the MCD Council of Chairs.
• Attending MCD/CAO Council meetings. Associate director coordinates the affairs of the school with WUFA governance.
• Assists in coordinating the professional development of chairs, faculty, administrators, and staff within the school of MCD in consultation with the MCD Council of Chairs.
• Assists in development and compilation and regular maintenance of School of MCD Handbook.
• Becomes knowledgeable of the current practice and pedagogy appropriate to the programs of the School of MCD in order to best perform the duties of the position of Associate Director of MCD, accepting direction from the Department Chairs and the current Director.
• Assisting the Director of MCD in performance of duties assigned by the Chief Academic Officer.

**Department Chair**

Program chairs are responsible for the quality of their programs, the curricula, students, and faculty. In this role, they serve the best interests of the students, faculty, and university as a whole. Through participation in the MCD Council and the MCD/CAO Council, they also provide an essential link between the administration and program members. They represent the MCD Council to program members at the same time they articulate the needs of the program members to the MCD Council. They also represent both the program and the university to external groups, such as the alumni, advisory boards, and professional accrediting agencies. Chairs assess program quality in all its dimensions and identify areas of needed change. They work with the MCD Council to understand what resources are needed within their departments and by the school as a whole and to ensure the effective use of current resources they have been provided.

**Essential roles**

- Academic Leader of the Department
- Representative of the Department on the MCD Council of Chairs. Communicates the program to the MCD Council, administration, staff, students, and faculty. Note: This position may be assigned to a faculty member from the Department but all other responsibilities and duties listed here remain with the Chair.
- Represents the MCD Council to their faculty, staff and students.
- Manages department resources, including the budget, in consultation with the Director and the MCD Council of Chairs. This includes: Preparing and administering program budgets; Setting priorities for program expenditures, considering the long-term as well as annual goals; Educating program members about the finances of the program; and managing the program’s physical facilities, including the assignment of space, the maintenance of program equipment, the monitoring of security, safety, and maintenance.
- Representative of the Department, the School of MCD, and the University to external bodies, including alumni, advisory boards, accrediting agencies, area businesses and granting agencies. Maintains and promotes the image and reputation of the school, program, students, and faculty.

**Responsibilities include but are not limited to:**

- Coordinating the development of and implementing the Department's strategic vision, in consultation with the MCD Council of Chairs and the MCD Director. Plans that impact other Departments in the School of MCD or the University require consent of the MCD Council of Chairs.
- Leading and coordinating your Department's strategic planning and curriculum development in consultation with the MCD Council of Chairs and the MCD Director. Responsibilities include: Scheduling classes, monitoring library acquisitions, initiating curricular review and program development, and managing the program assessment program; Collection, interpretation, and presentation to the program data relevant to discussions about curriculum and program effectiveness; Preparation of appropriate
accreditation and program reviews; Setting standards for the quality instruction; Finding internal and external resources to support the program, its faculty, and its students; and Monitoring outreach and service programs to see that they promote the goals of the program.

- Developing a budget and overseeing the fiscal affairs of the Department, in consultation with the MCD Council of Chairs and the MCD Director.
- Leading as well as coordinating the governance of the Department in a manner that supports and aligns with the governance of the School of MCD, and with the consultation with the MCD Council of Chairs and the MCD Director.
- Overseeing faculty and staff selection processes in consultation with the MCD Council of Chairs and the MCD Director. Recruiting and selecting of new faculty; Assigning and assessing teaching loads and committee work; Evaluating faculty performance; Informing faculty members of program, school, and institutional plans, activities, and expectations; and establishing and maintaining morale within the program.
- Coordinating the professional development of faculty and staff within the Department.
- Evaluating the Department's faculty and staff and the Director and Associate Director of the School of MCD through a school developed administrative evaluation mechanism.
- Providing recommendations regarding sabbaticals and other leaves for faculty and staff within the Department in consultation with the MCD Council of Chairs and the MCD Director.
- Providing advice and recommendations on University policies and procedures, especially in the academic area.
- Developing, leading, supporting, and encouraging advancement efforts for the Department, including fundraising efforts, in consultation with the MCD Council of Chairs and the MCD Director and with the support of the university advancement office.
- Remaining current in the practice and pedagogy appropriate to the Department in order to best perform the duties of the position of Chair. Provides regular updates as possible regarding disciplinary practice and pedagogy to council of chairs.
- Recruiting and retaining students within the program or school; Making appropriate exceptions to program policy for students; Monitoring the activities of student groups; Serving as a student advisor and counselor and helping assure the quality of advising for all the program’s students; and Collecting aggregate data regarding student progress and success at the program and school level.
- Assisting the Director of MCD through participation in the MCD Council of Chairs in performance of duties assigned by the Chief Academic Officer.

**Support Staff**

There are 3 staff members who report directly to the School of Media, Culture & Design. The Administrative Coordinator also serves as support for the School of Architecture and one administrative assistant works 2 days for the Office of Academic Affairs (the total time allotted for School of Media, Culture & Design is 2).

At this time, the balance of support is supplied on a university wide basis. This includes technical support such as computer lab technicians.

**Administrative Coordinator (AC) (1/3 of a position)**

In this role the AC serves as support to the Director in overseeing and administering the many programs and directions undertaken by the School of Media, Culture & Design. It is the AC responsibility to serve as a resource to the Director, faculty, and students concerning policies and procedures and their application to the daily business of the academic unit. In consultation with
the Director, the AC assists with class scheduling, School budget, report writing, advising, committee business, and other areas as required. The AC is responsible for maintaining accreditation documents for all programs within the School, including administering the archives.

**Administrative Assistants (AA) (1 ½ positions)**

The AA’s prime responsibility is to provide secretarial support to the department chairs and faculty members for all of the departments within the School of Media, Culture & Design. The AA posts and monitors budget expenditures for each department chair. The AA also maintains student advising files and sets advising appointments for all faculty members. The AA also processes appropriate paperwork for all supplies, replacement equipment, service orders, mailing lists, schedules models and processes invoices. In addition the AA assists and coordinates production of assignments and special projects for department chairs and faculty such as lectures, lecture series, special events, and reports.

Figure 4 Administrative Assistant Chart

**E. Faculty and Staff**

**Faculty Qualifications**

For both full-time and adjunct faculty, the university and the art/design programs require degrees that are the accepted terminal degrees within each discipline. This standard is applied as consistently as possible in seeking the most qualified faculty to teach in our programs.

In some areas, where a post-graduate terminal degree is not common and specific curricular course work relies on professional expertise, comparative professional experience is considered to be equivalent to, and in some cases preferable to the terminal degree. However, faculty that are hired without terminal degrees are ranked as instructors and encouraged to complete the specified terminal degree in order to meet requirements for rank and promotion.

Previous teaching experience at a university level is desirable and sought, but as our classes are small and department chairs and coordinators are directly involved in teaching and mentoring, we are able
to assist new and inexperienced faculty who otherwise have the qualities we are looking for in instructors.

Our faculty possesses a range of educational, professional, and cultural backgrounds in fine art, media arts, and design. This diversity of experiences is one of the qualities most valued in our art/design faculty and provides our students with a variety of perspectives in developing their own voices as artists, animation artists, and designers. Our faculty members are teaching professionals who, by example of their own artistic careers and research, bring a high level of professional engagement and commitment into the classroom.

Our full-time and adjunct art/design faculty are dedicated, competent instructors who are able to communicate effectively with students at all levels. Our small class sizes allow for considerable individual assistance and most faculty members are available for additional consultations outside of class.

The majority of faculty are adjuncts who bring a special combination of teaching abilities and art/design professionalism to the programs. Their commitment and active participation in the art/design programs allow us to maintain our small class size and the corresponding high level of achievement by our students.

Number and Distribution

Each of the art/design programs has a full-time faculty member who serves as chair and undertakes administrative duties in addition to teaching half-time. All of the programs have at least one other full-time faculty member and one participating adjunct. These along with the adjuncts provide a desired ratio of 12-16 students in studio courses and 18-30 (sometimes 35) students in lecture courses. In spring 2007, the average class size for studios was 12 and the average class size for lectures was 16.2.

Appointment, Evaluation, Advancement

The faculty consists of all members of the full-time faculty, who have faculty rank, and the adjunct faculty. There are several categories of appointment published in the Faculty Handbook. The policies and procedures for appointment, evaluation, and advancement as stated in the Faculty Handbook are summarized below.

Full-time faculty are professional educators whose appointment is their principal employment, which includes responsibilities for the quality of the educational programs and for university service related to, and in support of, the instructional programs, as well as for classroom instruction. Full-time faculty are usually appointed for duty in established departments or schools of instruction. Regular full-time faculty are appointed to renewable terms and is eligible for rank advancement. Regular full-time faculty who teach and have administrative duties are department chairs, program directors, program coordinators, and director of university services, and are collectively titled faculty unit heads.

Visiting and interim faculty are full-time faculty, as defined above and with the same responsibilities and privileges, but they are appointed for a limited term of years and are not eligible for rank advancement. Visiting faculty follow the same review requirements as regular full-time faculty. Policies and procedures exist in the Faculty Handbook for transitioning visiting and interim faculty positions into full-time faculty.
Participating adjunct faculty are educators who contribute beyond their teaching. They have a formal relationship with the university taking part in helping to shape and monitor the effectiveness and delivery of the curriculum, participation in governance, and in some cases advising students. Some contracts specify participation in administration of the departments.

Adjunct faculty members are educators who carry less than a full-time load for a teaching year. They do not receive salary during any term in which they do not teach, but they do participate in sick leave on a pro rata basis. Adjunct faculty can participate in the governance structure as they are considered members of the Woodbury University Faculty Association. They also participate on a voluntary basis in student presentations and departmental faculty meetings.

Potential new faculty participate as jurors for student presentations in order to assess their effectiveness in evaluating course work and engaging in critical dialogue with students and faculty.

Evaluation

**Full-time Faculty**

The University seeks to provide and maintain an environment conducive to professional and personal development for faculty. This environment is the major responsibility of the University community whose members encourage excellence and individuality in teaching performance, professional growth, and service to the University.

In the fall semester of the last year of a three or five-year contract, or in the spring semester of a one-year contract, full-time faculty are required to have a Performance Review with their faculty unit head. The reviewer writes the performance review, which is signed, by both parties and a copy is submitted to the Office of Academic Affairs for placement in the permanent faculty file.

An Annual Update of faculty performance is submitted by all full-time faculty. This is a self-evaluation including teaching, professional development, and university/community service, which is submitted to the department chair, School Director, and forwarded to Office of Academic Affairs.

The Personnel Committee reviews faculty performance extensively as part of contract renewals and rank advancement described above.

**Adjunct Faculty**

Adjunct faculty meet with their faculty unit head on an annual basis to evaluate the curriculum and their teaching effectiveness. In addition, faculty unit heads visit the classroom and evaluate student progress during the term. The art/design departments each meet with their faculty in groups to discuss teaching methodology, student progress, and ways to improve teaching effectiveness.

Public critiques of student work also serve as a time to evaluate the progress of course work and faculty effectiveness. The chairs sit in on the final reviews and as many progress reviews as possible. The chairs then discuss the overall course progress and teaching effectiveness with the faculty member.

The Fashion Design Department has an off-campus retreat for all faculty once per semester, normally coinciding with the instructional break days. Agenda for these meetings are developed with requests for input from all faculty.
Chairs speak to the students on an informal basis to ask how classes are going, especially with new teachers. They review student evaluations of faculty as they are distributed.

**Advancement**

**Full-time Faculty**

Full-time faculty may be appointed at the rank of Lecturer, Senior Lecturer, Assistant Professor, Associate Professor, or Full Professor depending on their educational credentials, teaching experience, and professional achievements. Newly appointed full-time faculty have their credentials evaluated by the Faculty Personnel Committee, which determines rank and level within rank. Adjunct and Participating Adjunct faculty hold the rank of Lecturer or Senior Lecturer depending on their educational credentials and length of time teaching at Woodbury.

Full-time faculty contracts are based on an initial sequence of three one-year contracts for newly hired faculty. After the initial trial period, regular full-time faculty may apply for three or five-year contracts depending on teaching time accrued and educational and professional achievements as stated in the Faculty Handbook.

Contract renewal is based on continuing effective educational performance, university service, and professional development. Woodbury does not grant tenure to full-time faculty.

Current full-time faculty may apply for promotion in the fall term or at the beginning of spring semester by submitting an application to their department chair who notifies the School Director and the Senior Vice President who serves as the CAO.

Advancement is determined by teaching effectiveness, university and community service, and professional development. Professional development encompasses creative activity and achievement and is regarded as equivalent to traditional academic scholarly research in determining qualifications for rank level and advancement in the art/design unit. The faculty member submits an application for renewal and/or promotion to the faculty Personnel Committee. That application includes an evaluation and recommendation by faculty member’s direct supervisor, chair, dean, or director, and a review of teaching. Personnel Committee, an elected body of full-time faculty from a cross-section of the university programs, evaluates the applications, and sends the full application and its recommendations to the CAO, who then forwards the packet, including recommendations, and his recommendation to the President for final decision. Copies of the recommendations and the president’s decision are sent to the applicant, appropriate chair and/or School Director, and the Dean of Faculty. All finalized materials are committed to the offices of Academic Affairs and Human Resources for inclusion in appropriate personnel files.

**Adjunct Faculty**

The faculty unit head hires adjunct faculty for their department and determines rank and level within rank based on the adjunct faculty’s credentials. Copies of those credentials are housed in the office of Academic Affairs, which also certifies the ranking. Adjuncts seeking rank advancement apply directly to their faculty unit head. Details for applying for advancement are in the Faculty Handbook.
Participating Adjuncts
Participating Adjuncts receive a yearly contract for teaching and other activities that constitute at least a half-time load. Because Woodbury’s adjunct faculty are appointed on a semester basis and many have years of commitment to Woodbury every effort is made to provide continuity in their teaching schedules in recognition of their educational contributions and service to the University. The participating adjunct status is one way to do that and to acknowledge their vital role in shaping the institution.

Loads

The fall and spring semesters are considered a teaching year. Adjunct faculty are appointed on a semester to semester basis.

Full-time Faculty Loads
(As stated in the Faculty Handbook, Appendix B, and Woodbury University Policies and Procedures Manual)

The normal teaching load for full-time faculty is 24 units of lecture, or the equivalent, per teaching year. For the purposes of equivalency, 1 unit of studio/lab time equals 1.5 units of lecture, assuming that all studio/lab courses are 2 academic hours per academic unit. Summer term may be used to satisfy the teaching load requirements with permission of the faculty unit head.

Full-time faculty who also serve in an administrative capacity are released from some part of their teaching and/or compensated with a stipend in accordance with a customary practice and in line with university policy. Chairs customarily receive ½ time release from teaching and a stipend of $13,000 to cover summer work. Those with heavier or lighter responsibilities have release and stipend prorated appropriately. Other administrative activities are handled by release time or appropriate overload compensation.

Full-time faculty are expected to undertake significant university service. They are required to serve on at least one standing faculty or administrative committee and may volunteer for additional committee work. Participating Adjuncts’ administrative responsibilities are stipulated in their letter of appointment.

All full-time and participating adjunct faculty keep one office hour for every 4 units of course time per week during which they are available for consultation with students. Office hours are extended during fall and spring registration periods.

Office hours should be at times convenient for students, but most faculty also advise by email and phone to supplement the office hours and provide the optimum availability for student advisement. Department chairs offer additional office hours to help students answer larger departmental questions.

Adjunct Faculty Loads
Adjunct teaching may not exceed 12 units (or equivalent) in a semester or 21 units in a teaching year, excluding summer employment.

Adjunct faculty may be requested to serve on a committee where their expertise is of value, for which they receive an administrative compensation.
Adjuncts are not required to keep office hours but must be available by email or phone to respond to students’ questions.

All contractual agreements are published in the Faculty Handbook, Appendix B, and Employee Policies and Procedures Book, available on site.

Student/Faculty Ratio

<table>
<thead>
<tr>
<th>Headcount students: FT faculty</th>
<th>Animation: 62 students</th>
<th>3 FT faculty</th>
<th>ratio: 20.6:1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fashion Design: 94 students</td>
<td>2 FT faculty</td>
<td>ratio: 47:1</td>
<td></td>
</tr>
<tr>
<td>Graphic Design: 56 students</td>
<td>3 FT faculty</td>
<td>ratio: 18.6:1</td>
<td></td>
</tr>
<tr>
<td>Interior Architecture 89 students</td>
<td>2.5 FT faculty</td>
<td>ratio: 35.6:1</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>FTE students: FT faculty (FTE students = credits/15)</th>
<th>Animation: 60.8 FTE students</th>
<th>3 FT faculty</th>
<th>ratio: 20.3:1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fashion Design: 90.3 FTE students</td>
<td>2 FT faculty</td>
<td>ratio: 45:1</td>
<td></td>
</tr>
<tr>
<td>Graphic Design: 51.0 FTE students</td>
<td>3 FT faculty</td>
<td>ratio: 17.0:1</td>
<td></td>
</tr>
<tr>
<td>Interior Architecture 67.0 FTE students</td>
<td>2.5 FT faculty</td>
<td>ratio: 26.8:1</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>FTE students: FTE faculty (FTE faculty=FT+[PT/3])</th>
<th>Animation: 60.8 FTE students</th>
<th>7.3 FTE faculty</th>
<th>ratio: 9.41:1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fashion Design: 90.3 FTE students</td>
<td>6 FTE faculty</td>
<td>ratio: 12.13:1</td>
<td></td>
</tr>
<tr>
<td>Graphic Design: 51.0 FTE students</td>
<td>6 FTE faculty</td>
<td>ratio: 10.12:1</td>
<td></td>
</tr>
<tr>
<td>Interior Architecture 67.0 FTE students</td>
<td>6 FTE faculty</td>
<td>ratio: 12.5:1</td>
<td></td>
</tr>
</tbody>
</table>

Figure 5 Student/Faculty Ratio

The university currently has a policy that commits one full-time faculty for every 25 FTE students. The university acknowledges the need for an additional full-time faculty in Fashion Design and has plans to begin a search this summer.

Full-time faculty are supported by a dedicated, committed adjunct faculty to give our students individual attention and a high quality of instruction. Each department has at least one Participating Adjunct Faculty person who is paid a stipend for assisting in student advising, curriculum development, and administrative responsibilities in addition to teaching assignments.

Student/faculty ratios in the other Schools conform to a similar pattern. New full-time faculty are hired each year in an effort to pursue the strategic goals of the university.

Class Size

One of the major attractions of Woodbury for students is the small class size. In the art/design unit, studios are kept at a maximum of 12-16 students and lecture courses are capped at 20-35 students. Some General Education courses allow 30-35 students, but overall classes are small enough to provide individual attention for each student. This past semester the average class sizes for each of the departments were 9.41 for Animation, 12.13 for Fashion Design, 10.12 for Graphic Design, and 12.5 for Interior Architecture, falling well within the parameters set for the University.
In the University courses at large, lecture courses may have up to 35 students and studio sizes are sometimes determined by enrollment when space availability is an issue. As in the design departments, the University prides itself on our small class sizes and individual attention to students.

Faculty Development

Woodbury attracts and maintains a loyal and dedicated full-time and adjunct faculty who strive to provide a superior education for our students that will prepare them to enter competitive and constantly changing professional markets. Our faculty possess superior educational and professional qualifications. The adjacency of Woodbury to a major international city and media capital with a number of recognized educational centers, offers an available pool of instructors for all the schools.

Faculty at Woodbury are encouraged to develop educational philosophies, teaching effectiveness, and pursue professional projects and research. There are several opportunities available for faculty to develop to their professional and educational aspirations.

The Faculty Senate represents the faculty within the University community. Members of the Senate, which include all full-time faculty and interested adjuncts, nominate and elect an evenly distributed number of representatives from each School who oversee and present the common interests of the faculty to the University administration. Committees are appointed or elected by the Senate to evaluate and recommend action on various issues of concern to the faculty. The Personnel Committee is elected by the faculty at large and also represent a cross-section of the school. The Senate supports and collaborates with other University committees whose mission is to maintain high academic standards and to achieve a greater educational effectiveness across the disciplines. This educational effectiveness is conditional on the quality and teaching abilities of the faculty.

In an effort to develop assessment of teaching effectiveness for the WASC re-accreditation, an ad-hoc Faculty Senate committee, the Faculty Learning Community, explored the potential for electronic teaching portfolios to document both summative and formative analysis of different pedagogical strategies. This past year there have been two Faculty Learning Communities made up of full-time faculty, participating adjunct faculty, and adjunct faculty preparing electronic teaching portfolios. The FLC proved to be a successful venue for both providing the support and resources to develop teaching portfolios as well as a forum for discussing teaching and learning strategies across different disciplines.

Faculty Workshop

Full-time and adjunct faculty participate in a yearly Faculty Workshop that explores various areas of educational research and provides an opportunity for faculty to engage in pedagogical discussions that can help them achieve greater teaching effectiveness.

The fall 2006 faculty workshop focused on student engagement and student success as approached from an interdisciplinary and transdisciplinary point of view. Presentations of recent course offerings by Woodbury faculty reflected the growing need for engaging students in an experiential education offering multiple perspectives while maintaining the discipline specific rigor required in a professional education.

Faculty Development Awards

The Faculty Development Committee, appointed by the Senate and representing a cross-section of the faculty, awards competitive grants of varying amounts each year to faculty who request funds for projects leading to professional and educational research and development that will then
have a beneficial effect on educational effectiveness for the University. All faculty are eligible for
development grants on a three-year rotating basis. The amount of the grants is determined by the
committee in a ‘blind’ review of grant applications to deserving applicants. The total amount of
grant money awarded varies from year to year, but is generated from an annual fund of
$20,000.00. Each year at a reception honoring the previous year’s awards, recipients present their
projects to the University community.

Sabbatical Leaves
Sabbatical leaves of one semester are granted with salary compensation to full-time faculty for
purposes that serve the interests of both the University and the faculty; namely for the
professional growth and intellectual enrichment of the faculty and for the improvement of courses
and programs of study of the University. A full-time faculty member is eligible for a sabbatical
leave after six years of full-time service. The number of leaves granted each year is governed by
funds available. A written request with a statement of purpose, a plan for study, and an estimate
of what will be achieved is submitted to the Personnel Committee for review. The President
approves sabbatical leaves based on the recommendation of the Personnel committee. A written
summary of what has been achieved is submitted to the President upon completion of the
sabbatical.

Title V Grant Assistance
One of the projects of the Title V Grant has provided for a mentoring collaboration between
faculty advisors, the Office of Academic Success and Instructional Support (Oasis), Early Alert
Student Support System, and peer mentoring by successful junior and senior students. Workshops
assist full-time faculty and participating adjuncts in providing effective methods for advising
students. The academic advising/mentoring practice develops a relationship between faculty and
students that helps them to achieve their academic, personal, and professional goals.

Last summer Animation faculty used Title V funds to offer an intensive drawing program to
assist students in the animation and design programs in developing drawing skills before arriving
on campus. Students were enrolled in a four week intensive morning art program and took field
trips to local art venues. These students are being tracked in their first year to see if this approach
improves student performance

The Maxine Frankel Foundation
The Maxine Frankel Award Program is a subset of the Maxine Frankel Foundation and is open to
Fashion Design students and faculty, as well as Architecture students and faculty. The awards are
to be used specifically for Woodbury approved study abroad, student’s competition participation,
and conference attendance or research projects. This provides an additional opportunity for
Fashion Design Faculty to develop and research projects that enhance their professional or
creative development.

Departmental Funds
All of the departments in animation and design provide funding to faculty for attendance to
discipline specific conferences throughout the year. This past year Faculty from Interior
Architecture were sent to the First Year Design Student Conference, IDEC’s International
Conference, the Visual Culture Conference, and the regional ACSA conference. The interior
Architecture program also donated food and provided support for southern California’s IIDA
student Scholarship. Animation faculty were sent to SIGGRAPH. Fashion Design hosted the
regional conference for the Surface Art Association at Woodbury’s campus; they have also
participated in the Costume Society of America, Textile Society of America, and Wimbledon
School of Art New Dialogs in costume conference. Graphic Design Faculty went to the annual AIGA conference. Several faculty members went to the national NASAD conference.

**Faculty Development in Technology**
All faculty are encouraged to continue training in the current technology in order to keep up with the changing field. A training budget is maintained to support this, and specialized training is arranged on campus where appropriate. This year, with the addition of the Render Farm, trainers from mental images, the software company which donated the rendering software licenses, were brought on campus for an intensive weeks training. Members from Animation, Interior Architecture and the IT department as well as students from Animation participated in the training session.

**Support Staff**
There are three administrative assistants that are shared by the School of Media, Culture & Design. The administrative assistants report to the Administrative Coordinator who distributes the workload. All three of the assistants are full-time employees, but part of their time is given to other departments. Assignment of time allotments and workloads of the assistants reporting to MCD are under the purview of the Director of the School in consultation with the chairs. See flowchart, page 30.

*Areas for improvement and plan or means for addressing them.*

**Faculty and Student Ratios**

**Animation**
Currently Animation has three full-time faculty for 62 students; however one of those positions is a visiting faculty member. Our goal is to make that full-time position permanent, bringing us in line with our current student numbers. We are also in a major recruiting period and expect to grow. Our intent is to request one additional full-time faculty member for each additional 20 students.

Our larger problem is the expectation by the university that all administrative work be handled by teaching faculty. This increases the work load of the full-time faculty resulting in class releases. As a result, while animation has three full-time faculty who should be teaching a total of nine 3-unit studios per semester, they are in fact teaching an average of five 3-unit studios between them. In addition some administrative duties, such as facilities, are being performed by adjuncts at additional cost. This would be better handled by addressing staffing issues and providing adequate support staff in the area of facilities, advising and administrative duties, as well as managing internships and alumni tracking.

Animation is fortunate to be located in the midst of one of the animation capitols of the world. With proper scheduling of classes, we can attract a wide variety of professional artists to teach the students.

**Fashion Design**
There is one full-time faculty/chair position in the department of Fashion Design, and one full-time faculty/curator position. Having the faculty curator position has enabled the department to utilize the Fashion Study Collection as a deserved focal point of the fashion design and costume curriculum; however, it has essentially reduced our full-time faculty from 2 to 1.5. In addition to the full-time positions, there are two participating adjuncts, one coordinating the second-year
curriculum and the second-year portfolio review, and the other (in 2007-08) coordinating the fashion sketching and illustration curriculum. On the positive side, having this small group enables the department’s vision to be cohesive and focused. On the negative side, this structure, complicated by the facilities issues that are described in Operations: Facilities, prevents the kind of collaboration that is normally so valued in a creative and academic environment.

In most semesters, there are ten adjunct faculty members in the Department of Fashion Design, and they represent various areas of the apparel and fashion-related professions. For our students, these individuals provide valuable insight into the realities of the careers they are pursuing; however, lack of adjunct faculty availability outside of class time can give students the impression that faculty members are not committed.

The Fashion Design Department is in the process of hiring a new full-time position. This additional faculty position will improve the faculty to student ratio.

**Graphic Design**

The department of Graphic Design was able to hire an additional faculty member this last year, which has greatly improved the quality of teaching, curriculum development, and academic advising structure. The addition of a Participating Adjunct faculty position has allowed for a separate advisor at each level of the program, greatly improving the student, faculty advising ratio. Additionally, the Chair has been relieved of some administrative responsibilities including the maintenance of the archive system.

**Interior Architecture**

The current faculty number to student ratio is low for the IA department. Because one of the full-time faculty members is shared between IA and Design Foundation, the department needs another full-time faculty member. However given the quality of the full-time faculty and adjunct faculty the students’ educational needs exceed expectations. The lack of full-time faculty affects the departmental co-curricular needs more than the curricular needs of the students. The IA department would be able to provide more programs and events outside of the curricular content and provide a wider range of interior architecture electives if the number of full-time faculty increased.

**Faculty Qualifications**

**Animation**

As a professional field, animation assesses the measure of professional competence based on reels, portfolios, and resumes. The Animation department's philosophy is to hire faculty with substantial professional experience.

For full-time faculty, the department expects in addition a terminal degree, such as an MFA. This results in the full-time faculty being individuals who after considerable time in the industry have chosen to focus on education and personal projects, such as independent or experimental animation. This seasoned faculty provides a valuable connection to the industry while also meeting high educational standards.

In hiring adjuncts, we look for professional animation artists with some teaching experience if possible. These adjuncts bring the most current technology and art skills from the industry, and provide valuable networking for our students once they leave the university setting. While the majority of our adjuncts have a BA or BFA as a minimum, some members of the adjunct faculty
do not have 4 year degrees. In these cases we require considerable industry experience and work of the highest caliber as the qualification to teach at Woodbury University.

Animation has elected to move computer graphics courses to the evening in order to hire qualified adjuncts from the local animation community. Depending on the availability of work in the industry, CG artists are often unavailable even late in the day. A decision was made to move the classes rather than hire less qualified teachers or risk a teacher leaving mid-semester due to work conflicts. Pay levels for adjuncts are not competitive with industry salaries, making it necessary for us to work with the needs of the adjuncts if we wish to keep them. Students have adjusted to this schedule and are excited by the variety and quality of teachers, as evidenced in the improved work.

**Fashion Design**

Terminal degrees are not normally required of those working in the field of fashion design, so there is a wide range of educational backgrounds in our fashion design faculty. Several hold MFA degrees, one is working on an Ed. D, one holds a MS degree. All of the faculty have some combination of degree plus professional experience in the apparel or costume industries that constitutes an appropriate level of experience, so that the current qualifications of the faculty meet the educational needs of the department.

**Graphic Design**

The current qualifications of the faculty meet the educational needs of the department. As the new curriculum is implemented, there will be a need to hire additional faculty in the areas of entertainment and interactive media. Given our location in the hub of the entertainment business, we don’t anticipate any problems in this area. With one exception, our full-time faculty hold terminal degrees. A junior faculty member is currently working on an MFA degree. All adjunct faculty hold Bachelor’s degrees and some hold MFA’s, as well as a Ph.D.

**Interior Architecture**

The current qualifications of the faculty meet the educational needs of the department. However there is a need to use perspectives from different areas of expertise and critical thought in order to develop a well rounded understanding of the complexities of the discipline. Because of the pay structure of the university we tend to hire junior faculty that either have graduate school experience but little professional experience or those that have professional experience and little graduate studies. The possibility of finding candidates that have both attributes would be desirable.

**Faculty Development**

**Animation**

All Animation faculty are encouraged to continue working as animation artists either in the business or as independent artists. For example, one of our full-time faculty members is an experimental installation artist using animation in her work. She both shows and curates in the Los Angeles area. Adjuncts typically work in the industry in the area of expertise they are teaching.

**Fashion Design**

The university offers several faculty development opportunities, with the annual Faculty Development Awards program and the Maxine Frankel Foundation grants for fashion and architecture. Opportunities also exist within the fashion design department itself, with a budget.
line devoted to faculty development. Over the past several years faculty have applied for and have
been awarded funds to assist with travel to and attendance at conferences, and for skill
development workshops and courses.

**Graphic Design**

Both full-time and adjunct faculty are afforded faculty development experiences. Generally this
involves conference participation. This year our full-time faculty attended the Edward Tufte
Seminar, AIGA Aspen Design Summit, AIGA Schools of Thought 3, the Macworld Conference
& Expo, the National Educational Computing Conference, and Typecon 2007. Additionally,
adjunct faculty is provided with the resources and opportunity to attend software updating
workshops. Though time constraints and professional commitments impact adjunct attendance,
some are able to take advantage of these opportunities. Both full-time and adjunct faculty also
have access to the Lynda.com tutorials to keep their software skills current. Interested faculty,
both full-time and adjunct, are eligible for faculty development grants from the University.

**Interior Architecture**

Many opportunities are taken to provide faculty development experience. Department budgets
allow for full-time faculty participation in conferences both as presenters and participants.
However, there are fewer opportunities for faculty development for adjunct faculty members due
to their professional time commitments and budget funding. With increased full-time faculty,
more opportunities for conference attendance would be possible. Coordinating and implementing
in-house faculty development opportunities for adjunct faculty occur occasionally, though due to
support staff availability developing these events becomes another responsibility for the
department chair.

**Documentation**

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**On-site**

Woodbury University Policies and Procedures Manual

**F. Facilities, Equipment, and Safety**

**Facilities and Equipment**

The art/design programs are presently housed in dedicated and shared spaces. The art/design
programs provide students dedicated studio spaces with individual workstations in addition to shared
instructional studios and lecture rooms.

The three main buildings for art/design are the Design Center, Kirby Hall, and Cabrini Hall. General
education courses are offered in Miller Hall, Hensel Hall, and Wilshire Hall (see attached campus
map). Computer facilities, including both Mac and PC platforms, are available in the Design Center,
the Architecture Building, and Miller Hall. Some classes are presently conducted in temporary
structures shared with other programs on the North Campus until the two new buildings for the
Schools of Architecture and Business are completed and an adaptive re-use plan established. Students
from the design majors also have access to the Architecture Building Wood Shop.
While current facilities are adequate, completion of the new buildings for the School of Business and the School of Architecture will benefit our programs in three ways. The School of Business building will add a large auditorium with digital projection capabilities, which will give us a better facility to screen films and student projects. The School of Architecture building will include an expanded shop with greater digital capacity, particularly in fabrication and 3-D rendering. The space vacated by business and architecture will allow the expansion and consolidation of space for art/design.

**The Design Center**
The Design Center is dedicated to art/design and houses Animation, Graphic Design, Interior Architecture, and Design Foundation studios. Each department has dedicated studio spaces for students. All Interior Architecture students have dedicated space in the studios, for which they pay an additional tuition fee. Graphic Design and Animation students have dedicated space for the senior level students. The dedicated studio spaces are also used for the appropriate studio classes. The art/design departments share computer facilities and studio classrooms on the first floor. Each department has individual support areas and archival storage space.

**Drawing Studios**
Both rooms are all-purpose drawing studios, approximately 1,300 square feet, and equipped with drawing mules, easels, and ample space to set up still-life compositions and life drawing models. There is both fluorescent and spot lighting to create shade and shadow studies. Both rooms contain sinks and are suitable for water-based painting.

**Shared Design Studios**
These shared teaching studios are 700 square feet each and are equipped with 36 inch high worktables and stools for up to 16 students. There is adequate natural light and fluorescent lighting. The rooms have multi-media projectors and screens that are fitted to work with lap top computers so that the rooms may act as temporary teaching labs. The walls are mounted with pin-up surfaces for presentations.

**Galleries**
Powell Gallery is a two-story open gallery on the first floor in the center of the Design Building shared by all the art/design departments, including Fashion Design. Its primary function is for departmental studio reviews, which can be viewed in progress by faculty and students from all the programs. The Gallery accommodates multi-media projection and is available for exhibitions and lectures.

The North Gallery on the first floor is also an open review and exhibition space.

**Dedicated Studio Facilities**

**Animation**
D205 is a dedicated senior year studio for Animation students to develop and complete their capstone project. It is equipped with individual animation stations including drawing desks, shelves and two lockable cabinets. Students bring their own equipment and drawing supplies. The students receive keys to the lab to maintain security.

D105 and N103, (a North Campus temporary studio space) are dedicated Animation spaces for freshmen, sophomore, and junior students. The studios are equipped with animation light tables, layout tables, pencil testing equipment, and a TV video cart with DVD and VHS player. Animation electives are also scheduled in these studios. The specialized equipment requires that they remain dedicated to the Animation program.
Graphic Design
D210 is a dedicated studio for Graphic Design senior students. They are equipped with 36-inch high worktables and stools for 18 students. Each space has a cork board “divider” to pin work. Future plans include lockable storage space for each station.

Interior Architecture
D206, D207, D208, and D209 are dedicated studios that are also used for the related studio classes. Interior Architecture students pay additional tuition to have dedicated studio space for the entire time they are enrolled at Woodbury. Basic equipment such as drawing tables and stools are provided. Students bring their own supplies and storage cabinets.

Computer Facilities
Technology is a shared resource on campus, and there is a constant effort by the University to maintain technology resources at a level demanded by the professions. All technology, including the more specialized elements, is available to members of other departments. Technology is viewed as a tool that supports the various media and design disciplines and not as a discipline of its own.

All technology is supported and maintained by the Information Technology Department (IT). Student lab techs are present during all open lab hours.

Department chairs coordinate the Design Center computer labs to accommodate class schedules and open lab time. The computer labs are available as open labs when not in use for classes.

Teaching Lab (D201)
- 16 new Mac-based computers (24” Intel Duo Core, 2, 2GB, 500GB, 256, SD),
- Ricoh 5560 printer
- Epson 1640 XL large format scanner.
- An instructor multimedia workstation and screen for in-class demonstrations and sharing student work.

Teaching Lab (D202)
- 16 PC-based computers
- HP8000N B&W Laser Printer
- HP DesignJet 5500PS Large Format Color Printer (42” PC & MAC)
- HP ScanJet 3970
- 4 For Flipbook Pro Stations

Software
The computers in D202 and D203 are equipped with the latest versions of the following software:
- Adobe Acrobat Pro
- Adobe Illustrator
- Adobe InDesign
- Adobe Photoshop
- Quark Xpress
• Snap Fashun,
• Microsoft Office (Word, Excel, PowerPoint)
• MacroMedia Studio
• Roxio Toast Titanium
• Safari,
• Firefox
• Norton AntiVirus
• Quick Time Player
• Autodesk Maya (3D computer animation software)
• Digicel Flipbook (animation pencil test and paint software)
• Macromedia Flash (2D computer animation software)
• Autodesk FormZ
• Adobe Audition (sound editing software)
• Autodesk 3D Studio Max
• Autodesk AutoCad 2007
• Rhino
• Google SketchUp 6

Additionally, the University has established a subscription service to a software tutorial service. The lynda.com Online Training Library™ include such subjects as Photoshop, Flash, Dreamweaver, Illustrator, Office, digital photography, Web design, digital video, and many others. Lynda.com's tutorials provide comprehensive movie-based training to students which assist in keeping their skills current.

The campus is fully wireless, so any space may be used for computing. Graphic Design and Animation require junior and senior students to own a computer and the appropriate software applications.

**Digital Resource Center**

The DRC is a support center, not a teaching lab, which offers expanded computer services designed to support the new laptop requirements for students in Animation and Graphic Design.

It is equipped with a Render Farm with server space to speed up rendering, four stations equipped with pencil testing software, and space for setting up laptops.

The render farm is a high-speed rendering cluster of 40 nodes with server space of roughly 8 terabytes. This will allow the animation seniors to produce fully CG projects in a reasonable amount of time. The render farm is also useful for Interior Architecture rendering of large print-size files of interior spaces for presentation.

The workstations in the DRC have limited software. Primarily they are set up to access the Render Farm and to use Digicel Flipbook to create animation pencil tests. As the needs of the students in the Animation and Graphic Design program who are required to carry laptops become clearer, the room will be expanded to meet those needs.

Future plans include setting up large printers and scanners to network the Digital Resource Center to the rest of the labs.
Laser Cutter Lab
The LCL is available to all students at the university during scheduled hours under the operational supervision of a lab tech. The lab is used by all of the art/design departments as well as architecture. The lab is operated and maintained by the IT department.

Sound Room
In D2 a large closet space has been converted into a recording room by the students. This room contains a PC computer with monitor, speakers, and a mike. The room is partially soundproofed. Students check out a key to the room and record dialogue for their films. This room is primarily used at night to avoid ambient noise that interferes with recording.

Design Center Interior Architecture Resource Library
The resource library, located on the first floor of the Design Center, is primarily for the use of Interior Architecture students, but is available for any student needing materials for a project. Some materials can be taken permanently; others are loaned out on a time basis. The resource library has posted hours and is supervised by Interior Architecture students.

Graphic Design Photo and Screen Printing Labs
The photo and screen printing courses share common lab facilities. A separate dry-mount room is adjacent, and a shooting lab is available for product photography. As of this semester the department has moved to an all-digital format in the teaching of photography. A portable computer station has been developed for the digital photography courses. It includes a monitor equipped with a color calibration system and printer that will assure accurate color when printing photographs. The lab areas also house the necessary equipment for the silk-screen program. A laser cutter is used for die cut applications in graphic design and packaging. Screen printing equipment includes a specialized sink, screen developer, dryer, and printing station. The dark rooms will be replaced by a silk screen printer and a platen printer starting in fall of 2007.

Lighting Lab
The Interior Architecture Lighting Lab shares space with the Graphic Design Photo Shoot Room. It houses track lighting fixtures that can accommodate different types of fixtures and lamps. The lab is outfitted with a control system that allows for the setting of lighting scenes. The lab is primarily used as instructional media for the IA 365 Lighting Design course, but students researching materials for studio projects also use the lab to evaluate how color and materials will change in appearance as they are placed under different light sources.

Architecture Building Wood Shop
All students have access to the Wood Shop Facilities in the Architecture Building. Students are required to take and pass the Wood Shop Safety and Orientation Course before using the equipment. Lab hours are posted and are always under the supervision of a technician. Interior Architecture students are required to take the course as part of their studio requirements.

Cabrini Hall
Fashion Design is primarily housed in Cabrini Hall. Over the course of the past 9 years the Fashion Design Department enrollment has increased from 43 students to about 100, growing from two studio classrooms to 5. Design studios are used for teaching as well as providing students access to the fashion design equipment on a twenty four hour, seven day week time frame. Cabrini Hall also houses the archive space for the fashion design collection. There is also a
dedicated display case for exhibiting the fashion design collection through a series of rotating exhibits.

**Lecture Room**

C207 is a lecture room and presentation space that will be used exclusively by the fashion design department beginning in the fall of 2007.

**Fashion Design Studios (C104, 200, 203, 204, and 205)**

All of the fashion design studio rooms are all shared space. Fashion design students do not have dedicated studio space, so the studio rooms are both classrooms and work spaces for students when class is not in session. Fashion design studios are equipped to replicate design rooms of the apparel industry, housing sewing and specialty machines, cutting tables, dress forms, and ironing equipment.

**Cabrini 104, 204**

This space accommodates 16 students and has 12 single needle machines, 3 overlock machines, 2 irons, 2 ironing boards, 9 pattern tables, dress forms, and miscellaneous specialty machines. There are locked cases in the room that house vintage periodicals and fashion publications. There is one Dell computer workstation and the space is outfitted with wireless access.

**Cabrini 200**

This space is used for sketching and illustration classes and accommodates 12 students. It has 8 single needle machines, 3 overlock machines, 1 iron, 1 ironing board, pattern tables, and dress forms.

**Cabrini 203**

This space accommodates 12 students and has 2 single needle machines, 2 overlock machines, 1 iron, 1 ironing board, pattern tables, 3 specialty leather machines, 1 shoe specialty machine and dress forms. This is the studio used to run the shoe and leather

**Cabrini 205**

This space accommodates 12 students and has 4 single needle machines, 2 overlock machines, 1 iron, 1 ironing board, pattern tables. In addition this space is used to teach weaving so includes 6 hand weaving looms, 5 small portable tapestry frame looms, and 1 computerized weaving loom. For teaching knitting techniques this room houses 2 standard knitting machines with ribbing attachments, 2 bulky knitting machines, 1 textile resource cabinet, and shelves that hold different yarn samples.

**Fashion Study Collection**

The Judith Tamkin Fashion Center, founded in 1999, provides an exhibition space within the fashion design area to showcase student work and items from the fashion study collection. The study collection is composed of approximately 6,000 garments, some dating from the mid-19th century, with the bulk of the collection spanning the 20th century. There is also an extensive collection of hats and shoes. The collection is housed in storage space in Cabrini Hall, and at this point plans are underway to catalog the collection so that items in it could be located via the Woodbury University Library.

One of the most important functions of the FDC is as a research and teaching resource. The Fashion Design students in Senior Costume Study research and design period costume
designs using the collections to do historical research and develop their projects. They also
become familiar with methods of conservation and the intimate details of period costume
construction. Fashion Sketching classes use the displays for the costume drawing and
painting.

**Computer Facilities**
The largest of the rooms, C104 and C204 have a computer workstation with Internet access,
and there are plans to equip at least one workstation in each studio with the computer
software programs utilized by the fashion design students. Currently the computer assisted
fashion design courses are taught in the University computer labs located in Miller Hall.

**Miller Hall Computer Lab**

Miller 206 houses Fashion Design computer classes equipped with:
- Macs, (24” Intel Duo Core, 2, 2GB, 500GB, 256, SD), which includes an instructor
  multimedia station and screen
- HP 5000 GN Laserjet
- Epson 1640 XL Large format Scanner (11x17)

The computers are equipped with the same software found in rooms D202 and D203 of
the Design Center. There are additional computer facilities available to design students in
the Library, and the Architecture Building. The Library also houses the new Media
Resource Room.

**Safety Standards**

**University Safety Standards**

Local fire and health codes are maintained and regularly checked by city inspectors. All buildings
maintain proper exit requirements. Emergency plans have been published in a booklet distributed
to all faculty, staff, and students. (Appendix V: Published Materials)

All areas meet ADA requirement for access and use standards.

All art/design departments require water-based paints. Use of toxic chemicals is not permitted in
the studios. Use of spray mount and other aerosol adhesives are prohibited in the studios. Spray
areas have been set up outside of the design facilities so students can use these materials outside,
but aerosol sprays of all kinds are discouraged.

First aid kits are located in various areas on campus with specific mounted locations in the studio
classrooms and workshop areas. First aid kits are checked weekly and are refilled as needed. The
contents include (1) disposable CPR mask, (3) pairs of latex gloves, (5) 4X4 or 3X3 gauze pads,
(1) box of 100 standard Band-Aids, (15) triple antibiotic ointments packets, and (25) Antiseptic
Towelettes.

**Equipment**

All departments instruct students on the proper use of computers and computer-related
equipment in their introductory studio courses. Faculty and technicians assist students in the
proper use of equipment. Students are not involved in the maintenance of the computer lab
equipment with the exception of trained student lab techs. Lab techs are on site in the
computer labs whenever they are open.
The Graphic Design department has posted safe practices for the screen printing labs. Students are instructed in safe lab practices for use in the classroom.

Animation will begin offering Digital Citizenship in the fall of 2007 as the prerequisite for using the Render Farm. The purpose of this class is to teach the student how to function in a shared digital resources environment such as is found at Woodbury and at most places of business. Topics will include email and forum etiquette and safety, backup protocol for protection of data, use of passwords and digital security, and navigating file structures in shared environments.

Fashion Design students receive the appropriate orientation to the use of each piece of equipment in their studios.

Interior Architecture students must pass an orientation and safety course before using the Architecture Wood Shop. The Wood Shop is always under the supervision of a trained lab tech. The use of power tools in the dedicated studios is prohibited.

The Laser Cutter Lab is fully supervised and operated by trained student technicians.

In addition, studio etiquette standards are posted in the studios and distributed to students who have space in the dedicated design studios. The studio etiquette outlines safety requirements as they pertain to fire life safety standards and dimensions and use of power tools and prohibition of toxic materials in the studio.

**Security**
Students have access to their dedicated studio spaces at all times during the scheduled terms. Lock boxes are installed on the entry doors to the buildings and entry number combinations are changed each term to maintain security. Studio security depends on students keeping the doors closed and the lock box numbers confidential.

Surveillance video cameras are installed at the Front Gate, East Gate, and North Campus entries to monitor people driving onto the campus.

Phones are available in the computer labs and the number for the security guard is posted in all buildings on campus. The security guards offers a 24-7 escort service on demand by simply calling the security post and making the request.

The North Campus complex has security phones on the outside of building N102 and the main space of Kirby Hall K100.

Students also receive instruction in maintaining personal safety in the studios.

**Maintenance**
The University Maintenance Department maintains the Design Center, Cabrini, Hall, Kirby Hall, and North Campus rooms, except for the Computer Labs. Cleaning and general repairs are done on a regular schedule (see Maintenance Chart, page 50) either by the University maintenance crew or contracted to outside companies.
Maintenance Technicians representing the design departments oversee the conditions of the buildings, report needed repairs, and coordinates the repair schedule with the Maintenance Department. Animation studio equipment requires special maintenance that is coordinated by a participating adjunct.

At least one representative of the art/design area sits on the Space Planning Committee, which guides the scheduling of summer maintenance, helps resolve large maintenance and repair problems, and offers suggestions for improvement to the maintenance processes.

Figure 6 Art/Design Facilities Map
### FACILITIES MAINTENANCE

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<th>Building Maintenance</th>
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### CABRINI

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<td>D D S --</td>
<td>S -- AS</td>
<td>S AS</td>
</tr>
<tr>
<td>N103 Dedicated Animation Studio</td>
<td>D -- S --</td>
<td>S -- AS</td>
<td>-- --</td>
</tr>
</tbody>
</table>

### ALL BUILDINGS

<table>
<thead>
<tr>
<th></th>
<th></th>
<th>Cleaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>First Aid Kits</td>
<td>-- -- -- -- -- -- --</td>
<td>-- W</td>
</tr>
<tr>
<td>Restrooms</td>
<td>D D S D</td>
<td>2-3Y AS</td>
</tr>
</tbody>
</table>

* Display Cases are by Maintenance Work Request Only
** Computer Labs maintained by Information Technology

Figure 7 Facilities Maintenance Worksheet
Areas for improvement and plans or means for addressing them.

Design Center

Environment
The Design Center is a re-designed gymnasium that creates a unique studio, classroom space, and presentation galleries for the art/design departments. The open plan of the dedicated studios on the second floor provides a vehicle for community interaction. There is enough separation between the spaces so that courses can occur at the same time in different areas without conflict, but sometimes sound carries and interferes with instruction. However, the open space layout allows easy communication and access from different design studios and different disciplines of different levels. Students take advantage of this openness to collaborate and exchange ideas as they work in and outside of class time.

The Design Building was renovated as a ‘green’, sustainable environment with a mostly passive ventilation system. During mild weather the building is comfortable with good air circulation through casement windows and interior wall louvers. The computer labs have a separate conditioned air system providing cooling and heating but the rest of the building depends on a circulating air system that does not maintain comfortable temperatures on very hot or very cold days. The large fan intake system is very loud and not functional. The building has an electric heating system, which on very cold days is not always adequate. Efforts to correct this problem while maintaining the original intent of the sustainable system have been marginally successful. Circulating ceiling fans and space heaters provide some relief, but a long-term solution will require considerable restructuring of the existing system.

Space
With increased enrollment in the art/design programs and changes in technology, the Design Center may soon no longer be able to serve all programs adequately. The departments need more space for dedicated studios and to meet special studio requirements such as those in Animation. There are studios and lectures being taught in Kirby and the temporary North Hall to compensate for the current overload, but this arrangement is less than satisfactory. When the new Business and Architecture buildings are completed and the available space re-assigned, there should be a much more equitable distribution of classrooms and studios.

Animation, Graphic Design, Interior Architecture, and Design Foundation share the first floor studio classrooms in the Design Center. The rooms are generally comfortable, functional, and adequate, but scheduling must be coordinated carefully to allow for necessary studio time and space. Maintaining course sequence, flexible times for students, and meeting the needs of faculty schedules, requires considerable oversight and cooperation between the design departments.

Design Foundation FO 102 Design Elements and FO 103 Color Theory have to be located near the supply cabinet in D102 and the utility sink, which is in a room off of D101. This is sometimes difficult to achieve when trying to coordinate the entire art/design department scheduling needs.

While Interior Architecture has dedicated studio spaces for its students, the other design departments have only been able to assign limited individual spaces, e.g. for senior studios. To provide for optimum learning, the art/design chairs and faculty feel that all students should have dedicated workspace.
Computer Labs
As technological demand has grown, the existing computer labs barely manage to meet the student demand. All labs are at capacity use. The conversion of more classrooms in the DC to computer labs is a questionable solution as it takes away needed classroom and studio space.

Animation and Graphic Design are providing for present needs and establishing a future culture of design equipment by requiring junior and senior students to have personal lap top computers that meet industry requirements. This takes advantage of the wireless capabilities on campus and in the Design Center. It alleviates some of the overcrowding in the labs and, in the case of Graphic Design, decreases some of the project development printing because instructors will be able to do more desk critiques directly from the laptop.

In addition the downstairs classrooms in the Design Center have been equipped with multi-media projectors that will support a faculty lap top allowing the rooms to be used as teaching labs.

However, access to technology will continue to be a problem on a small campus where lab space and classroom space are both at a premium. MCD, the Information Technology Department, and the Technology committee are evaluating current practices and the needed response for future technology facilities.

Computer Lab Operations
There is a perception among some of the art/design faculty and students that some of the lab technicians are not adequately trained, or do not perform their duties as they have been trained to do.

There has also been a continuing series of complaints from different sources concerning the reliability and operation of lab equipment and lab supplies. This takes on a crisis proportion when the labs are used heavily during the weeks before finals.

The Information Technology Department and the art/design departments are developing an improved on-line communication system to specifically identify these problems and effectively solve them in an efficient manner.

Cabrini Hall
The equipment used in the fashion design studios is industry standard, and is updated and serviced regularly. Studios are accessible and are open 24/7. With the help of dedicated adjunct faculty and student workers, the fashion design labs are well-organized and there is a structure for the maintenance of order in the labs, and for the hiring, training, and supervising of student workers.

Maintenance
The maintenance of the fashion design labs is a task that takes constant and energetic involvement, and adds considerably to the workload of the fashion design department chair. The fashion program, like other art/design programs, is struggling to find ways to reassign this task and/or restructure workloads.

It is often challenging to work with the university’s maintenance department on general upkeep and safety issues, as that department is overwhelmed with projects. The result is that even with a well-developed system within the fashion design department, maintenance is often ignored or delayed. This is an institution-wide problem that we currently have no strategy to rectify.
Space
There is little space for additional equipment in the fashion area to accommodate growth in the program. For the present, equipment priorities have been on replacing older machines and on replacing worn dress forms with new ones. In addition, at the present size of 100 students, limited space requires classes to be scheduled from morning through evening every day and often class is scheduled on Saturday. An adaptive re-use plan assures more space is allocated in Cabrini to take care of the needs of the program, its faculty, and students. Appendix D: Adaptive Use Plan

Kirby Hall

The addition of Kirby Hall and the North Campus trailers provides a temporary solution to overcrowding. Students have complained about the uncomfortable conditions, and we have tried to respond to those complaints by adding toilet facilities and baffling sound, etc. The construction of the new Business and Architecture buildings will allow the activities in Kirby Hall to transfer to another part of the campus, most likely to the interim Business School building which is adjacent to the Design Center.

Facilities Manager

Coordinating facilities needs with the University Maintenance Department requires considerable effort on the part of faculty and department chairs. There has been a continuing and unsolved need for a Facilities Manager for both the University and art/design departments. The position of Facilities Manager is at the top of the university’s strategic plan and at the top of recommendations from the Budget Advisory Committee. The administration has committed to the hire as soon as funds are available. A search will begin no earlier than November 2007.

G. Library and Learning Resources

Library Mission Statement

The mission of the Library is to foster intellectual growth by supporting the University’s teaching, learning, research, and creative activities. In pursuing its mission the Library strives for excellence in both service and in the quality of its resources.

The Library directly supports the University’s mission in three ways:

The Library contributes to the lifelong learning of students by providing them with the skills to access and evaluate information throughout their lives. The Library contributes to the University’s mission to produce ethical students by teaching them the ethical use of information and library resources.

The Library supports the University’s mission of excellence in professional education by providing targeted, quality information resources and essential information skills to empower Woodbury’s graduates throughout their professional lives.

The Library at Woodbury University is a single facility serving all students, faculty, and staff, and supporting all majors and areas of study. Collections, functions, and services are consolidated under a single administration. The library finds that the existing collection is generally sufficient to support the research and curricular needs of the Woodbury community, and does not rely substantially on
other libraries. However, the Brand Library in nearby Glendale, which specializes in art and design history and practice, offers supplemental resource for faculty and students.

**Personnel**
- **Director:** Nedra Peterson - MA, Library Science
- **Outreach Librarian:** Frederic Räuber
- **Access Services Librarian:** Raida Gatten - MA, Library Science
- **Technical Administrator (systems & databases):** Howard Kovensky - MA, Library Science
- **Instruction Librarian (1/2 time):** Diane Zwemer - MA, Library Science
- **Reference Librarian (1/2 time):** Tanya Novak - MA, Library Science
- **Cataloger (1/2 time):** Marti Pike - MA, Library Science, MFA
- **Technical Services Coordinator:** Lita Fabiosa - BS, Education
- **Public Services Coordinator (Interlibrary Loan, Serials):** Jennifer Rosenfeld - BA, Psychology, (MA, Library Science in progress)
- **Circulation/Reserves Manager:** Elsie Aromin - MBA
- **Instructional Media Coordinator, Stacks Manager:** Arturo Medina – MBA
- **This position is listed as part-time on the org. chart but not in this list.**
- **Evening/Weekend Circulation Assistant (1/2 time):** Kathleen Glover - Library Media Technician Certificate

**Governance**
Nedra Peterson, Director, is the librarian assigned collection development subject area and the liaison to Animation, Graphic Design and Interior Architecture. Raida Gatten is the librarian assigned to Fashion Design. A faculty librarian is a member of the curriculum committee.

The Curriculum Committee form, for new programs, new courses, and revisions requires the library signature as evidence that library collection holdings are sufficient to support new endeavors or that plans have been made to augment existing holdings.

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**Collections and Electronic Access**
The library has a detailed collection development policy, revised and expanded in 2004, using collection levels 0-5 as described by the Association of Research Libraries and the Research
Library Group. There are 66,900 total volumes (includes e-books) for all subject areas. The attached spreadsheet shows a breakdown of volumes by Architecture, Arts and Design majors.

<table>
<thead>
<tr>
<th>Call Number Range</th>
<th>Subject Area</th>
<th>MAJOR</th>
<th>Total Items</th>
</tr>
</thead>
<tbody>
<tr>
<td>GT400-2540</td>
<td>Costume, dress, fashion</td>
<td>X</td>
<td>696</td>
</tr>
<tr>
<td>GT2343</td>
<td>Body art, tattoos</td>
<td>X</td>
<td>15</td>
</tr>
<tr>
<td>HD9550-8999</td>
<td>Textile industry</td>
<td>X</td>
<td>45</td>
</tr>
<tr>
<td>HF5439-5485</td>
<td>Fashion industry &amp; merchandising</td>
<td>X</td>
<td>24</td>
</tr>
<tr>
<td>HT1-800</td>
<td>Urban design, urban life, social class</td>
<td>X</td>
<td>350</td>
</tr>
<tr>
<td>N (all)</td>
<td>Visual arts, art history</td>
<td>X</td>
<td>2,663</td>
</tr>
<tr>
<td>N 550-1776</td>
<td>Architecture, Interior Architecture</td>
<td>X</td>
<td>11,002</td>
</tr>
<tr>
<td>NC (all)</td>
<td>Drawing, Design, Illustration</td>
<td>X</td>
<td>240</td>
</tr>
<tr>
<td>NE (all)</td>
<td>Printmaking, woodcuts</td>
<td>X</td>
<td>184</td>
</tr>
<tr>
<td>NK (all)</td>
<td>Decorative arts (includes furniture, textile arts, woodwork, metalwork)</td>
<td>X</td>
<td>2,299</td>
</tr>
<tr>
<td>NX (all)</td>
<td>Arts in General</td>
<td>X</td>
<td>255</td>
</tr>
<tr>
<td>PN 1998</td>
<td>Screen printing, serigraphy</td>
<td>X</td>
<td>10</td>
</tr>
<tr>
<td>TR 1-999</td>
<td>Photography (except below)</td>
<td>X</td>
<td>498</td>
</tr>
<tr>
<td>TR 897</td>
<td>Animation</td>
<td>X</td>
<td>69</td>
</tr>
<tr>
<td>TS1-7014-9999</td>
<td>Industrial Design</td>
<td>X</td>
<td>15</td>
</tr>
<tr>
<td>TT1-175</td>
<td>Arts &amp; crafts, ethnic</td>
<td>X</td>
<td>34</td>
</tr>
<tr>
<td>TT185-290</td>
<td>Furniture design &amp; making</td>
<td>X</td>
<td>73</td>
</tr>
<tr>
<td>TT255-269</td>
<td>Metalworking, jewelry</td>
<td>X</td>
<td>10</td>
</tr>
<tr>
<td>TT273</td>
<td>Stenciling</td>
<td>X</td>
<td>4</td>
</tr>
<tr>
<td>TT 273</td>
<td>Screen printing, silk screen</td>
<td>X</td>
<td>6</td>
</tr>
<tr>
<td>TT 290</td>
<td>Leatherwork, incl. clothing</td>
<td>X</td>
<td>10</td>
</tr>
<tr>
<td>TT 300-333</td>
<td>Interior finishes</td>
<td>X</td>
<td>5</td>
</tr>
<tr>
<td>TT 387-410</td>
<td>Soft home furnishings</td>
<td>X</td>
<td>9</td>
</tr>
<tr>
<td>TT485-650</td>
<td>Clothing manufacture, dressmaking, tailoring, needle arts, weaving</td>
<td>X</td>
<td>714</td>
</tr>
<tr>
<td>TT551-654</td>
<td>Textile printing, dyeing</td>
<td>X</td>
<td>26</td>
</tr>
<tr>
<td>TT560</td>
<td>Jewelry</td>
<td>X</td>
<td>13</td>
</tr>
<tr>
<td>TT820</td>
<td>Paper, origami, stencils</td>
<td>X</td>
<td>14</td>
</tr>
<tr>
<td>Z400-49</td>
<td>Letters, calligraphy</td>
<td>X</td>
<td>24</td>
</tr>
<tr>
<td>Z100-272</td>
<td>Typography, printing, book design</td>
<td>X</td>
<td>244</td>
</tr>
</tbody>
</table>

**TOTAL Architecture, Arts & Design**: 4,891, 9,126, 7,747, 18,959, 21,132

**TOTAL all areas**: 63,971

**VIDEOS & DVDs**

- Animation: 334
- Architecture: 166
- Art: 160
- Fashion: 65
- Graphic design: 3
- Interior architecture: 13

**TOTAL Architecture, Arts & Design**: 738

**TOTAL all areas**: 1896

**SLIDES**

- Animation: 6
- Architecture: 63
- Art: 19
- Fashion: 21
- Graphic design: 12
- Interior architecture: 15
- Popular culture, architecture, Arts & Design interest: 16

**TOTAL Architecture, Arts & Design**: 142

**TOTAL all areas**: 307

Figure 9 Library Collections

The architectural holdings in the Library are an important resource for Interior Architecture faculty and students.
The library has 307 current title subscriptions in total. 142 of the current print subscriptions directly support art and design. The library also subscribes to 54 electronic databases. Databases for research specific to Art and Design include, among others:

- AccuNet/AP MultiMedia archive
- American Broadsides and Ephemera
- Art Full Text
- Avery index to architectural periodicals
- daai: Design and applied arts index
- Grove Art Online
- Here & there (for fashion design students)
- Project MUSE
- ProQuest Direct
- WilsonSelect Plus

The library subscribes to ARTstor – a database of hundreds of thousands of digital images and related data.

The library subscribes to RefWorks, a web-based bibliography and database manager that allows researchers to set up individual accounts to collect bibliographic citations electronically, and produce bibliographies in multiple formats including MLA and APA.

DVD/VHS: total 1896 for all subjects, 738 in direct support of Architecture, Arts & Design. There are 23,273 slides (about 200 are un-cataloged fashion design slides). However, the slides are rarely used. Only one faculty member checked out slides during the 2006-07 academic year. There is a slide converter to create digital images for use with Power Point Presentations, which most of the faculty now use.

Our collection of digital images is accessible through the ARTstor image database, which currently contains over 500,000 images. We plan to be more aggressive in promoting the use of this resource in the coming year. This database allows people to create their own collections stored on the ARTstor server. Personal collections can consist of ARTstor images and/or an individual's own images. Recently added is the ability to import PowerPoint slides.

Microform format is no longer actively collected, but the current collection is supported. Very few titles related to art and design is retained in this format.

**Services**

- The Library building is open 82 hours per week (extended to 89 hours/week during studio and lecture finals).
- A librarian is available for research and reference assistance all open hours.
- Researchers may make appointments with subject specialist librarians for in-depth research assistance.
- 24/7 access to library’s online catalog and subscription databases.
- 24/7 off-campus access to library’s online catalog and subscription databases through a proxy server.
- Access to information about the holdings of other institutions is provided through OCLC WorldCat subscription database.
• InterLibrary Loan service though OCLC is provided to faculty, students, and staff free of charge (expect for rare instances when the lending library charges a fee and no other alternatives are available).

• Course-related bibliographic instruction is provided by librarian subject specialists, and is available to any instructor for any class.

• Information Literacy – CO 105 is a 1 credit required course for all students. Courses are taught by librarians, and cover research skills, effective use of library and global research resources, ethical use of information, and information literacy standards as defined by the Association of College and Research Libraries.

• Students, faculty, and staff residing in the state of California are eligible for library privileges at Glendale and Pasadena public libraries, including the Brand Library and Art Center.

• Students, faculty, and staff residing in Los Angeles County are eligible for library privileges at any of the 88 branches of the LA County Library system.

• Students, faculty, and staff residing in the Burbank area are eligible for library privileges at Burbank Public Libraries.

• Woodbury faculty and qualified researchers have reciprocal borrowing privileges at the 92 institutions belonging to SCELC (Statewide California Electronic Library Consortium), as well as at UCLA and CSUN.

**Facilities and Equipment**

- Seating – approximately 120 seats in public areas
- Wireless network throughout the library facility
- 3 desktop PC computer workstations near the reference desk with internet access
- 16 desktop PC computer workstations in a lab setting with internet access, MS Office
- 1 desktop PC computer workstation with high resolution scanner
- Media resource room: DVD/VHS viewing stations, 2 desktop iMACs for film editing
- Light table

**Microform Equipment**

- ImageMouse attached to desktop PC with printer.
- Scan, view, digitize and enhance microfiche and microfilm; print or save to disc.
- Photocopiers: 2 color, 4 B & W

**Financial Support**

The library materials budget has been stable over time. Allocations for each subject area are calculated based on the number of courses and sections offered, number of students in major, average cost of materials, collection level.

Additional special allocations are made for areas needing attention due to new courses, new faculty, etc. In FY 2005-2006 Animation and Art History received special allocations. It is the policy of the Library to purchase all faculty and student requests that support curricular and research needs, within reason and budget.
Areas for improvement and plans or means for addressing them.

The shelf space in the library will be at maximum capacity in approximately two years. Off-site storage and compact shelving are under consideration as a short term solution. Grants are being sought to fund the short term solutions. A capital campaign for a major addition to the library is planned within the next five years.

The current arrangement of the library interior provides very few areas conducive to group study. A renovation of the library courtyard has been funded, and construction is expected to begin in October 2007. This new area will provide much more seating and will improve access between the main library building and the annex. Wireless access will be extended to the library courtyard. An upgrade to the existing electrical system will allow a more even distribution of equipment. As a result of the changes to traffic flow to access the courtyard, the interior of the library will be re-designed as well, with additional spaces for group study.

Documentation

All library information is available on the library website.
(http://web3.woodbury.edu/library/index.html)

H. Recruitment, Admission-Retention, Record Keeping, and Advisement

Admission

Woodbury University clearly states admission and academic requirements for art/design majors in our 2005-07 catalog (pages 3-46), on our web site, and in published materials sent to prospective students. The University maintains institution-wide requirements for admission to all programs. A summary of these requirements states:

Academic Records
Our academic programs focus on preparing well-educated, innovative, integrated students for professional careers. Primary emphasis for admission is based on academic records of previous
educational achievements. Standardized test scores, writing samples, recommendations, work and extracurricular experiences and personal interviews are considered. Woodbury requires that entering students have a degree from a regionally accredited high school. A high school equivalency certificate may be considered on an individual basis.

**Art/Design Experience Requirements**
Woodbury encourages students to apply who have little or no previous experience in art and design, but meet other entry requirements. Creative abilities are a consideration, but portfolio reviews are not required as part of the admission process. An intensive, directed education during their first two years in the art/design programs prepares students for a portfolio review required for entrance into the upper division studios.

**Transfer Units**
Students may transfer units from regionally accredited institutions on a course-by-course basis that meet a minimum number of units and a grade standard of a “C”, or 2 points, and Associate of Arts or Associate of Science degrees that meet lower division requirements. Woodbury University also considers selected transfers credits from specialized institutions holding accreditation status with agencies such as NAAB, NASAD, and the Council of Interior Design Accreditation (formerly FIDER).

**Articulation Agreements**
In addition, articulation agreements with community and junior colleges facilitate the proper course selection for students who plan to transfer to Woodbury. International students, who have completed a formal secondary course of study outside of the United States and supply the required documentation, are considered for admission on an individual basis. Applicants who do not meet the standard admission requirements, but who demonstrate potential to perform successfully at the University level, may be granted provisional admission. Registration is limited to completing 12 units with a “C” or better in their first semester.

Admissions staff and department chairs' work together to provide prospective students with accurate information about the art/design programs. Chairs communicate directly with prospective students by phone, mail, email, and in meetings on the University campus.

**Recruitment**
The University procedures, policies, and goals for ethically advising prospective students are directed by the Admission’s staff. The Admission’s staff, with the cooperation and participation of the academic units, conducts all recruitment efforts.

Woodbury is a member of the National Association for College Admissions Counseling (NACAC) for non-profit universities, and adheres to the association guidelines for professional and ethical recruiting.

Recruitment programs are presented both on campus and by visiting various schools and recruitment fairs that are directed to specific programs. See Figure 11 for recent recruitment events.
Events

<table>
<thead>
<tr>
<th>Event</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Burbank Unified School District &amp; Woodbury University College Fair</td>
<td>September</td>
</tr>
<tr>
<td>Counselor Day</td>
<td>January-February</td>
</tr>
<tr>
<td>Tour Day</td>
<td>March</td>
</tr>
<tr>
<td>Overnight Stay Program</td>
<td>Fall &amp; Spring</td>
</tr>
<tr>
<td>Day Visit Program</td>
<td>Fall &amp; Spring</td>
</tr>
<tr>
<td>Saturday Office Hours</td>
<td>March - July</td>
</tr>
<tr>
<td>Information Sessions - All programs</td>
<td>All year long</td>
</tr>
<tr>
<td>Bus Trips - High School &amp; Community Colleges</td>
<td>All year long</td>
</tr>
<tr>
<td>Student Orientation Advising &amp; Registration</td>
<td>All year Long</td>
</tr>
<tr>
<td>Placement Exams</td>
<td>All year long</td>
</tr>
</tbody>
</table>

Figure 11 Recruitment Events

Requirements for Academic Programs

The *catalog* states requirements and standards for educational achievement and graduation, which are applied to all disciplines. The art/design departments adhere to the University performance and evaluation standards, and include these requirements in course outlines. (*2005-07 catalog: Academic Policy, Regulations, and Standards*, pages 30-44).

Art/design students receive discipline specific course outlines and syllabi that clearly define the course requirements and grade evaluations. Intermediate grades for presentations, exams, and required written papers during the term allow students to monitor their progress.

Entering art/design students participate in systematically structured introductory courses. The discipline-related and design foundation courses are coordinated with general education courses in order to help students successfully complete the demands of the first year and prepare them to continue on in their majors. The department programs then provide a sequential progress from the beginning courses through to the senior level and graduation.

Retention

Woodbury has a high retention rate of 72% of the freshman class as compared to the California state average of 60%. From fall of 2005 to fall of 2006 the Animation and Design departments retained 81% of their freshman students. Appendix A, KPI Indicators.

All incoming freshmen are required to take an orientation course that helps students adapt to university work demands. In fall 2006 a pilot program, PD 200, was introduced to assist incoming Interior Architecture transfer students adapt to the schedule and work load demands of the department. The assessment of the course’s effectiveness has not been completed though the department will continue to provide the course.

The Office of Student Development received Title V grants to help first year students succeed and progress onto the next year. Through this grant the university participated in the National Survey of Students Success (NSSE). The Survey illustrated that we were strong in providing positive first year
student experience in some areas and needed improvement in others. Survey results can be found in the Student Services on-site documentation.

As a result of the NSSE survey Woodbury participated in the Building Engagement and Attainment for Minority Students (BEAMS) project. A group of students, faculty, and staff study current methods and propose questions about how we learn. Ultimately the results of these learning communities will generate ideas that help develop programs that more fully engage our students in the educational process.

**Records**

The Registrar is the official custodian of records of students’ progress towards graduation. Students have access to these records in several ways: through paper documents held by the Registrar, through IQ Web or through the advisors. Grades are posted at the end of each semester on the IQ Web. If a student’s average falls below a 2.0, the student is notified in writing, with a copy sent to the faculty advisor and the student is placed on probation. The student has one term to bring the cumulative grade point average up to a 2.0 and works with the advisor to achieve that goal.

Woodbury has also developed a Web page that holds institutional data for research purposes and record keeping. The web page is run and managed by our institutional researcher, Nathan Garrett. The web page conforms to WASC reaccreditation's requirements that the institution accumulate data for the purpose of continuous improvements.

Students receive periodic intermediate written evaluations and grades from their faculty during the term.

**Registrar’s Office**

The Registrar’s Office is responsible for creating, updating, maintaining and safeguarding all student academic records. These records include, but are not limited to; transfer credit awarded, courses taken at Woodbury as well as the grade(s) received, academic appeals, course substitution and/or waivers, and degree certification.

In fall 2003, our paper only student information system was converted to an electronic platform, PowerCampus. Student academic and demographic information from fall 1997 to present are available in this system. Access to this information is carefully controlled with most users having “read-only” access. Only the Registrar’s Office staff and the Information Technology staff have “write” privileges.

Faculty advisors have access to the electronic records of their advisees through IQ Web which permits “read-only” access to student transcripts and schedules. Students can also access their records through this system – in addition, they are able to register for courses on-line. The system blocks students from registering for courses for which they do not have the pre-requisite courses.

The University has migrated grading functions to an on-line system. Faculty may award grades on-line but are prevented from changing grades on-line. In addition to the required grade change petition, there is an automatic grade change audit trail – including a requirement that a grade change reason be entered before the system will accept the grade change.
Determination of Transfer Credit
Transfer credit is awarded for courses taken at regionally accredited colleges and universities on a course-by-course basis (or by means of articulation agreements with California community colleges). Courses are considered for transfer when a grade of “C” (2.0) or better has been earned, the course was taken for degree credit at the original institution, and is a college-level course. Each course is carefully reviewed by the Registrar’s Office in consultation with the appropriate chair to ensure that the intent and content of the course meet the University’s standards.

Based on the recommendations of the Council on Education for the Commission on Recognition of Postsecondary Accreditation, Woodbury considers selected course transfer for credit from specialized institutions that hold accreditation status with their specialized accreditation bodies (i.e. NAAB, The Council for Interior Design Accreditation (formerly FIDER), and NASAD). Credit will be transferred for this coursework only when a grade of “C” (2.0) or better has been earned. General education courses are not transferred from specialized institutions that are not also regionally accredited.

Once a determination of transfer credit has been made, students are informed in writing of the credit they will receive. They also receive a major worksheet which lists all major, general education, restricted design electives, and unrestricted elective requirements – the transfer credit they will receive is posted on this worksheet. A copy of these documents and a copy of the incoming transcript are placed in the advising file.

Transfer credit is also entered into our IQWeb where students and their faculty advisor can view it on the student’s on-line, unofficial transcript. Courses that have not been accepted for transfer are not entered in the database – to see these advisors must consult the advising file.

Graduation Requirements
Graduation requirements for each major are clearly outlined in the catalog. Major worksheets are provided to each undergraduate student upon entrance to Woodbury and transfer credit, if any, is posted on the worksheet.

Undergraduate students are expected to petition for graduation one year before completion of the degree. Each student’s record is evaluated using the worksheet applicable to the student’s major and catalog year to determine progress towards completion and each student is issued a Degree Candidate Progress Letter that indicates the remaining degree requirements (courses, units, grade point average – if below the minimum required, work experience) which must be fulfilled.

This document is mailed to the student and a copy is sent to the advising file. Students or their advisor may request an updated copy from the Registrar’s Office at any time.

Once the Registrar’s Office confirms that all degree requirements have been fulfilled, a letter is sent to the student informing the student that the degree has been completed.

Course Catalog and Course Offerings
The Registrar’s Office maintains the on-line course catalog in Power Campus. This differs from the University’s official catalog in that it omits policies and procedures and contains only courses offered by the University. This catalog includes the course number, title, units, course type (lecture, studio, etc.), prerequisites, and a course description. (Prior to Fall 2003, this information was available in the University’s paper catalog only.) Like the official catalog, the on-line catalog it is updated when/if faculty approve changes to the curriculum.
Special course offerings, such as topics courses, are also listed in the on-line course catalog (though not in the University’s official catalog). In the case of topics courses, a course description is only available if the department chose to submit it.

The University’s official catalog is updated every one or two years by the Office of Academic Affairs and is reviewed before publication by the Registrar’s Office. A copy is available on the university’s website and a copy is available for review in the Registrar’s Office.

**Advising**

Woodbury provides student-advising services that not only assists beginning students during the demanding first year adjustments, but also continues to actively offer a range of advising and tutoring opportunities throughout their time at the University.

**Faculty Advising**

Department chairs and faculty monitor each student’s progress. Entering students are assigned a permanent faculty advisor who is knowledgeable in their educational goals who will remain as their advisor during their time at Woodbury. The faculty advisors counsel the student on course requirements, class scheduling, and professional goals each semester, and are available for discussing course and goal concerns during regular office hours and by email. Office of Student Development provides counseling services for students with special needs. Note: The Fashion Design chair guides all seniors in their final year.

**Office of Student Development**

In collaboration with students, faculty, staff, and families, the Office of Student Development facilitates student's academic progress through program advising, tutoring, and various support services, and serves as advocate for students' needs.

If a student shows signs of failing to meet the rigorous standards of the disciplines, the instructor initially provides counseling for the student and then sends an Early Alert to the student advising office (OASIS). Intervention can often assist the student in maintaining an acceptable class status.

**SOAR (Student Orientation Advising & Registration) Peer Advisors**

Beginning in fall 2004, each freshman student has been assigned a SOAR Peer Advisor. This program provides a point of contact for first year students in their first semester of college. SOAR Peer Advisors, selected from successful sophomores, juniors, and seniors, act as a teaching assistant in the Student Success Course that all freshmen attend. SOAR Peer Advisors contact freshman students on a weekly basis and set up personal meetings to assist them in reaching their fullest academic potential. The PD 200 course also is co-facilitated by Peer Mentors.

**Academic Peer Mentor**

Junior and senior students who have excelled academically and completed a rigorous training and orientation program are eligible to mentor fellow students on a weekly basis. They assist students in planning, progressing in their course assignments, and providing general campus information. Students on academic probation are required to enlist the services of a peer mentor. They are also available to students interested in acquiring assistance and support from their colleagues.

**Tutoring**

Tutoring is available by appointment or walk-in for most academic subjects.
Supplemental Instruction
Supplemental Instruction (SI) is a series of weekly study sessions for historically difficult courses. Students who want to improve their understanding of the course material and their grades attend sessions lead by SI Leaders. SI is an opportunity for students to get together with their classmates to compare notes, discuss important concepts, develop strategies for studying, and prepare each other for an exam.

Federal Government Title V Grant
Woodbury is an ethnically diverse community. As a designated minority serving institution, Woodbury received a Cooperative Title V grant to assist in the preparation and transfer of students from nearby Los Angeles Valley College. To that end, Woodbury and LAVC created a one-stop shop for advising, counseling, and financial aid information. The one-stop model has doubled the number of transfers in three years.

The same Cooperative Title V grant has supported faculty development projects that improve methods for advising and teaching basic skills, such as the Summer Bridge Program for incoming design students. It also supported the purchase of technology at both the LAVC and Woodbury campuses.

Academic Writing Center
The Writing Center has tutoring services for students to assist them in gaining academic writing skills. Writing at a University level has been a concern for both the art/design programs and the University at large. The Writing Center has developed several faculty and student advising services to augment the course instruction and raise the writing ability level of all students.

Writing in the Disciplines Program (WID)
The purpose of the WID program is to develop students’ writing (and communication) abilities and deepen their learning and understanding of course content throughout their university years.

After a student completes the WID program, the student may enjoy an advantage in his or her chosen profession by knowing how to write for professional purposes.

General Education Requirements
We are in the process of developing the following proposal.

Two courses are required in the general education curriculum, one of which has to be a writing-intensive course and the other may be either a writing- or communication-intensive course. The two courses are a “Communication Proficiency Requirement.” (This requirement is in addition to passing AW 111 and 112.)

University Writing Portfolio
A student or department participating in the WID also completes a “University Writing Portfolio” requirement. This means that each student submits three papers and two timed, proctored essays to composition program administrators for evaluation.

The University Writing Portfolio is a pre-requisite requirement for two writing-intensive courses that are required in the student’s major.
Major Requirements
Each student completes two writing-intensive courses in his or her major as well as completes a Senior Portfolio.

Senior Portfolio (under review by the EPC)
Each student completes a Senior Portfolio as a graduation requirement. Although faculty members in a major degree program may define the specific contents of their students’ portfolio, all portfolios must meet university standards and include evidence of discipline-specific writing and completing a discipline-specific presentation mostly in a media other than writing. Either an “A” or a “B” portfolio would be required to graduate. Both Portfolios would be defined by written documents although the “B Portfolio” would also be defined by graphic- or image-related documents as well.

Areas for improvement and plans or means for addressing them.

Admissions
The admissions policy meets University requirements for admitting new students, but there are some concerns about the flexibility of admitting students who may be challenged in trying to complete courses successfully at a university level. While the art/design faculty support the policy of making every effort to provide entry to students who have a desire to earn a design degree, students who are accepted with minimal entry requirements have a considerable struggle to meet program standards.

Additional counseling and course assistance helps to mediate first year difficulties and students at risk often drop courses to alleviate their load, and then take additional courses at community colleges under a concurrent enrollment plan during the summer to keep up with their program. Some find it necessary to extend beyond the four-year program to complete their degree.

Transfer Students
Transfer students sometimes do not have the skills and conceptual abilities that the students have who have completed their first two years at Woodbury. The Educational Planning Committee is currently reviewing how to more successfully address the academic needs of transfer students.

Advancement/Remediation
The art/design majors require portfolio reviews for competency during the sophomore or early junior year to advance in the program, but some faculty think art/design students should meet portfolio requirements before entering the major. We provide summer studios to allow students to remediate courses. There is also the possibility of structuring all the first year foundation courses as a requirement to continue into the second year courses.

I. Credit and Time Requirements

University Satisfactory Academic Progress

The 2005-07 catalog clearly defines and outlines the requirements for satisfactory academic progress (pages 20 –29). Criteria for progress are determined by Qualitative Standards (GPA), which requires a student to maintain a cumulative grade Point average of 2.0 or better. Students on financial aid must also maintain a minimum number of units based on their enrollment.
An Academic Progress Chart delineates basic minimum semester and cumulative units to maintain satisfactory progress to earn a degree within the time restrictions for full and part-time students. The unit/time standards apply to all Woodbury students.

Terms used in defining grade requirements, evaluations, academic probation, and disqualification are carefully defined (catalog, page 40). An appeals process through the Faculty Appeals Committee headed by the Registrar is available to students who question their grade status.

Registration, Tuition and Fees Policies

The tuition structure is based on full-time semester registration of 12-18 units, part-time enrollment, and auditing a course and is defined in the catalog (pages 25-29) along with payment options, withdrawal, and refund policies. Students enrolled in less than 12 units pay on a per unit basis.

University Academic Policy, Regulations, and Standards

The 2005-07 catalog (pages 30-40), defines the academic calendar year and length, time of course offerings related to units of credit and unit classification to determine the class level and academic load options. The catalog explains requirements to maintain an active class standing as they relate to attendance, program changes, alternative registration policies, and withdrawals or leave of absence. Each academic year and academic calendar is published on the Woodbury University web site.

The catalog (pages 35-36) defines unit values, examination policies, and the grade evaluation system based on a 4.0 quality point formula as it is equated to a letter grade schedule. Grading guidelines further define and explain the criteria for grade assignments. The catalog defines policies on final grade submittals to the registrar and to the students, and conditions for grade changes, incomplete grades, re-enrollment to improve a grade, and proficiency placement through testing for Math and Academic Writing. These policies are also published in the Faculty Handbook (available for reference on-site, page B-9).

Academic progress requirements for full-time and part-time students and bases for financial aid are defined in the catalog (pages 17-24).

Independent Study

Independent Study is an optional method of study initiated by the student and available on a limited basis, with approval of the department chair, to students who have attained high academic levels of performance and desire to research areas of special interest that are not specifically covered in the classroom.

Directed Study

Directed Study is available only to students who, due to extenuating circumstances, cannot enroll in a regularly scheduled class. Specific conditions for meeting eligibility, authorization, study process, and grade evaluation are stated in the catalog.

The Independent Study and Directed Study contracts specify content and goals with the approval of the department chair. Unit distribution is determined at one to four semester units depending on the complexity and demands of the study (catalog, page 39).

Art/Design Degree Program Regulations
The required art/design curriculum and degree requirements for graduation are defined in the 2005-07 catalog (pages 41-44). The art/design majors require 68 units within the major, 45 general education units, 6 restricted design electives, and 9 unrestricted elective units for a total of 128 units to graduate with a Bachelor of Fine Arts degree. Each department offers various major-related electives and a minor available to other disciplines. The catalog outlines a four-year program of course requirements for each major and recommended unit distribution.

The specific art/design major pages in the catalog articulate the mission, goals, and objectives to graduate with a professional degree. The catalog also describes the content and requirements for each course (pages 113-156).

**Transfer Students**

The Office of Enrollment Services evaluates courses from other institutions for course content and unit distribution to determine the possible transfer credit. Students may transfer units from regionally accredited institutions on a course-by-course basis that meet a minimum number of units and a grade standard of a “C”, or 2 points, or transfer an Associate of Arts or Associate of Science degree that meets lower division requirements. Woodbury also considers selected course transfers from specialized institutions that hold accreditation status with agencies such as NAAB, NASAD, and the Council of Interior Design Accreditation (formerly FIDER). In addition, Woodbury has articulation agreements with many community and junior colleges that facilitates the proper course selection for students who plan to transfer to Woodbury. Transfer requirements are defined in the catalog (page 12.) Transfer units for general education courses must come from a WASC (or equivalent) accredited school (2005-07 catalog, page 22-23). Appendix C: Articulation Agreements.

**CLEP Exams**

Students may obtain credit by examination using the College Level Examination Program (CLEP). Woodbury no longer offers the DANTES examinations.

**Residency Requirements**

The University requires undergraduate students to earn a minimum of 45 semester units of course work at Woodbury University. Also students must complete a minimum of 32 out of their final 40 semester units at Woodbury. Credit for prior learning of a non-traditional nature (such as the CLEP program) is not applicable to the fulfillment of the University residence requirement.
Based on Carnegie Semester Hour (Unit) System. Explanation can be found in the 2005-07 catalog (page 35,) Unit Value section.

### J. Published Materials – Web Site

**Published Materials**

**Official Woodbury University Catalog**

The Woodbury University catalog is published every one or two years with addendums published annually as needed to update any departmental or curricular information changed during the normal publishing cycle. The catalog, which meets NASAD standards, provides information on general university policy issues such as general information, mission statement, core values, accreditation, admissions information, academic regulations, undergraduate studies, and school information, department information, and staff, faculty and administration personnel listings.

The new 2007-08 catalog defines the school structure that has been in place for the past two years. The new catalog reflects the revised school structure. Information about the Animation and Design departments is in the School of Architecture and Design in the 2005-07 catalog but is located in the School of Media, Culture, and Design in the 2007-08 catalog. Although art/design departments are housed in different schools in the two different catalogs, the overall focus of the programs remain for the most part consistent. Changes that occur in these departments are typical for the normal cycle of change affected by refined curricular development understood by ongoing program reviews.

**School Information**

Information for the School of Architecture + Design was published in the 2005-07 catalog. There is a revised description for the School of Media, Culture & Design published in the on-line 2007-08 catalog (uncorrected proof).
Animation and Design Department Published Materials
In addition to the catalog, the design and animation departments rely on several different methods of conveying information to communicate their missions, goals, and objectives. Publications are generated by and for the university, by and for the School of Media, Culture & Design, and by and for the individual art/design departments. There is a concerted effort to convey accurate and consistent information to the external public as well as to members of the institution.

Each of the departments in design and animation publish marketing materials for their program. The resources for developing these brochures are provided by the Office of Enrollment Services. The development of these materials occurs within a sporadic time frame as revisions of programs arise. However, all brochures are supplemented with departmental worksheets that accurately reflect current curricula and admissions requirements for the departments.

In addition to departmental marketing brochures, materials are published that announce departmental events. These published materials range from professional graphics to informational flyers, depending on the importance of the event. All published materials for special events consistently reflect pertinent information found in other publications.

Web Site

Online Catalog
The 2005-07 catalog was published on the current Woodbury University web site which now contains the updated 2007-08 catalog. The information on the on-line catalog is the same as the printed catalog and all students and interested parties are directed to the web site. Only key personnel are provided a printed catalog.

The current Woodbury University web site has been on line for the past four years. The Web Site Committee is currently reviewing the existing web site to determine any updates and changes necessary for the near future.

School of Media, Culture & Design Website Development
The Graphic Design department is re-designing the web site for the School of Media, Culture & Design as well as the individual departments in the School, and the University. With the input and collaboration of the different departments in the school they have developed a template that creates a professional and consistent look between the different departments within the School.

The web sites for each of the departments contain the following pages:
- Home Core Navigation page
- Meet the Chair page, which contains mission and goal and a quick time movie of an interview with the department chair
- Our Faculty page, which contains photographs and profiles of each faculty members for the department
- The Student Gallery page, which contains samples of student work
- Our Program page, which contains the department curriculum, listing of courses, and descriptions and pertinent information about the course
- Our Environment, which is a photographic gallery of the campus and surrounding areas in Los Angeles as well as departmental environments
- Student Organization page, which contains information about student clubs or professional affiliates
• Alumni Gallery, which contains information about our alumni activities, photographs and samples of their work
• Events Page, which contains events that are happening around campus, exhibitions, and speaker lectures
• Contact Us page, which contains directory information about how to reach the chair, make appointments and contact other academic and non-academic university departments, campus map and campus directions
• Student Information page, which contains downloadable forms such as computer requirements, directed study or internship forms, planning worksheets, progress portfolio requirements, and studio policies servicing both prospective students and current students

Areas for improvement and plans or means for addressing them.

Publications and Web Sites for educational purposes face the challenge of constantly updating their content. As the educational process relies on constant assessment and program review and as different disciplines face frequent technological changes, the departments have to respond quickly. In order to keep the information current and consistent it relies on personnel focused on this task. Communication between the academic personnel with the personnel dealing with university and department communications does not always run smoothly.

This concern is being addressed is by the redesign and implementation of the new school and departmental web pages. The new design structure creates consistency and versatility that will create easier mechanisms for updating the information on the page.

The chairs are responsible for maintaining the information on the web page and in published materials. A mechanism for finding support staff to help administer these responsibilities still remains a problem to be solved.

Documentation

Appendix V Published Materials

On-site:

Access to website

K. N/A

L. Community Involvement and Articulation with Other Schools

Articulation

Woodbury University has articulation agreements with many California community and junior colleges for students who wish to transfer to Woodbury University. All courses in the agreement do not need to be completed before transferring; articulation agreements are intended as a guide for course selection. Formal articulation agreements currently exist between Woodbury University and many colleges in California and other states.
Agreements are developed with other institutions in order to facilitate the transfer process to Woodbury. They provide a course selection pathway to fulfilling lower division major and general education requirements at the other institution. Most agreements include the "Total Institution": all majors, General Education Breadth, and basic skills requirements. Several specialized agreements, such as those with FIDM and the San Diego community colleges, include selected majors only, as well as General Education and basic skills.

Usually the Articulation Officer drafts the agreement using a variety of resources: catalog copy, course outlines, and Woodbury's transfer history with the other institution. Each major section (with course descriptions/outlines) is submitted to the appropriate Department Chair for review, revision, and approval. Sometimes additional information needs to be requested from the other institution.

The General Education Breadth section is based upon California's Intersegmental General Education Transfer Curriculum (IGETC) with several exceptions. Approved courses for each California college can be found on the ASSIST website. (ASSIST is the official repository of articulation for California public colleges and universities and provides the most accurate and up-to-date information.)

Articulation agreements adhere to Woodbury's transfer policy (see page 63).

Woodbury’s website lists all transfer information under the section “Prospective Students,” where policies for transferring courses from regionally accredited colleges and universities, as well as vocational courses, are described. Also addressed are transfer policies for students with AA, AS or Bachelor Degrees.

At a number of local community colleges, such as Pasadena Community College, Glendale Community College, and Los Angeles Valley College, website links are provided for further information, as well as an on-line method for checking which of their courses is equivalent to which design courses in MCD. There are many more articulation agreements within the state, but they are not listed on the website. They are, however, reachable through Woodbury’s public network route:

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Entire Network → Microsoft Windows → Admin → Itfilesvr →
  → Adm → Public → Articulations → Articulations Signed 2003-5
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Students may take courses at community colleges while they are enrolled at Woodbury by filing a Petition for Concurrent Enrollment signed by their advisor and the Registrar’s office, which confirms the transfer equivalent. Out of state courses are dealt with on a course-by-course basis.

Areas for improvement and plans or means for addressing them.

Woodbury generally has a cooperative working relationship with the schools from which we accept transfer credit. Every effort is made to insure the equivalency of course content so that the transfer is as seamless as possible for the students. However, the quality and rigor of content is not always up to our expectations. This can make the assimilation into the Woodbury curriculum a difficult process.

One solution is to require level of achievement testing in critical areas such as Math and English for all students, but this would have a critical effect on the transfer agreements. The Educational Planning
Committee is in the process of reviewing a proposal from the Academic Writing Center to require English Portfolios from all transfer students.

The art/design programs have the same achievement level problems with some transfer students. At the present time, department chairs and faculty offer extra assistance to transfer students trying to help them achieve a competitive class level. Remedial studio courses are offered in the summer for students who cannot pass the sophomore portfolio review when they transfer.

Documentation

Appendix C: Articulation Agreements.

Approved Articulation Agreements

Signed: (25)
- Cerritos College (2005-07)
- City College of San Francisco (Architecture and GE Breadth) (2003-05)
- College of the Canyons (2003-05)
- Glendale Community College (2003-05)
- East Los Angeles College (2003-05)
- El Camino College (2003-05)
- LA City College (2005-07)
- LA Harbor College (2005-07)
- LA Mission College (2005-07)
- LA Pierce College (2005-07)
- LA Valley College (2003-05)
- Marymount College (2005-07)
- Moorpark College (2005-07)
- Mt. San Antonio College (2003-05)
- Orange Coast College (2003-05)
- Palomar College (Architecture, Interior Architecture and GE Breadth) (updated 2005-07)
- Pasadena City College (2003-05)
- Rio Hondo College (2003-05)
- San Diego City College (Architecture & GE Breadth) (2003-05) (updated 2005-07)
- San Diego Mesa College (Architecture, Fashion Design and GE Breadth) (2003-05)
- Santa Monica College (2003-05)
- Southwestern College (Architecture and GE Breadth) (2003-05)

Near Closure: (4)
(Submitted to institution for review, but not signed)
- Mesa Community College (Arizona – submitted 5-18-05 Fashion Design only)
- Mt. San Antonio update 2005-07 resubmitted 3-30-06
- Saddleback College (submitted 4-28-05) resubmitted 2005-07, 8-2-05
- Ventura College 2005-07 (submitted 11-30-06)

Pending 2007-08 Curriculum and Woodbury Faculty Approval: (12)
- Citrus College (2005-07)
- College of the Desert (2005-07) (Architecture & GE Breadth)
- Diablo Valley College (Architecture and GE Breadth) (2005-07)
- Don Bosco College of Science & Technology (2005-07, Architecture, Information Technology)
and GE Breadth)
El Camino College (2005-07) UPDATE
Fullerton College (2005-07)
Long Beach City College (2005-07)
Los Angeles Trade-Technical College (2005-07)
Los Angeles Valley College (2005-07) (UPDATE)
Oxnard College (2005-07)
Pasadena City College (2005-07) (UPDATE)

M. N/A

N. N/A

O. N/A
SECTION II: INSTRUCTIONAL PROGRAMS

B. Degree-Granting Institutions and Programs

1. General Goals and Objectives

While offering distinctly different Bachelor of Fine Arts Degrees, the design majors share basic common goals and objectives in providing a liberal arts-based university education and preparing competent, knowledgeable graduates to successfully enter their professions.

Studies in the Visual Arts

All of the programs place a high priority on providing students with basic critical and technical skills, a broad knowledge of art and design practices, and a commitment to maintaining professional standards and ethics.

The formulation of visual elements and presentation methods, which include the articulation of verbal and written concepts, is developed in a series of sequential studios starting with beginning foundation courses and leading to increasingly complex, demanding senior level studios. In their final senior studio, students develop a capstone project demonstrating their accumulated knowledge, skills, and creativity in their studies as it relates to the specific art/design discipline.

Proficiency in problem solving, research, project analysis, and critical thinking are essential components of the art/design process. The successful completion of projects emphasizes client communication, but students are also encouraged to challenge accepted conventions and develop their creative voice and innovative design solutions.

Students integrate current technologies and their application into traditional forms of design development. As the integration of digital technology becomes a primary tool for design development, the departments continue to evaluate the value of more traditional forms of representation and craft, and how these methods of expressing creative solutions can inform current technology.

An understanding of historical and social perspectives and the theoretical bases of art and design provides students an understanding of how art and design impact society and their potential to effect change.

Our location in a major international city accommodating a diversity of cultures, art, media, and design venues provides opportunities for students to expand their knowledge of art and design. Courses rely on field trips to take advantage of Los Angeles’ cultural opportunities, and our diverse student population brings their own unique cultural experiences to the art/design perspective. All of the design disciplines require an internship or work experience with a professional firm where students gain hands-on experiences in the professional world. In addition, a number of study abroad programs supported by various departments within the university allow students to interact with societies that have different ideas and experiences of the world, and to gain a global sense of the importance and impact of art and design.

In recent years the university has become concerned about the exploitation of the environment and the resulting pollution and depletion of natural resources. At the administration level and in the design departments steps are being taken to make students aware of the importance of conservation and the responsible use of materials. The development of the Design Center was
based on sustainable design and has increased the awareness of the potential of environmental sustainability.

The design programs, (Design Foundation, Interior Architecture, Graphic Design, and Fashion Design) introduce students to the Hanover Principles and encourage students to use recyclable materials. In Design Foundation, materials that can be shared and conserved are purchased with lab fees for the students to use as a group. Presentation boards are set for a set proportion and recycled throughout the term. Graphic Design no longer offers courses reliant on traditional photochemistry. These courses are now digital. In Package Design instructors discuss and encourage the use of sustainable materials. Fashion Design offers a studio in experimental and recyclable fabrics and has moved away from the use of toxic chemicals in textile surface design applications such as devoré. Instead it explores the creation of textile surface design with laser technology. Interior Architecture has courses dedicated to teaching sustainable design practices.

**General Studies (Institute of Transdisciplinary Studies)**

The General Education course requirements for basic knowledge and skills are consistent with the Intersegmental General Education Transfer Curriculum (IGETC).

All design students take a required sequence of lower and upper division general education courses. The stated mission of General Education is to inspire students to develop the intellectual habits necessary to be involved, effective, and responsible citizens by advancing their knowledge and understanding of the various human and natural forces that shape them and the world around them. The structure and content of General Education courses and curriculum enable students to think critically, analyze, solve complex problems from multiple perspectives, and effectively communicate their ideas.

The initial focus is on establishing college level abilities in Math and English problem solving and communication as the intellectual doorway to success in other courses. Placement tests are given at the time of registration. The University provides pre-college level courses to help students succeed at the college level. Additional courses with specified unit requirements are offered in Communication, Humanities, Art History, Social and Behavioral Sciences, Physical and Biological Sciences. Students also have 9 units of unrestricted electives. For the design majors, an additional six units of Restricted Design Electives (RE/DES) offers a range of art and design course selections to supplement and enrich the major requirements.

**Visual Arts and General Studies Relationships**

The Bachelor of Fine Arts Degree integrates a sequence of visual arts requirements with general studies courses that supports and enhances the design disciplines. The combined programs in visual studies and a broader liberal arts environment enable students to develop intellectual skills necessary to confront and adapt to constantly changing cultural and economic conditions.

The course requirements in visual studies and general education are sequential. The initial development of abilities in Math, English, and Communication is necessary for students to communicate technically, verbally and in written form during the creative process. Art history and other humanities courses are important components to a broad understanding of the place of art and design in the world. The science and behavioral courses introduce students to the physical, biological, and social disciplines and contribute to their understanding of a larger universe. The design departments maintain a close relationship with all of the general education programs as we work together to provide the most effective methods of teaching and learning for our students. Faculty from the other departments and schools often sit as jurors for visual presentations and
collaborate with the design departments in the development and presentation of visual arts course material.

Woodbury’s academic departments cooperate across the disciplines to assist in developing course material, evaluating student writing, and co-developing curriculum content, and resources.

**Academic Writing Program**

The Academic Writing program has developed a series of projects that help integrate students writing abilities into specific academic disciplines. The Writing in the Disciplines (WID) has developed a series of successful partnerships between academic writing professors and art and design faculty. In this partnership two faculty member’s – one from the writing program and one from the art/design discipline – work together to develop writing projects for discipline-specific courses in order to improve students’ academic writing skills.

The Writing program also requires a writing portfolio for all students. Students will develop a writing portfolio that begins with Academic Writing course work and then includes discipline-specific writing samples. This is an effort to continually improve the student’s ability to communicate effectively in forms of academic writing such as research papers and proposals, as well as discipline-specific writing requirements.

**Institute of Transdisciplinary Studies**

The mission of the Institute of Transdisciplinary Studies, which replaced the School of Arts & Sciences, is to pursue learning and research freed from disciplinary constraints. The intent is to benefit our students and faculty by seeking out the potential for intellectual learning that promotes collaboration, social responsibility, and other emergent forms of transdisciplinary inquiry.

Interdisciplinary Studies (IS) courses that are not restricted to one discipline or point of view have been introduced into the curriculum and offer a range of subjects intended to encourage students to think critically through exposure to different histories, philosophies, and cultural experiences.

**Institution and Art/Design Aspirations for Excellence**

An institutional proposal and self-review for the university in preparation for an upcoming WASC review has led to a greater understanding of our potential as a university and the development of methods to address unsolved problems. According to the new criteria established by the Western Association of Colleges this review process is a three step process.

The WASC Re-accreditation Steering Committee (WRSC) that represents a cross-section of faculty from all disciplines, staff, administration, and student body, has developed a plan to prepare for the review process. The result of this investigation led to an institutional proposal that focuses on six important outcomes for improvement:

- Academic Quality
- Innovation and Creativity
- Communication
- Transdisciplinarity
- Social Responsibility
- Integrated Student
A refined university vision and mission that reflects Woodbury’s emerging identity has led to the implementation of a new mission statement with accompanying educational goals. Both the academic and non-academic units will use these goals in the development of a Master Academic Plan to be completed by the fall of 2007.

Development of the Master Academic Plan has emerged from the work of the Educational Planning Committee, a university faculty association committee with representation from each division and working with each department within the university to perform a study of strengths, weaknesses, opportunities and threats, in order to establish a clear mission and educational goals that aligns with the overall mission and goals of the university. These efforts will produce:

- Greater alignment between the University’s educational objectives and institutional planning.
- More robust institutional inquiry, more pervasive assessment, and greater accountability.
- Improved use of data for institutional inquiry and those objectives.
- Improved ability to evaluate educational objectives.
- Improved faculty evaluation of student learning.

Areas for improvement and plans or means for addressing them.

The art/design unit’s identity tends to focus on the aspirations of the individual departments. The relationship of the departments to the School of Media, Culture & Design, and to the University as a whole is undergoing an intensive assessment to create a superior educational program that provides a cohesive response to the needs of our students. This re-evaluation process is being guided by the University proposal for WASC re-accreditation.

The WASC Reaccrediting Steering Committee (WRSC) is responsible for overseeing the reaccreditation effort and has established assessment committees representing all facets of the Woodbury community to undertake the tasks associated with reaccreditation. The two sub-committees charged with collecting and analyzing data are the Capacity and Preparatory Review Committee (CPR) and the Educational Review Committee (ERC). From this research and analysis a Master Academic Plan will be developed and submitted to the Board of trustees for approval.

The WRSC committee has set up a work plan and schedule to implement this process. Woodbury’s re-accreditation website communicates information about our reaccreditation to the community to insure accountability to the public. Some of the information on the website will be used to develop the Institutional Portfolio. The University adopted four Themes for Institutional and Academic goals for improvement.

Theme #1: Institutional Identity
The requirements for Theme #1 began with two University identity retreats in fall 2005 and spring 2006 that were designed to develop a broad understanding of the university’s identity and create a new mission statement and the six educational principles.

Theme #2: Institutional Alignment
Theme # 2 is currently underway as the university develops a Master Academic Plan (MAP). The faculty Educational Planning Committee is directing the development of the Academic units’ parameters while the non-academic units are under the leadership of Steve Dyer, Vice President of Information Technology and Planning. The Master Academic Plan will guide the University in
hiring staff and faculty, allocation of financial resources, and the development of an adaptive re-use program for the distribution of space.

**Theme #3: Student Success**
The Student Success Task Force (SSTF) is currently addressing Theme #3. This committee emerged through the works of a Title V program in which the University participated in the National Survey on Student Engagement (NSSE). Through the work on NSSE the University has developed a group of core faculty and staff that are developing learning communities that explore the nature of learning. SSTF is also charged with the development of renewed philosophy and development of the general education curriculum. This project will be completed during the next academic year.

**Theme #4: Instructional Effectiveness**
Theme #4 is addressed through the development of Teaching Portfolios. Two Faculty Learning Communities are developing the philosophy and uses of the teaching portfolios, which will be a summative and formative analysis of a faculty member’s work in the classroom, professional and scholarly activity, and university service. The portfolios will become one mechanism for evaluating instructional effectiveness and a requirement for contract renewal and rank advancement. A complimentary mechanism will be the development of student portfolios and in the future administrative and unit portfolios.

2. **Competencies Common to All Professional Baccalaureate Degrees in Art and Design**

**Studio**
The individual professional programs share common goals and practices in the study and application of visual formal elements, applying an understanding of the historical and theoretical bases that inform art and design practice, and implementing both verbal and visual methods for developing concepts and problem-solving skills.

The formative structure of all programs is based on a coordinated, sequential advancement through studio and lecture courses to gain the knowledge and skill level that prepares students to enter the professional world.

These shared objectives are first experienced in the interdisciplinary Design Foundation Program that introduces beginning students to a broad-based visual and verbal vocabulary common to all art and design professions. The three basic courses initially explore relationships of space and form in drawing and design elements, and then integrate these methods into the study and applicable uses of color. All majors require introductory design studios concurrently with the Design Foundation Studios, providing a way of integrating foundational design knowledge into discipline specific introductory design studios.

The studio sequence in the majors introduces students to a sequentially creative and skill-based process providing students with technical skills, knowledge of professional requirements, and the ability to develop innovative concepts in increasingly complex projects. The studio process requires students to identify a problem, develop a concept, and work within given parameters. The study of historical and theoretical bases of their discipline helps students develop critical thinking abilities and problem-solving skills through investigative writing and analysis that is then synthesized into the design process. Successfully completed projects are presented to faculty and invited jurors for critical review. The senior year culminates with a capstone project that demonstrates the accumulated skills and knowledge of their matriculation at Woodbury.
Animation, Graphic Design, and Interior Architecture students have dedicated studio spaces (the Interior Architecture program for all levels). In a shared studio culture students gain maturity and tolerance for working in a group environment, and the proximity of other students offers the opportunity to exchange ideas and support each other in their project development. Participating in and being able to observe individual desk critiques by the instructor allows students to compare and self-study their own work. Fashion Design students share studio spaces in a work atmosphere similar to professional practices.

Independent studies are offered at various unit distributions in all of the programs and are defined in terms of time and content in the catalog under the department course descriptions. Students and supervising faculty sign an agreement form to be filed for a grade when the study is completed.

**Art/Design History**
Lecture courses in art and design history are an important aspect of a comprehensive knowledge of the art/design process. Understanding the impact on society of cultural events and the evolution of the visual arts is essential for students in developing a critical conceptual base for studio projects.

**Team Projects**
Team projects in both studio and lecture courses prepare students to work in a professional environment that requires the ability to share responsibilities and to collaborate in art/design development.

**General Academic Studies**
The design programs specify an integrated sequence of General Education courses, which includes upper division courses with advanced content. There are also selections available to design students in the Communication major. The intent is to provide a comprehensive education, not only in visual design, but to include breadth courses that enable students to develop skills in expressing verbal and written ideas, computational competency, and knowledge across the spectrum of the natural and behavioral sciences. Courses in Interdisciplinary Studies offer additional opportunities to explore historical and current global cultural issues from a perspective that crosses borders between disciplines to create an open-ended questioning of traditional, perceived values. This expanded, inclusive educational perspective provides students with the ability to address various historical and social aspects of design in their projects and to effectively present different points of view.

**Technology**
In the rapidly changing world of technology, Woodbury strives to provide students with current computer hardware and software. The strategy for computer classrooms and teaching relies on a decentralized system that is maintained by the Information Technology Department. There are a total of eight computer labs dispersed throughout the campus. Five of the labs are equipped for Design, Animation, and Architecture. In addition Graphic Design and Animation have a laptop program in which all juniors and seniors must purchase their own computer for use in the classroom.

Three labs in the Miller Building house the Fashion Design computers, which are shared with Business and General Education. Graphic Design also uses the Mac lab in Miller. There are four levels related to the use of technology in the Fashion Design department, three delivered in a
Macintosh platform and one in a PC platform. Efforts are under way to provide additional computer lab facilities, and to explore ways to incorporate computer workstations into the design studios. Two of the four courses use proprietary software, which is only accessible to students through Woodbury licenses. This coupled with the fact that fashion design, in all but the largest apparel companies, is still a relatively hands-on profession, preclude the requirement of laptop computers as an alternative to the computer lab facilities provided by the university.

There are four ‘smart classroom’ with computers and Internet access that students use in general education, communication, and art history courses. Two are set up for lectures and two are set up for seminars. Most classrooms and shared studios have multi-media projectors and screens. All enjoy wireless access to the internet and to university servers.

Integration of Technology

Animation
Technology is fully integrated into the animation program as a tool of the craft. It is designed to follow the work flow of an average animation house, and students are taught to function in that environment. Basic principles of both 2D and 3D computer animation are taught, and students are encouraged to work directly with the adjunct and full-time faculty teaching technology courses to develop a focused skill set in the area of computer graphics. We are currently developing a course in Digital Citizenship that will be offered in the fall and may become a model for other departments as well.

Fashion Design
There are several levels of curriculum in fashion design that rely on the development of skills in digital literacy and computer assisted design, and the department attempts to balance the development of the traditional manual skills of sketching, illustration, and pattern making with their digital counterparts. In most instances, the manual skills are developed prior to the digital. The fashion design department inaugurated the laser cutter in 2005, and students have been able to utilize this tool in their design projects. An instructor in FD is completing graduate work for a Ph. D. in Educational Policy and Technology and is studying the new Laser Cutter Lab as it develops an operational system. Fashion design faculty who teach courses involving technology are assisted by the staff of the university's IT department. All fashion design faculty have access to the university's IQ Web system for course management and grade reporting.

Graphic Design
The department of Graphic Design integrates digital literacy skills into the curriculum in its first year studies. Nearly all of the classes in the program require digital projects, so these skills are continually reinforced throughout the curriculum. As students progress in the sequence, they are afforded opportunities for more advanced digital classes in interactive design. Additionally, this year both full-time and adjunct faculty were trained in the use of the Laser Cutter.

Full-time faculty are provided a computer with all the necessary and appropriate software installed. Software is updated yearly. At our request, the Information Technology department is currently developing policies and procedures that assist new faculty in the use of the computer labs. This information will be integrated with the hiring process for adjunct faculty. This year, both full-time and adjunct faculty, were trained in the use of the Laser Cutter.

Interior Architecture
The Interior Architecture curriculum introduces computer representation skills to the students in the first term of the sophomore year. The department understands the importance of digital literacy in the interior design profession, and is committed to providing students the basic skills early on in the curriculum. As the students progress through the program they rely more and more on the use of digital technology in the development and representations of their design projects. While technology is an important tool in the process and representation of the design solutions, the department is committed to seeing it as one of many tools necessary to the practice of interior design. While students have increased their digital technology skills there is some concern that it is at the expense of other more traditional tools. The department is working to show students how traditional and digital technologies offer specific ways of seeing, solving and representing design problems.

Synthesis
During the sequence of studio and lecture courses students acquire an increasingly complex and sophisticated base of knowledge, skills, and methodology. The emphasis of studio programs is supported by the integration of related information gained in art and design history, communication courses, and general education. Some students minor in other design disciplines, communication, and business, which expand their knowledge base and future professional opportunities.

The senior capstone project is a comprehensive and competitive test of the students’ acquired knowledge and capabilities for graduation and entrance into the professional world. The senior projects are juried by faculty and invited professional critics and displayed throughout the campus until commencement day.

The cumulative effect of the programs’ diverse curriculum provides students with the competency and confidence to enter the art/design professions.

Institution and Art/Design Unit Aspirations for Excellence
Meeting the goals and standards set by our WASC re-accreditation proposal involves the efforts of the entire University. All academic programs are evaluating current goals and developing improved methods and practices to achieve an effective and superior educational process for our students.

Areas for improvement and plans or means for addressing them

Studio
It is the perception of department chairs and faculty that we need more full-time faculty who are able to devote the necessary time to program development and review. The need for additional full-time faculty is vividly demonstrated during an exercise such as the NASAD self-study and the WASC evaluation process. Although adjunct faculty provide valuable and remarkable service, when the wider view of the departments’ curriculum and the synthesis of information are limited to only a few full-time individuals, it is difficult to achieve comprehensive study and implementation for change.

The art/design chairs have expressed an interest in developing more interaction and interdisciplinary collaboration between departments in studio projects. A promising suggestion is to have the Senior Capstone project be an inter-related art/design studio with students developing projects as partners across the disciplines. We have had interdisciplinary studios in the past and
coordinating the timing for different department requirements is difficult. Again, to develop a project of this scope, the number of full-time faculty is a critical issue.

The design faculty has questioned the structure of studio content and the present system of evaluating student projects at the end of the second year. Instead of determining a ‘pass’ or ‘fail’ into upper division studios, the art/design departments are implementing an evaluation process that directs students who are not achieving the necessary skills and knowledge in the current design studio experience into alternative tracks, or degrees related to design that can provide a successful university experience and opportunities for professional employment. As these alternative programs are developed they may be offered as concentrations within the majors.

Interior Architecture’s faculty has expressed a desire for increased student enrollment to allow for more diversity in program offerings. However, increased enrollment impacts the available studio space and resources. All design programs think that additional studio space would allow for more flexible scheduling and enhance studio performance.

**Art/Design History**
Art history is an important component in achieving a breadth of knowledge in the visual arts disciplines and understanding the significance historical movements have played in the development of all the visual arts disciplines. This expanded knowledge is a critical element in the research and design process in the art/design departments. Until recently the art history courses were administered as a unit of the arts and sciences department and had limited, and sometimes not well-coordinated, course offerings. The addition of a full-time art history faculty member several years ago has been beneficial in developing the depth and breadth of the art history department. There has been a conscious effort to expand our students’ knowledge of art history beyond the accepted western-based tradition into other cultural and social areas that embrace a global view of historical achievements.

Interior Architecture has rescheduled department history and theory into the second and third year sequence to allow students to complete academic writing courses. This prepares them for critical writing and analysis requirements based on in-class assignments, research, and architectural site visits.

Students in all areas have requested more art and design site visits. At present many of these visits are done as out of class assignments.

**General Education Academic Studies**
There is an increased emphasis on improving the verbal and written communication skills of Woodbury students. Many of our students come from high schools that do not prepare them adequately for university language and critical writing requirements and beginning students need, considerable assistance and remediation to reach an acceptable university communication level.

All of the art/design programs are integrating writing and verbal presentation requirements into the lecture and studio courses. Over the past several years, we have seen a beneficial effect for our students as a result of this concerted effort.

Math skills are also a challenge, and Woodbury offers several pre-college level courses in both Math and Academic Writing to help students improve their abilities to compete at a university level. Some of these courses can be used to fulfill unrestricted elective units.
In all the academic schools there has been an effort to integrate the General Education courses more effectively into the majors. Students often perceive General Education to be simply additional courses that have to be taken and do not understand the importance of the broad education that a university degree provides. Through the School of Media, Culture & Design and the Institute of Transdisciplinary Studies, the Animation and Design Departments see opportunities to collaborate and offer cross-discipline courses that will engage the students in a larger understanding of the potential of art and design as a profession. This is already evident in the psychology courses required in the design majors and communication courses required in Animation that reflect an understanding of the human response element in art and design and the implications for both disciplines in design methodology.

**Technology**

There is an overall need throughout the university for increasing the students’ access to labs and current technology advancements. At this time the computer labs are at maximum use capacity.

Our past approach has been to develop technology that is compatible for all disciplines in teaching labs and shared print facilities. This has required finding hardware that can support the different software for each discipline. A new approach by two departments in the School of Media, Culture & Design requires students to have their own laptops, which not only alleviates the demand of the labs, but also allows students to specialize the software they need for their discipline.

There is a continuing problem with equipment in the labs that tends to breakdown during finals preparations and student lab technicians that do not have the necessary knowledge or experience to deal with crisis situations. The School of MCD and IT (Information Technology Department) are cooperating in an effort to improve technology facilities and operations.

**Synthesis**

While the Animation and Design Departments are confident that our programs are producing graduates who are competent in the visual arts, have a sound liberal arts base of knowledge, and are prepared to enter the professional world, there are areas for improvement and opportunities to broaden our program offerings that we are in the process of implementing.

- The formation of the School of Media, Culture & Design has opened up a dialogue across departments that have previously functioned as separate entities with different missions and pedagogical goals. These discussions are leading to a rethinking of what knowledge's our disciplines share and how to integrate these ‘threads’ into our programs to create an educational experience more responsive to the contemporary world.
- The administration recognizes the need for more full-time faculty to fully develop our programs and provide an education that meets our mission to educate students able to meet the future demands of the professions they are entering.
- There is a concerted effort in the adaptive re-use plan for facilities to physically unify the schools within MCD and to renovate Cabrini Hall into an appropriately designed studio and lecture facility for Fashion Design. All areas of facility equipment and use are under re-evaluation to meet the requirements of the Master Academic Plan and to set a standard that meets the mission and goals of the University for the twenty first century.
Assessment

The art/design majors and Design Foundation have specific documented criteria that evaluate the progress of students. An overview of the departments demonstrates general assessment methods:

**Student Evaluation**

**Lecture Courses**
Students receive grade evaluations for periodic examinations that require both slide identification and essay writing, for research reports, and presentations in class. In-class discussions of assigned reading; class participation and attendance are also part of the students’ performance evaluation.

**Studio Courses**
Individual in-class desk critiques guide students to successful completion of projects. In addition, analysis research journals and sketchbooks assist the students in self-evaluating their progress.

Faculty and fellow classmates evaluate periodic presentations of projects in progress. Final Presentations include invited jurors from the professions and faculty from other schools.

The Director of the School of Media, Culture & Design, the Senior Vice President, and President of the University often attend reviews and offer comments.

**Portfolio Review**
Portfolio reviews of accumulated studio projects, or permission of the department chair, is required during the sophomore or junior year in order to progress to the next level. A remedial studio or a repeat of a previous studio is offered for students who fail the portfolio review.

**Student Competitions and Exhibitions**
Students participate in local, national, and international competitions testing their design development and skills against other schools. Our students have won a number of scholarships and awards demonstrating their competency at many levels.

Viewing exhibitions of work at school and visiting other design schools allow students to self-evaluate their achievements.

**Faculty Evaluation**

**Student**
Faculty courses are evaluated by students each term, which are then reviewed by Department Chairs. These written evaluations are conducted on line for each course every term and become part of the instructor’s personnel file.

**Department**
All Design Majors and Design Foundation have regularly scheduled group meetings of the faculty with the Department Chair to discuss course content, student progress, and teaching methods. Faculty also meet individually with the department chair when needed.
All departments meet with Advisory Boards as a way of incorporating new technologies and professional methods occurring in the different professions.

**University Evaluation**

Department chairs and full-time faculty submit a self-evaluation to the Vice President and Academic Dean on a yearly basis. The Personnel Committee evaluates full-time faculty for contract renewal and promotion. The new Electronic Teaching portfolio that is required for contract renewal and advancement will utilize comprehensive standards for all University faculties established in the faculty handbook.

**Departmental Evaluation**

- Accreditation Review: WASC reviews all of the university programs.
- The Interior Architecture Department has a full six-year Council for Interior Design Accreditation (formerly FIDER) accreditation up for renewal in 2011.
- The Self-Study for NASAD Accreditation is in progress.
- The Design Majors have Advisory Boards composed of Faculty, Professionals from their fields, and Alumni who meet and review the progress of the program.
- Students participate in departmental meetings and the WASC reviews to discuss course and faculty evaluations.
- Last year, the university adopted a revised Academic Program Review to be implemented in fall 2007.

3. **Specific Undergraduate Programs and Procedures**

**Design Foundation, a First Year Interdisciplinary Program**

The Design Departments have designated three first year courses as Design Foundation; FO101 Beginning Drawing, FO102, Design Elements, and FO103 Color Theory. These courses are scheduled during the Fall and Spring terms and are cross-enrolled in the Animation, Fashion Design, Graphic Design, and Interior Architecture programs.

The Design Foundation program introduces entry-level students to an appreciation of the visual arts processes shared across the arts and design disciplines, and provides them with a basis of study and skills to successfully continue their education within a specific design discipline.

**Catalog Descriptions**

**FO101 Beginning Drawing**  
3 units/6 hours a week  
A fundamental course in freehand drawing. Various media and methods are introduced to develop perceptual and technical drawing skills. Emphasis is on line, tone, spatial values and relationships, perspective, scale, and composition. Studio. Prerequisite: none

**FO 102 Design Elements**  
3 units/6 hours a week  
A practical and theoretical study of the formal elements and principles of design. Formal and relational properties of line, shape, form, value, and texture are studied. Studio exercises using various media explore concepts of balance, harmony, repetition, rhythm, scale, proportion, and time and motion in 2-dimensional and 3-dimesional organizations. Studio. Prerequisite: none.

**FO 103 Color Theory**  
3 units/6 hours a week.
An introduction to the history, perception, and application of color. Properties and effects of color relationships are studied with an emphasis on color selection and use, color psychology and the emphasis on color selection and use, color psychology and the effects of color in space and light conditions. Studio. Prerequisite: FO 102 Design Elements recommended.

**Educational Goals and Objectives**
- To gain a visual literacy and mastery of basic methods and techniques common to all the art and design disciplines.
- To gain critical thinking skills that can be applied to design analysis and to all intellectual processes.
- To develop individual creative concepts for design problem solving.
- To develop and maintain a commitment in energy, focus, and time management leading to the completion of successful projects.
- To sustain and expand on the passion and interest in the visual arts that students bring with them to the university.

**Curricular Structure**

The three designated Design Foundation courses are imbedded in the Design Majors with the **FO101 Beginning Drawing** and **FO102 Design Elements** scheduled for Fall Term of the First year, and **FO103 Color Theory** in the Spring Term. The intention is to provide an introduction to basic drawing skills, elements and principles of design, and the visual practices and understanding of color theory as they are applied to a broad understanding of art and design. The courses parallel and support the introductory studios of the Design Majors.

**Essential Competencies**

The Design Foundation Coordinator develops course Outlines and Syllabi, which specify the content, sequence of learning and expected outcomes, with the assistance of the Design Department Chairs. All students receive the same Course Outline and Syllabus. Instructors develop individual approaches to projects that address the basic course content and design process requirements. The Design Foundation Coordinator and Faculty review, revise, and develop the course requirements and overall objectives of the program each term.

**Course Process**

The studio instruction process develops a visual and verbal art/design vocabulary through initial research for assignments, design development, and presentation of completed projects. The primary objectives are to help each student achieve their optimum level of technical skills, ability to develop concepts, and to visually and verbally communicate ideas.

A series have weekly, or bi-weekly projects, are scheduled for each course that provide a sequential learning experience for beginning students. Assignments are problem solving based beginning with basic elements and specifically stated requirements and restraints, then progressing to more complex problems that require increasingly competent concepts and skills. Media is varied to give students opportunities to expand their design methods technical skills, and to see the different results possible for completing a project.

Design Foundation course progress and student achievement focuses on basic instructional requirements. Lectures that explain the project’s process, historical context, and relevance to art and design are accompanied by slides or examples of previous student work, along with examples.
of professional work when possible. Demonstrations of methods, materials, and techniques enable students to more quickly grasp skill techniques and design process. Individual instructional critiques with each student and in-class group critiques allow students to gain confidence in the presentation of their ideas, observe other projects in progress, and to interact with classmates in critical evaluations of the work.

In addition to learning hand and perceptual skills in the studio, projects require individual research or, as in FO 103 Color Theory, a class field trip to a museum or gallery where they relate their project to the historical context and color system of an art work.

The Midterm and Final Projects are presented to fellow students, faculty, and invited jurors, which helps students gain confidence in sharing their ideas.

**Essential Opportunities and Experiences**

The interdisciplinary experience for beginning students introduces them to a wide and varied understanding of the shared vocabulary and interdependence of the visual arts professions. The cross-enrollment is also supported with faculty from the fine arts and all the design disciplines.

Design Foundation faculty have varied professional and educational areas of experience. As Adjunct Faculty, they are recruited from all of the visual arts disciplines to provide students with a broad spectrum of viewpoints and expertise that will prepare them to continue study within their major, but will also expose students to ideas and methods based in other disciplines. This experience creates an awareness and appreciation for the similarities that the art and design professions share and the unique differences that set them apart.

In addition to a qualified arts education and professional experience, Design Foundation faculty share a common interest in the education of beginning students. This requires a dedication to bridging a range of educational abilities and cultural experiences in our first year students. While often presenting a challenge, this diversity also provides a rich environment for both student and faculty in learning about art and design from other life experience perspectives. The Design Foundation faculty are passionate and dedicated educators with an interest in all aspects of art and design and the ability to communicate this commitment to students.

**Assessment**

**Student Assessment**

Emphasis is on in-studio design development with the instructor giving each student individual assistance. Assignments are critiqued during studio sessions with the instructor and in-group discussions. Completed projects are pinned up and informally evaluated by the instructor and students. Jurors are invited to the Midterm and Final Presentations, but it is important that the students participate in the critiques.

A Midterm Quiz is given on general terminology and vocabulary used by all design professions. Students receive a detailed, written evaluation based on a percentage basis for each assignment. Each instructor develops their own assignment evaluation form, but all evaluations are required to specify design concept and development, skill achievement in use of materials, verbal and visual presentation, and class participation. The cumulative evaluations during the term are averaged for a final course grade. At any point during the term a student can compute their grade average to assess their work in progress.
Assessment takes into consideration class attendance and participation, which is explained in each course outline. Students are apprised promptly of any problems by the instructor and referred, in writing, to the Advising Office (OASIS) for counseling.

A selection of three projects from each assignment, with a grade distribution of C+ to A, is retained for the Design Foundation Archive for up to three years. **FO 102 Design Elements** and **FO 103 Color Theory** turn in three selected notebooks for each class at the end of the term.

**Faculty Assessment**
In addition to receiving Student Evaluations each term, Faculty meet as a group with the Coordinator once a term for each course they teach to present student projects, discuss the progress of students, the effectiveness of their comparative teaching methods, and to make recommendations for improvements in the program. The Design Foundation Coordinator also meets with individual Faculty on an as needed basis each term.

**Department Assessment**
At the end of the Fall Term the current year’s archived projects are installed in the Design Building for a critical review and discussion by the Director of MCD and Council Members, Design Department Chairs, and Faculty. The President, Senior Vice President and Associate Vice President of Student Development frequently attend these sessions and offer commentary.

**Assessment of Strengths**
A major strength of the Design Foundation Program is in the cross enrolling of beginning students from the four Design Majors. Many of our students do not have art or design backgrounds and the Design Foundation courses provide them with a broad introduction to the visual arts. Some students are not sure of the major they have selected and these interdisciplinary courses allow them to experience design processes common to all disciplines and also to observe through the assignments how the professions vary in their practices.

Design Foundation Faculty represent a variety of disciplines from Fine Arts, Architecture, Animation, and Graphic Design. They convey a broad perspective of visual arts practices to the students. The entire faculty works from the same syllabi, but have their own methods and techniques for presenting the assignments. Faculty from Design Foundation and the Design Majors assist each other in critiquing student projects, giving the students the benefit of various opinions.

The careful attention to providing an introduction to design knowledge and skills provides students with an entry-level base of information as they progress in their majors. Small studio classes of up to 16 students ensure that the students will receive individual attention from the instructor in every class meeting.

A required writing component for research, problem analysis, and defining concepts has become a major requirement of all the design programs, including Design Foundation. Students also present their projects and gain skills in verbal communication.

The Coordinator, Department Chairs, and Faculty work together each term to improve the quality of content and process of instruction of Design Foundation courses.
A great challenge is making students aware of the necessity to conserve and use materials wisely. We support the Hanover Principles on sustainable use of natural resources and bring these concerns to the student’s attention. We have started a program of sharing materials purchased with lab fees to save on both cost and materials, and recommend recycled materials when available. Much more can be done in this area.

Plans for addressing weaknesses and improving results.

Overall, the area that needs to be addressed more specifically is how the Design Foundation courses transition into the major and how continuity is maintained that builds on the achievements of the introductory classes. This, however, is an area of constant discussion and attention.

Beginning in fall 2007, chairs from the Animation and Design Departments will conduct presentations about their disciplines educational goals and professional practice to the Design Foundation faculty. This will allow the foundation faculty to assimilate and project the importance of Design Foundation as a basis for all art/design study.

Freehand drawing skills are an ongoing weakness in the majors. As there is only one introductory course, how the beginning skills are enhanced in the next course sequences in the major is a critical issue. An elective in freehand drawing is scheduled for spring 2008 to extend the skills gained in the first term. Integrating drawing skills as part of the design/color process will also be a consideration in the restructuring of the foundation program.

There also needs to be a more integrated relationship between Design Elements and Color Theory, possibly having two courses identified broadly as Design and Color that can provide more problem-solving assignments that require use of knowledge and skills from both courses.

To provide a tangible link to the major, in **FO 103 Color Theory** a new assignment for the final project brings faculty from the four majors into the Design Foundation studios to present projects specific to the major that focus on color and design composition. The students view all presentations, but complete only the assignment for their major. The students are able to observe the creative process for the different assignments. In the final presentations faculty from the design majors participate together in the critique.
WOODBURY UNIVERSITY 2005-2007 ACADEMIC YEAR

ANIMATION MAJOR WORKSHEET

MINIMUM UNITS REQUIRED: 128
MAJOR: 68
GENERAL EDUCATION: 46
RESTRICTED/DESIGN ELECTIVES: 6
UNRESTRICTED ELECTIVES: (MINIMUM): 9

NAME: _______________________________________________________

ID #: ___________________________ MATRICULATED ________ SEMESTER, ________

PRE-COLLEGE LEVEL PREREQUISITES: MA 049 Elementary Algebra
MA 149 Intermediate Algebra
CR 100 Orientation Seminar
MA 100 Bridge to Academic Writing
CO 105 Information Literacy
Computer Literacy

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SENIOR YEAR FALL SEMESTER

Portfolio Review required for advancement to AN 485 Senior Studio

Advisor approval

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REQUIRED FOR GRADUATION: 120 hours of work experience, paid or unpaid, in the Animation field is required.
Animation, Bachelor of Fine Arts, 2005-07 Catalog

The Department of Animation offers a four-year Bachelor of Fine Arts degree in the field of animation. The curriculum is designed to meet the needs of students wishing to enter the professional world of animation. It focuses on teaching students the skills needed to produce portfolios and demonstration reels that truly reflect what today's film, television, and game animation industries want to see for purposes of hiring.

Courses are taught by experienced educators and industry professionals. Foundation skill areas include drawing, design, proportion, perspective and color theory. The Animation curriculum includes classical animation, computer animation (CGI), character design, story development, layout, and acting.

In addition to stressing the development of the visual art skills as an essential foundation, the Department is committed to a program that emphasizes learning from related disciplines and digital technologies supported by the University's central education core. Animation students may elect to take courses in other design disciplines or courses from other parts of the University. Work experience is a required component of the program.

As is the case in today’s film, television, and game industries, the Animation program emphasizes drawing and traditional animation skills as the essential prerequisites to the application of new computer technologies. Computer animation is a major component of the curriculum, grounded in an understanding of traditional processes.

The Animation program offers students professional mastery, the opportunity for personal growth, and the intellectual breadth and skills to become leaders in their industry. The Animation department sponsors Cel Art, an active student animation organization.

Mission, 2007-08 on-line catalog (page 115)

Animation brings together art, film, television, new media, technology, sound design, and the written word to make a unique contribution to both popular culture and the arts. By engaging our culturally diverse students in the production of challenging and relevant animation in all its different forms, we encourage the development and growth of new animation talent. The rapid technological changes in the craft of animation require an attitude of constant learning and problem solving while striving for artistic excellence, as well as professional expertise.

Core Values

- The core values of the Animation Program are represented by a set of five goals that we hold for all animation students who graduate from our program. Our curriculum is structured to challenge each student to achieve the following goals:
- To discover their creative voice through the production of personal projects.
- To master the use of visual language both as an artist and as a creator of narrative and interactive media.
- To focus their skill set for entry into the industry while at the same time experimenting with a broad range of skills and techniques.
- To understand the history of their discipline that is rooted in art, film, television, theater, design, and technology.
- To act at all times with professional integrity, with an understanding of the greater industry and culture in which they create.
• Our faculty engage in service, research, professional development, and production of personal and commercial animation art, in order to be appropriate mentors and role models for the students.

Curricular Table- Appendix IV

Handbook Standards

Because Animation does not have a separate set of standards and crosses disciplines, we have chosen to use Film/Video and Digital Media standards. Since Film/Video is the closest standards to animation, and Digital Media is so central to our program, we have chosen to use both sets of standards to inform the self-study giving first weight to Film Video.

Responses reflect the curriculum being taught during the NASAD review year of 2006-7. Animation has revised the curriculum for the fall of 2007. A thorough discussion of changes and a copy of the new curriculum are included later.

Curricular Structure

Currently the curricular structure is comprised of 39 units in developing film video and digital animation skills, equaling 32% of the curriculum, 37 units in supportive courses and design electives in art, design, film/video (30%), 12 units in animation, film and art history (10%), with a total of 88 units of major related units equaling 73% of the curriculum. There are 36 units (28%) of required general education courses with 9 unrestricted electives.

First year in major
All animation students begin with AN 100 Animation Principles I and AN 103 Animation Principles II, which introduces the students to the culture, language, and basic principles of animation. These studios are drawing based, using only simple pencil test software, and culminate in a short animation project. Concurrent with Animation Principles, incoming students take the Design Foundation studio series, FO 101 Beginning Drawing, FO 102 Design Principles and FO 103 Color Theory plus AN 102 Beginning Figure Drawing. This quartet of classes serves to level the skills of incoming students, many of whom come from high school programs with little art instruction. All students are encouraged to take advantage of the cultural opportunities in the greater Los Angeles area in AN 110 Design Symposia, a journal-based class that sends students to a varied range of art, film, music, and theater events.

Second year in major
Continuing the studio series, AN 205 Sophomore Studio I and AN 206 Sophomore Studio II focus on storyboard, layout, and animation as specific areas of production. Students begin digital production in AN 261 Introduction to Computer Animation and AN 262 Computer Animation I, which introduce 2 dimensional and 3 dimensional computer software. The principles of drawing are related directly to animation in AN 221 Animation Drawing I. Critical studies is introduced in AN 240 History of Animation and FN 225 History of Film. AN 230 Illustration uses various color media to study narrative art forms and visual development. Students continue to attend off campus events in AN 210 Design Symposia.

Third year in major
AN 305 Junior Studio I further focuses on the story as the central pillar of animation. Students create a storyboard and animatic for a short film project which they may choose to use in their
senior project. AN 306 Junior Studio II integrates the various elements of animation art and production as students work in small groups to create a two minute animated project from conception to completion. Students continue to study computer animation in AN 361 Computer Animation II and AN 362 Computer Animation 3. Drawing skills are refined in AN 321 Animation Drawing II and AN 330 Animal Drawing. At the end of the junior year, students present their work for the Junior Progress Review to determine if the student has sufficiently learned and integrated the skills necessary to begin their capstone project. Faculty and industry professionals review the work. Students showing insufficient progress are asked to enroll in a summer remedial studio with the goal of preparing them to start their project in the fall with their fellow seniors.

Fourth year in major
AN 485 Senior Studio I and AN 486 Senior Studio II dominate the senior year as students complete a personal animation project. All students have a dedicated workspace in a shared studio environment. Completed projects are shown in the annual Woodbury Animation Showcase. Students are encouraged to enter their films in appropriate national and international film festivals. In AN 495 Animation Portfolio, students review their skills and explore the current animation industry by creating a professional reel and portfolio.

Upper Division Animation Electives
Electives in Animation are offered to upper level students. AN 405 Background Painting and AN 3708 Animation Sound Design are designed to support aspects of the Senior project. AN 4707 Computer Animation Projects explores software that is in current use in the industry. AN 410 Advanced Figure Drawing and AN 223 Costumed Figure Drawing allows students to advance their skills and provides quality figure drawing for their portfolio. AN 3709 Future of Digital Media is a lecture course exploring the impact of digital media on the industry and the artist. Other electives may be offered on an occasional basis using the AN 270, 370, and 470 Topics curriculum.

Work experience/internships are required for graduation. Students are encouraged to network with each other in locating an internship experience totaling 120 hours during the summer between the third and fourth year.

Students who enter as transfers commonly group studios, taking Sophomore and Junior studios, or Junior and Senior Studios, in one year. Last year we introduced AN 1700 Accelerated Animation Principles during the summer to give transfer students an early start.

Recommendations for General Studies

Animation students are required to take a variety of courses in the area of liberal arts and sciences, divided into five major categories: English Communication; Mathematical Concepts and Quantitative Reasoning; Art History and Humanities; Social and Behavioral Sciences; and Physical and Biological Sciences.

English Communication includes the Academic Writing sequence and Public Speaking, where students learn to express themselves in both written and spoken terms. Classes included in this area are AW 111 Academic Writing I, AW 112 Academic Writing 2 and CO 120 Public Speaking. Students who perform below college level in writing in their entry tests begin the sequence with AW 100 Bridge to Academic Writing. Cooperation between
the Writing Center and design faculty has lead to some innovative programming, including the concept of combining journal writing as a design exploration technique in combination with sketchbook practices.

Mathematical Concepts and Quantitative Reasoning classes include **MA 049 Elementary Algebra** and **MA 149 Intermediate Algebra** for students who need remedial work in math when entering the program. A 200 level math course is required of all Animation students. Many animation students struggle with math concepts, which are important to understand for animation timing, calculating camera moves and many digital tasks. The chair of Mathematics and Natural Sciences is collaborating with Animation in the development of visual teaching techniques to support the students in learning algebra.

Art History and Humanities are particularly aligned to the Animation program, increasing our students’ visual vocabulary as well as cultural understanding. Students are exposed to a wide range of art styles in classes covering contemporary and modern art, various art movements, and the history of applied design crafts. Humanities classes include studies in communication, history, and literature. Our Communication department offers a range of classes that are excellent for animation students, including screenwriting, film studies, new media studies, and story structure.

In addition, the Institute of Transdisciplinary Studies offers classes that combine disciplines called Interdisciplinary Studies in Journeys, Natures, Conflicts, and Knowledges. These classes are taught both on and off campus, with many of the summer courses offering students an opportunity to study abroad.

Social and Behavioral Sciences include psychology, sociology, history as well as interdisciplinary studies. Animation students are encouraged to take psychology classes to understand motivation for character development and performance. Economics classes are also included in this category and animation students are required to take one economics class to ground them in an understanding of the effect of world economics (macro) and business economics (micro) on the professional artist.

Physical and Biological Sciences support animation students in observation of the natural world. Students are required to take one physical science and one biological science course. This year the Mathematics and Natural Sciences department is collaborating with Animation to offer **SC 2707 Physics of Animation**, a study of the basic principles of physics in a laboratory setting using the software Maya as a teaching aid. Animation students taking this class have shown improved math skills and understanding of the physics underlying the program.

**Film/video**

**Essential Competencies, Experiences and Opportunities**

The Animation program is project based, built around a series of major studios that lead to a capstone project in the senior year. Each student takes additional skill-centered animation studios, drawing and
critical study classes, as well as general education courses that will be integrated into the final project in their senior year.

**Understanding through production-oriented studies, of the communication, aesthetic, and design principles in the elements of film/video, including the use of time as an expressive design consideration. Development of this understanding continues throughout the degree program.**

The core studio series in Animation is designed to build an understanding of the visual language of animation, design, and media through the production of animation projects. Each studio class ends with a progressively more complex animation project culminating in the senior year with a short animated personal project.

In the freshman year, **AN 100 Animation Principles I and AN 103 Animation Principles I** introduces students to the vocabulary of animation, including the basic elements of narrative story telling and design.

**AN 205 Sophomore Studio I** begins a further study of narrative story structure and cinematic language through the production of a simple storyboard and layouts, where students learn to “place the camera” in traditional animation. **AN 206 Sophomore Studio II** focuses on performance within the scene, studying the principles of animation, including the use of timing, the creation of a sense of weight and believability of drawn characters.

**AN 305 Junior Studio I** returns to the study of story, introducing the use of the animatic to preview the final film prior to beginning production. This class focuses on creating a presentation quality storyboard and use of 2D digital software to introduce the elements of time and camera animation into storyboarding. **AN 306 Junior Studio II** integrates the principles and skills learned in the previous studios by grouping the students into teams to create a short animated film from concept to final delivery. The goal of this class is to expose the student to a fully integrated production pipeline including both traditional and digital elements.

**AN 485 Senior Studio I and AN 486 Senior Studio II** center on the student’s capstone project. Each student is responsible for choosing a theme and developing a narrative and designs that support that theme. Either working alone, or acting as director, the student will then produce a short animated project demonstrating an understanding of all aspects of production in the time-based art of animation.

**Knowledge and skills in the use of basic concepts, tools, techniques, and procedures sufficient to produce work from concept to finished product. This involves competence in film or video production processes, including fundamental knowledge of equipment and technologies. An emphasis on at least one area of film/video production (e.g., cinematography, sound, lighting, editing, and animation) is required.**

Using NASAD Film/Video standards, our concentration is animation, and within our program students may focus on certain skill sets. Faculty advisors work with students to identify their area of interest and modify the curriculum using electives, independent studies, and core studios.

Examples of possible skill sets include:
- Character or background design
- Animation, either traditional or GCI
- Story
All animation projects in our program are eventually completed in digital format, whether they begin as traditional hand-drawn animation, 2D or 3D digital animation. Students become familiar with the various pipelines for production through the series of core studios.

**Functional knowledge of the history of film/video, its artistic and technological evolution, and an understanding of basic aesthetic and critical theory.**

Each animation studio course also includes screenings of current and historical animation. Critical discussions of story, design, and production values are encouraged in all animation classes. Students are encouraged to develop a critical eye towards animation, rather than a fan’s attitude, and to engage in reflective critique of all animation, including their own.

The history of animation and live action film are discussed in **AN 240 History of Animation** and **FN 225 History of Film**, both taken in the sophomore year of the major. Students are required to take two further art history classes that may include further film studies as well as art history or specific design history offered by the other design departments.

**AN 3709 Future of Digital Media** is both a history of technology in the entertainment industry and a survey of current and upcoming changes. This popular elective is cross-listed with the Communication department allowing students to use it for a humanities or upper division GE requirement.

The ability to coordinate project elements and communicate with involved personnel at all stages of the production process.

By the junior year in the major, students are expected to understand the general pipeline of animation production sufficiently to begin engaging in group production.

**AN 306 Junior Studio II** is specifically focused on a short group project. Working in groups of 6-10, students produce a short animated film, taking all the rolls in the production pipeline and completing the film in one semester. Students take these skills into their senior year where they may choose to work on each other’s capstone projects and act as each other’s critical resource for story, design, and production issues as they share a dedicated working space.

The goal of this class is to expose students to a studio-style production process and to guide them in learning and practicing the skills an artist needs to work in a creative group. Understanding how to compromise in deadline situations without lowering design standards is an essential part of this process. The actual films supply material for student reels and are shown in the end of the year Woodbury Animation Showcase.

**Experiences should provide an understanding of the marketing procedures for film/video production, distribution, and exhibition. Internships are strongly recommended**

All Animation students are required to do 120 hours of paid or unpaid internship work experience to graduate. Most students do this the summer before their senior year or the first semester of their senior year. Students are encouraged to network with graduates and seniors who have completed their internships to secure the necessary hours, providing an opportunity for them to practice job-hunting skills. Faculty are available to advise them in the process as necessary.

Most students intern at the nearby major studios in Burbank and Los Angeles, including Disney Studios, DreamWorks, Film Roman, Nickelodeon, and Cartoon Network. These internships focus
mostly on production assistant skills that expose the students to the nuts and bolts of the production pipeline. Occasional internships at boutique advertising houses are also available and are more hands on in nature.

Students create a poster and other marketing material to accompany their senior film. In our new curriculum, students are required to enter their film into animation festivals. All films must be properly prepared in a digital format for the Woodbury Animation Showcase. Business classes are available to students who wish to study marketing at a more advanced level.

Facilities and support for producing and viewing film/video work must be available and appropriate to the size, scope, and specialization of the program. The three Schools and the Institute of Transdisciplinary Studies share computer lab facilities. Currently we have 3 lab complexes on campus split between PC and Mac platforms. These are used both for teaching labs and student labs. Studios and presentation spaces are shared with the design departments.

Laptop Requirement
Animation has instituted a laptop requirement for all juniors and seniors in the major. The requirements are listed on our web site, and are sufficient to run the required graphics software for the Animation program. This spring we launched the Digital Resource Center designed to fill those needs that are difficult to meet with individual laptops, such as rendering large volume jobs, pencil testing traditional animation and scanning and printing in large formats.

Information Technology
The University IT department supports the hardware in our labs. Faculty and IT will troubleshoot simple problems for the student but the University requires that the student purchase a support package for their laptop. We facilitate the purchase and support the student in learning to maintain the laptop as a tool of their craft. This is an example of a learning competency that occurs across the program rather than in a specific class.

Studios
The Animation department also has three dedicated studios designed to expose students to working conditions that are similar to professional studios and to teach studio culture, including expected standards of behavior and integrity. The freshman/sophomore studio and the junior studio consist of animation desks including animation discs and under lights, shelves, work chairs, layout light tables, pencil test and video stations and ample pin space. These spaces resemble production bull pens such as a student might experience in a boutique animation studio.

The senior studio contains 20 workstations, which include an animation desk, disc, shelf space, animation scene stackers, locking cabinets and a comfortable work chair. Each student is assigned a workstation for the full year as a home base to work on the senior capstone project. The workstations create a series of cubicle areas similar to a large animation studio. Students may bring in personal computer equipment and keep it locked in the cabinets. The room is also locked on a 24-hour basis and each senior receives a key. In addition, the senior studio is located near by the Digital Resource Center and both a PC and Mac teaching lab.

Presentation Facilities
Woodbury lacks appropriate presentation facilities for Animation. While classrooms have projectors and screens, they can not be properly darkened or soundproofed for daytime screening. As a result, animation students can not display work at a large size for critique in most classes. This affects the quality of the teaching and makes juried reviews more difficult. The end of the year screening is currently shown in the cafeteria projected on the wall. The university does not own high quality projectors capable of throwing a bright image in a large room.

A large lecture/multimedia room is planned in the new business building and plans have been made to install a ceiling projector and screen in Powell Gallery. There is still a need for at least a small 30 seat theater-style room with quality projection and sound equipment that can be darkened and soundproofed so students can display their projects during class. The adaptation plan for re-assigning what is now the Cabrini Meeting Room, may allow for a multi-purpose space that can support a small theater.

**A supervised senior project stipulating film or video production is strongly recommended. Such a project should result in a professional-quality portfolio film or video production.**

All seniors complete a short film from conception to exhibition during their senior year in **AN 485 Senior Studio I** and **AN 486 Senior Studio II**. Students develop the project, set up the pipeline, produce, and complete it with the assistance of faculty mentors. All senior projects are shown to an audience of students, parents, and industry professionals in the Woodbury Animation Showcase during Graduation Week.

Elective courses in subjects that will support the production are offered both semesters. For instance, **AN 3708 Animation Sound Design** is offered in the spring when students need to work on the final sound design as part of their editing process. These elective courses have assignments apart from the senior project, but where possible, students are allowed to use aspects of the senior project to fulfill required assignments, supporting students in reaching a professional level of work.

**Digital Media**

Woodbury’s BFA in Animation focuses on the discipline of animation arts, with the opportunity for a student to focus on digital processes and tools, while also exposing them to the traditional hand drawn methods. All students are required to learn basic competencies in both traditional media and digital media, but may choose to focus on one or the other.

In the Animation program, the computer is viewed as one of many tools and/or media available to the animation artist. Over the course of a career, an animation artist will need both traditional skills, such as sketching, painting, and hand-drawn animation, and digital skills, both 2D and 3D. As trends move from one style of film-making to another, the animation artist who has focused skills in both areas will be better prepared to shape a life-long career in the animation field. Woodbury Animation maintains this dual focus to support the professional development of our students.

Animation as a discipline is necessarily interdisciplinary, including visual and written skills, traditional hand and digital techniques and an understanding of performance and sound design. The Animation faculty reflects this diversity coming from areas of fine art, digital art, digital video, special effects animation, traditional animation, animation production, computer animation, development, and technology.
Woodbury maintains a level of technology and teaching support sufficient to train students interested in entering the field of digital animation. Our focus is on the artistic understanding of the discipline while encouraging students to acquire competency in the software through production of their junior and senior projects. Our philosophy is that the artist learns and retains skills best when those skills are required in the production of an art project, such as an animated film. We emphasize that animation as a field requires life long learning as trends in popular culture and technology change.

Curricular Structure

While Animation does not refer to digital media in our title, we maintain a significant series of classes dedicated to teaching skills in computer animation, both 2D and 3D. These classes begin in the sophomore year with AN 261 Introduction to Computer Animation that teaches basic 2D image manipulation using Photoshop as the primary software, compositing, and time-based art using Adobe After Effects as the primary software, and editing images and sound using Adobe Premiere as the primary software. This is followed by AN 262 Computer Animation I that introduces the student to 3D animation principles using Maya as the primary software. Although competency in the software is a goal in these classes, the curriculum is structured to teach the general principles underlying the software tools, always making students aware that software will change many times over the course of their careers.

In the junior year, students take AN 361 Computer Animation II and AN 362 Computer Animation III, which focus on specific aspects of 3D computer animation, including modeling, rigging, texturing, lighting, and advanced animation skills. These classes use a series of assignments and projects chosen by the students to continue skills development as well as artistic competence.

In fall 2006, we introduced a series of advance 2D animation classes focusing on compositing (currently using After Effects) and 2D animation programs (currently using Flash). Students may choose to focus on 2D or 3D software at the advanced level. Faculty work with the students to explore how this decision affects their entry into animation as well as which skills best support the senior project they are planning to make.

Beyond the required 12 units focusing on digital media, students may take electives that explore particular aspects such as sound design and digital painting. Depending upon the projects chosen in the junior and senior studios, students will also learn to apply computer skills to a variety of pipelines including taking hand-drawn animation to digital post and mixed 2D/3D projects.

Essential Competencies

Knowledge of the concepts related to the visual, spatial, sound, motion, interactive, and temporal elements/features of digital technology and principles for their use in the creation and application of digital media-based work.

Animation is based on the visual language of film, breaking it down frame-by-frame and image-by-image. As such, our program, in teaching animation using both digital and traditional hand tools, requires knowledge of the visual, spatial, sound, motion, and temporal elements of time-based art. This competency is taught across the entire program, culminating in the Senior capstone project.
Understanding of narrative and other information/language structures for organizing content in time-based or interactive media; the ability to organize and represent content structures in ways that are responsive to technological, social, and cultural systems.

Animation can be used to tell stories in both narrative and interactive formats. Our students study narrative structures in AN 205 Sophomore Studio I and AN 305 Junior Studio I in the form of storyboarding. Because our program is project based, students continue to apply the skills of narrative visual storytelling throughout the program. In addition, students can study narrative structures as part of the general education curriculum in classes offered by Communication (which includes Literature classes), Academic Writing, and other Humanities offerings. AN 240 History of Animation addresses social issues, such as cultural stereotyping, which are present in animation based narratives.

Understanding of the characteristics and capabilities of various technologies (hardware and software); their appropriateness for particular expressive, functional, and strategic applications; their positions within larger contexts and systems; and their influences on individuals and society.

The freshman year is devoted to teaching basic principles and vocabulary of animation, primarily using traditional hand techniques. Digital technology is introduced in the form of pencil testing software that allows the students to sequence their images into animated clips.

Sophomore year students are introduced to both 2D and 3D software while continuing studies in storyboarding, layout, and animation. AN 261 Introduction to Computer Animation, studies the creation of still and moving images (currently Adobe software including Photoshop, Premiere, and After Effects) and applies the skills they are also studying in the core studio class. AN 262 Computer Animation I, focuses on 3D computer animation using Maya. The timing and animation skills they are learning core studios using pencil and paper will translate to the CG animation exercises and support them in learning principles, which can be overwhelming when also learning new software.

Junior year continues the study of story, introducing the use of the animated to preview the final film idea prior to beginning production. The first semester focuses on creating a presentation quality storyboard and uses 2D digital software to introduce the elements of time and camera animation. The second semester integrates the previously learned principles and skills by creating and producing a group project. At this point the traditional and digital threads of the program begin to integrate and students develop the mixed traditional/digital pipeline necessary to complete the project. Students may continue the study of Maya or choose classes that focus on 2D software such as Flash and advanced compositing techniques. This choice will depend on the student’s choice of animated projects and their post-graduation goals.

Senior year is dedicated to the student’s capstone project which may be partially traditional or fully digital, as appropriate to the concept and skills of the student. Electives are available to support and expand necessary digital skills that students may require.

Animation offers supporting studio classes that focus on technology as a tool to create animation of various types, including digital formats used in film, games, and television. Courses covering interactive web design are available in Graphic Design. In addition, we offer the elective AN/CO 3709 Future of Digital Media in conjunction with the Communication department that explores the history of digital media and it’s effects on culture and the industry as a way to predict the future path of digital media.
An important aspect of learning about digital technology is understanding when your story can best be told using digital or traditional hand-drawn techniques. This is a question of art direction which is primarily discussed in the core studio classes, which focus on production from the point of view of the project and artist, rather than focusing on the teaching a particular skill. As a result, there will be students doing digital 2D films, 3D films and traditional hand drawn films in the same core studio class. Many students mix digital and traditional approaches in the same film, as required by the design and story concepts.

**Knowledge of the processes for the development and coordination of digitally-based art and design strategies (for example, storyboarding, concept mapping, and the use of scenarios and personas.)**

Animation students approach design process on two levels in all projects. On the creative level, they learn storyboard for narrative productions. They have the option as well to choose interactive story formats. Storyboarding begins in the freshman core studio and continues to be an element of every studio class throughout the program as all studios are project oriented, ending with the Senior capstone project.

At the same time, the pipeline of production flow is essential to the success of quality animation production within the deadline constraints of an academic program. Students learn the various elements of both the traditional and digital pipeline, their convergence throughout the core studios and the supporting skills studios. In **AN 306 Junior Studio II**, they put these skills together in a group project and participate in the design of a pipeline to fit their particular project. In the Senior Studios they design their own pipeline for their capstone project.

**Ability to analyze and synthesize relevant aspects of human interaction in various contexts (physical, cognitive, cultural, social, political, and economic) and with respect to technologically mediated communication, objects, and environments.**

Animation, as a communication form, focuses on the interaction of the animated product with its target audience. Ideally the technology is invisible as the audience suspends disbelief and accepts the reality of the created world of the story. As animation artists, the student must learn to distinguish between the technologies, the effect it has on the production, what it can do and what they want it to do, all in service to the story. In our core classes we work with students to focus their attention first on the story and the desired effect of the animated project and then create the pipeline, including digital production where best suited, that will support the production of their project.

From an academic viewpoint, the study of human interaction with media technology is studied in classes offered by the Communication department including **CO 3714 Virtual Worlds** which explores the culture and design of on-line interactive spaces such as **Second Life**, and **CO 3713 Global Media Systems**, which examines trends and structures in global media, including digital convergence.

**Understanding of what is useful, usable, effective, and desirable with respect to user/audience centered digitally-based communication, objects, and environments.**

Animation as a profession is dominantly practiced in the entertainment industry. Students are guided in making a choice of tools, digital or traditional, based on the needs of the story, what would best support it from a design standpoint, and what production method would meet budget and time constraints. The audience experience is measured in the ability of the animation artist to
create a suspension of disbelief in the viewer, and to engage and involve them in the narrative and/or interactive elements of the story.

Knowledge of history, theory, and criticism with respect to such areas as film, video, technology, and digital art and design.
Animation requires that all students take AN 240 History of Animation, covering both the traditional and digital history of the craft from the standpoint of critical analysis. Students also take FN 225 History of World Film and two more Art History lecture classes that may be focused on art or one of the other design disciplines. Communication offers electives in critical studies of film, television and new media, including our cross-listed class, AN/CO 3709 Future of Digital Media.

Ability to work in teams and to organize collaborations among people from different disciplines.
Animation is, by itself, a collaboration of disciplines including Art, Film/Video, Graphic Design, Sound Design, and Digital Media. Animation students are exposed to all these disciplines in the process of creating personal projects. In AN 306 Junior Studio II they are formed into teams to develop a project, design the pipeline and complete the production, including concept creation and development art (Art), storyboarding and producing the body of the story (Film/Video), designing the title and end graphics as well as art design (Graphic Design, Art), producing and editing the sound (Sound Design), and creating the pipeline, including preparing it in the proper format to exhibit (Digital Media).

Ability to use the above competencies in the creation and development of professional-quality digital media productions
The Animation program focuses its senior year on the creation of a capstone animation project of professional quality and the parallel development of a professional reel. These visible products of the program require that the students learn and integrate the essential competencies listed above in order to succeed in the production of the final project.

Essential Opportunities and Experiences

Regular access to studios and libraries with appropriate digital media resources and reference materials in other relevant disciplines such as film studies, cultural studies, history of technology, communication theory, cognitive psychology, human factors, computer science, and business.
Animation maintains a set of drawing studios dedicated to the production of animation, both hand drawn and digital. There are three rooms dedicated to traditional production that also have digital pencil test hardware and software available. All studios have Internet connections through wi-fi so students may bring laptops. In addition, Animation shares both Mac and PC labs and the Digital Resource Center with the other design units on campus.

The Woodbury Library maintains a collection of videos and DVD’s of animated films and short subjects. The collection is augmented every year with suggestions from students and faculty. Animation and the library are working together to create a focused collection of short format animation, as this is the format that students most often use. This partially reserved collection is separated from the main video/DVD collection and may be viewed in the Media Research Room in the library. Faculty may check out the short projects on a short-term basis for teaching purposes.
Regular access (for instruction and for independent work) to the appropriate technology and staff necessary for the development and professional production of work in digital media. Consistent with the goals and objectives of the program, equipment should match or approach disciplinary/industry standards.

Woodbury University maintains shared computer lab facilities for the use of all students. There are three lab complexes on campus split between PC and Mac platforms, used both for teaching labs and student labs. Animation has instituted a laptop requirement for all juniors and seniors in the major beginning fall 2008. The requirements are listed on our web site, and are sufficient to run the graphics software we teach in the program. In support of this, we opened the Digital Resource Center in spring 2006 to fill those needs that are difficult to meet with individual laptops, such as rendering large volume jobs, pencil testing traditional animation and scanning and printing in large formats.

The university IT departments supports the hardware in our labs. Faculty and IT will trouble shoot simple problems for the student but the university requires that the student purchase a support package for their personal laptop. We facilitate the purchase and support the student in learning to maintain the laptop as a tool of their craft. This is an example of a learning competency that occurs across the program rather than in a specific class.

Regular access to instruction and critique under faculty with educational and professional backgrounds in digital media. Appropriate faculty backgrounds and instruction should include more than software skills.

Faculty members in the Animation department are chosen for their professional experience as well as for their teaching skills. Full-time faculty are also expected to have a terminal degree in a field related to animation and are provided with one professional day a week to pursue their craft. The majority of adjunct faculty members are employed in the industry and are teaching out of a dedication to training the next generation of animation artists. In addition, all studio classes have a juried review at the end of each semester with appropriate members of the profession giving critiques that figure into the grading process.

Because we are located in greater Los Angeles, in the heart of the entertainment industry, we can be fully integrated in this manner. This eliminates the division between teacher and professional and allows students to begin building their network before leaving school. We are also able to offer exceptional lectures series and intimate talks with professional animation artists throughout the year. The department arranges for at least 2 lectures a year, and supports the student organization, called Cel Arts, in arranging additional talks on subjects chosen by the students. Often our lectures are produced in collaboration with one of the local professional organization chapters, such as ASIFA (Association International du Film d’Animation) or Animation Co-op. Examples of fliers for events are included in the Animation onsite documentation.

Opportunities to do work that combine several disciplines or media applications or that explore relationships between practice and research.

We offer several courses in cooperation with other departments that combine disciplines:

AN 4706/AR 4730 Urban Environments in Maya explores the connections between architectural visualization and special effects animation. Co-taught by faculty from both departments, this course has focused on both design and visualization of urban structures from the point of view of both designer and CG artist.
AN/CO 3709 Future of Digital Media is cross-listed in both Communication and Animation. This lecture course looks at the history of digital arts, their impact on the communication and entertainment industries and speculates on what changes the students might encounter in their careers.

SC 2707 Physics of Animation is a general education course in the physical sciences that uses the program Maya as a kick-off point for teaching design students. Elements such as the math and science behind the graph curve editor and the laws of motion are studied in the lab and duplicated in Maya.

The installation of the Digital Resource Center, which includes a render farm with donated software from mental images, will open possibilities for students to explore the relationship between practice and research. The design of the Digital Resource Center mimics a small studio, making it very attractive to independent animation artists. This creates an opportunity for a visiting artist program with supporting grants. The need to train lab techs and maintain the hardware and software points out the need for a Media Technology thread that brings more programming, scripting and systems design classes to the school, eventually leading to a new degree program.

In the Summer of 2007 one of our adjuncts, an expert in the field of motion capture, is working with a student to develop a course in the use of motion capture techniques in animation. This course will be exploring alternative methods of approaching motion capture, using methods from traditional and stop-motions to inform the process. Offered next spring, this will be our first class exploring the possibilities of research in the area of methods and practices in animation.

In order to accomplish some kinds of work, students may need to study computer programming or scripting. Students expecting to practice professionally in the development of strategic uses of technology in business should engage in course work that acquaints them with large scale technological and information systems

Students are introduced to basic scripting where necessary to their projects. For students interested in further studies in programming languages or systems management, classes are available in the Information Technology department in the School of Business.

Programs that require student purchase of computers should provide the technological infrastructure and staff to support use of privately-owned machines in the classroom. The institution should be cognizant of industry preferences for certain computer platforms in setting their computer purchase requirements and infrastructure support

Animation requires that all students at the Junior and Senior level in their major purchase a laptop and software that meets the specifications of the Animation program. This requirement went into effect at the beginning of the 2006-7 year. As a result only transfer students are currently covered by the requirement. By the academic year 2008-9, all juniors and seniors will be required to purchase a laptop. We are continuing to schedule all digital animation skills classes in teaching labs until the requirement goes into full effect.

The IT department works with Animation to run the Digital Resource Center where students can access technology and processes not easily managed on lap tops. This currently includes a queued render farm for high speed rendering of projects, digital pencil test equipment and software, a large format scanner with auto feed capability and a large format printer.
Students are required to purchase long-term maintenance agreements, such as Apple Care, and will be taught to do basic administrative tasks on their computer, such as program and file management and back-up protocol. This will take place in a new class titled Digital Citizenship, which will launch in fall 2007. This is an essential part of their education, as digital tools become the norm in the field of animation. Both faculty and IT provide some support in these areas.

Results of the program related to its goals and objectives, means for evaluating these results and assuring that requisite student competencies are being developed and means for using these evaluations as a basis for program improvement

In 2006 Animation graduated 12 students. Of those who graduated, we know of 6 who are currently employed locally in the animation industry. This is one way of accessing our program results, and certainly it is the goal of students who graduate from the Animation program to find work in the animation industry.

However, our goals for the program take a broad view of potential opportunities for graduates:

Discover their creative voice
It is our goal to develop the program towards more festival involvement because this is the venue where animation as personal art is supported and where unique creative voices are rewarded. For the most part, the industry does not encourage development of a personal creative voice, which becomes a weakness in programs where students focus on industry employment.

Master the use of visual language
The second goal is to master the use of the visual language, in particular the language of cinema. This skill will support all the students whether they move into the industry as artists or production staff, or choose another career path after graduation. Much of the information that business operates on today is presented in a visual, time-based form, and could be defined as animation. An understanding of cinematic language will benefit all students and we are successful in achieving that goal.

Focus their skill set
While it is the goal of any university to move beyond teaching skills to teaching critical thinking, to gain entry into the profession of animation, a student must have a focused set of skills that meet entry-level requirements. Beyond that they must have enough understanding of the full production pipeline to function well in a studio. This is currently a program weakness, due in part to the highly uneven level of visual, drawing, and technical skills in our student body.

Understand the history of their discipline
The goal of understanding the history of animation and related fields requires an understanding of culture, style, and genre, which should come from the critical studies strand of the program. The majority of students are able to demonstrate identifiable themes and support them well within the story but often do complete their project. They are unable to show the use of color to support a theme.

Act at all times with professional integrity
The final goal we have chosen to impart to our students is professional integrity, which includes good business practices, but also includes the ability to work in a creative team, in respectful relationship to other creative artists, and to give appropriate credit to the sources of creative
material when using material by other creative artists as an influence or a part of one’s personal or professional work.

Overall, as a program going through change, the results are positive for the most part, but require attention in several areas.

During the 2007 Woodbury Animation Showcase we screened 20 films from a total of 18 students. Of these, 12 reached a level of excellence that represented beginning professional skills or above, and 11 of those were finished through color and suitable to enter in festivals. Two students submitted to festivals before the end of the year. Overall the show indicated that the program is improving in all our goals, and we expect further success after the initiation of our revised curriculum. Our successes include:

- A reasonable proportion of our graduates are working in the animation field, many of them bringing a diverse cultural voice badly needed in the industry.
- A body of senior work showing an understanding of visual storytelling, a general competence in the entry-level skills of animation, and an understanding of the field of animation and its history.

Assessment

Student Assessment
Studio
Faculty is asked to use a 5=excellent to 1=poor grading scale when grading the progress of projects. Students should be kept aware of these scores so semester grades are not unexpected. This system is explained in each class syllabus. With a dominantly adjunct faculty, this can be difficult to maintain but we are working towards this as a goal. The department goal is to continue building our 5 to 1 grading scale along with specific written comments.

There are three main methods of assessment in the studio classes and supporting skills studios:

Individual Critiques
One on one personal critique happens on a daily basis in the classroom and occasionally by appointment in the faculty member’s office. Faculty and students use this time to directly address the student’s individual project. Typically these sessions last around 20 minutes a student.

Group Presentations
The second method of assessment is group presentation and critique. Typically projects are shown to the class at regular points during the semester. Students are encouraged to participate in the critique to develop this important skill. Faculty is able to assess the overall progress of the class and tailor teaching to meet the class’s needs.

Semester Juries
At the end of each semester all the studio classes participate in a formal juried critique. Faculty members invite colleagues from the animation industry to participate in the juries and give direct feedback to the students. In some cases, these comments include a written evaluation that is factored into the grade. The students present their final projects in a formal presentation. Projects are rated in areas such as presentation, concept, production values, and demonstration of specific skills. This varies from class to class. This gives students the valuable opportunity to be critiqued and assessed by working members of the industry. Again, this is in progress, rather than fully achieved.
Lecture: Critical studies and animation film history are taught in a lecture format. These classes use research papers, quizzes, and semester finals as their chief forms of student assessment.

Portfolio: Students present a portfolio demonstrating their level of achievement following the junior year. This allows the faculty to determine if students are ready to progress to their senior personal project.

Faculty Assessment
Faculty in the Animation department are assessed in three ways:

Student Evaluations
Every student at Woodbury is given the opportunity to do a written evaluation of the class and teacher. These evaluations are administered during the semester. The evaluations are compiled by the Office of Academic Affairs and reviewed by the Chair.

Informal assessment through classroom visits by the Chair and meetings with the Chair.
Because most classes in the curriculum are taught by adjuncts the Chair makes an effort to regularly visit all the classes at least twice a semester. This allows her the chance to meet with adjuncts whose professional schedules keep them off campus during daytime office hours. Students are also encouraged to visit the Chair’s office to discuss problems and ideas relating to their classes. This has occasionally resulted in revisiting the syllabus and redirecting the projects to better meet student’s production needs.

Assessment of curriculum success made by the Chair during studio reviews
Each semester the Chair attends the juried reviews to do an assessment of the success of the curriculum and its implementation based on the level of the students' skills as demonstrated by their work. This also gives the Chair an opportunity to discuss students’ skill level with a wide variety of industry professionals who are sitting in our juries. Syllabi and curricula can then be adjusted to better support students in reaching a professional skill level during their Woodbury career.

Program Assessment
Faculty members also meet once a year in focused sessions to discuss and evaluate the program. In order to discuss in depth, at least once a year, faculty divides into groups based on teaching in the four tracks of the program, core studios, art/traditional animation, and digital skills. This allows us to discuss weaknesses and strength and refine class content to meet the needs of the changing animation industry.

In addition, Animation has convened a Technology Advisory Board to aid in integrating technology into the program in a designed manner. The first major project undertaken with the consultation of this board is the Digital Resource Center and render farm which mimics the production pipeline in a typical mid-sized computer graphics studio.
Assessment of strengths, areas for improvement, challenges, and opportunities, including an assessment of institution-wide, and art/design unit aspirations for excellence.

Woodbury Animation and the university as a whole have been engaged in a year long process of evaluation as part of our Western Association of Schools and Colleges accreditation renewal. The following discussion relates to the Master Academic Plan process that involved each department in a SWOT analysis: strength, weaknesses, opportunities, and threats. All full-time and adjunct animation faculty were invited to participate in the analysis.

**Strengths**
- The dual focus of our curriculum grounded in traditional animation arts while simultaneously meeting the future with a robust digital media focus.
- Our proximity to the Los Angeles animation industry, especially those studios located in Burbank, allows us to recruit a highly professional adjunct faculty.
- Our small, project-based program provides a low student/teacher ratio, a strong sense of community with good peer interaction and the ability to shift curriculum quickly with the changing requirements of our craft.

**Weaknesses: our weaknesses also derive from our small size:**
- Our non-portfolio admissions policy, while aligning us with the university wide mission to recruit in underserved populations, means that our students arrive with very uneven skill levels
- Facilities, while adequate to teach the program as currently designed, are a determining factor in our ability to expand to meet the needs of the changing craft.
- The amount of work necessary to raise the program to the level of excellence and breadth of curriculum that we, the faculty, aspire to requires more full-time faculty and support staff.

**Opportunities:**
- The new School of Media, Culture & Design has given us the opportunity to reshape the animation program and the culture within the department to reflect the media and popular culture roots of animation along with its design component.
- The installation of the new Digital Resource Center, including the render farm, gives us the opportunity to move in the direction of research, working with local artists, studios, and software developers. More relationships of this sort could be sought.
- Our location gives us the opportunity to create stronger relationships with the studios and with professional associations such as ASIFA (Association International du Film d’Animation or International Animated Film Association) through internships, visiting speakers and sponsored events on campus.

Plans for addressing weaknesses and improving results

In our SWOT analysis we identified two major concerns for the animation department: our visibility on campus, in the Los Angeles animation community and in the large animation community; and the uneven skill level of our students as they enter the program that continues to manifest throughout the program. We are planning a series of actions to address these concerns.

**Department visibility**
The lack of visibility of the Animation program threatens us by suppressing our student numbers, preventing us from hiring sufficient full-time faculty to do the work of the department. It limits our budget making it difficult to stay abreast of the rapid change in technology in our field, and
forces us into a competition for space, cash, and workers with other departments in the same position.

To solve this we have identified the following goals:
- Develop marketing strategies to increase our visibility.
- Create an outreach program to local studios.
- Host more animation-related events on campus, including conferences; take advantage of the new auditorium due for completion in 2008.
- Encourage students to enter their films in more animation festivals; identify financial support if necessary.
- Track our alumni who work in the animation industry and maintain connection with them.
- Develop an effective national recruiting strategy and hire the staff to implement it.

Uneven skill level among incoming students
The uneven skill level of incoming students is the outcome of a positive aspect of the wider campus mission, which is to recruit in under-served populations. This results in a culturally diverse student body and we are rightly proud of that. However, it means many of our animation students arrive with a love of cartoons but no formal art training. Their low artistic skills prevent them from progressing in the program. Some of these students transfer out to other majors and some to other schools, shrinking the program even in years of successful recruiting. Uneven skills persist into the senior year, affecting the quality of senior capstone projects, and the reels the students take out into the industry to hunt work. This adversely affects Woodbury Animation’s reputation in the community.

We have addressed this concern directly in our new curriculum in three ways:

Placement Portfolios
It is a concern of our faculty that we do not present ourselves as a rigorous program when we do not require portfolio submission as an entrance requirement. However this conflicts with our University mission. To solve this we are initiating a placement portfolio requirement at admission, which we will use to determine the skill levels of the incoming class. This will allow us to begin remediation sooner in the program.

Last year, through a Title V grant, we were able to hold a Bridge to Design program where animation and design students were able to attend a month-long intensive design program during the summer before the freshman year. Using this as a template, we hope to develop a summer program to support incoming students. Those students who are unable to submit an appropriate placement portfolio could attend this program and use the projects they complete as the backbone of a portfolio. We are currently tracking and assessing the students who took part in last summer’s program.

Grading Standards and Methods
In addressing grading issues, our intent is to begin early in the student’s academic career establishing a standard of excellence that will lead to a professional quality capstone project and reel by the end of the senior year.

Our first plan is to enforce an understandable and transparent grading system that clearly illustrates to the students the amount and quality of work expected versus the amount and quality of work they are achieving.
Teachers are to include the grading criteria in the syllabus, grade the students on a project-by-project basis, and keep them informed of their scores. It has been difficult to enforce this with adjunct faculty and we are working to solve this by creating boilerplates for all classes that include grading sheet templates for the faculty’s use.

We will also hold discussions and grading workshops as part of our faculty meetings over the next year.

**Progress Reviews**

We are concerned that students with low skills levels have been passed on into the senior capstone project in the past. The goal of the Progress Reviews is to create student buy-in to the program and identify students in need of additional training earlier in the process.

The current curriculum requires students to pass a review between the junior and senior year in order to enter Senior Studio. This is too late in the academic career to inform students that their work is not up to standard.

To solve this, we have instituted Progress Reviews at the end of freshman, sophomore, and junior year. Each class listed in the new curriculum has a portfolio project specified in the boilerplate syllabus and in the catalog. The students will submit these projects at the end of the academic year to a jury of faculty and industry professionals, who will determine if the student has integrated the material and is ready to move on to the next core studio series.

A one unit portfolio workshop has been included in the curriculum to aid students in the preparation of their first Progress Review portfolio. The sophomore and junior Progress Reviews will be judged with the goal of increasing the rigor of the program and to help students identify which skill set they want to focus on for entry into the industry. This will allow the Junior and Senior projects to reflect that choice and be appropriate for their reel.

Students who do not meet review standards will be required to take Summer Studio for remediation. The review jury will determine a project for the summer.

**Alternate Degree Paths**

Our final concern is the student who does not pass Progress Reviews and does not progress in the major. Currently there is not a good place for the student who loves animation but is not artistic to transfer to within the school. This needs to be possible without the student being viewed as a failure.

In the School of Media, Culture & Design, we are working together as chairs to create a BA that allows students to be more proactive in creating the curriculum that best suits their abilities and ambitions. This would allow a sophomore Animation student to transfer to a related concentration within their major, or to an interdisciplinary BA in Media, Culture & Design. This new degree needs further review and must be approved by the appropriate committees, but will solve the last problem in our concern for students entering from high schools that do not offer sufficient art programs.

**Curriculum Revisions**

In completing the self-study, it became clear that while we desired a project-based program, the curriculum was structured in a way that fractured the production of animation into parts for a large
portion of the four-years. For instance in **Sophomore Studio I**, students did a short story board and laid out a limited portion of that board but did not continue with that project. In **Sophomore Studio II**, students did animation exercises and a short sequence of scenes but did not create any finished narrative projects. As a result, students were focusing on the art and design skills of each individual part of production and not focusing on the larger issues of theme and narrative.

While students get a brief taste of filmmaking in **Principles of Animation II**, they do not engage in making a complete film project again until the second half of the junior year where they make a group film. Only in the Senior Studio sequence do they begin making complete films on their own. This mimics the industry, where artists specialize in only one part of the production, but it is not beneficial in the academic environment, where students are expected to find their creative voice and learn to express it in personal animation projects.

We addressed the problem of the Junior year review system. Alumni of the program have told us that students need to know sooner what standard and quantity of work will be required of them in the business. Both the alumni and the faculty agree that waiting until the senior year is too late.

As a result of evaluating the program, we have revised the curriculum that addresses the content of existing classes, but also through reordering the sequence and adding additional requirements. This curriculum was submitted and approved by the Curriculum Committee and the Faculty Senate for implementation in academic year 2007-8.

**Key Revisions**
- Raising the importance of narrative and theme.
- Creating more opportunities to make complete animated projects.
- Matching the skills classes to the needs of students’ productions while maintaining a broad exposure to all aspects of animation production.
- Expanding the review process to occur on a yearly basis and supporting students in the creation of quality reels and portfolios by instituting a series of workshops. Each class will have a Portfolio Project that will become part of the year-end review.
- Adding a summer studio to the program to allow for remediation for students who do not pass their reviews and acceleration for those students, especially transfer students, who wish to complete the program sooner.

Finally, in our discussions for NASAD and those relating to the organization of the new School of Media, Culture & Design (MCD), it became clear that the culture of the Animation department focused on gaining individual skills in design, rather than directing it towards filmmaking or media, which would emphasize theme and narrative. With the reorganization of schools, the Animation department will take its place in the Media thread of MCD.

**Curricular Structure, fall 2007**

* A work sheet and course descriptions are included in the department binders in the Team Room.

**First year in major:**
- Interdisciplinary Foundation classes in drawing and design that develop basic art/design skills remain in the program. Animation students continue basic drawing skills in **AN 102 Beginning Figure Drawing**.

**AN 100 Principles of Animation**, which covers the culture and language of animation, has been condensed from two semesters to one in order to allow the addition of **AN 121**
Storyboarding, focusing on theme, visual storytelling, story structure and character development. Students will gain a foundation of story as a thread to connect their learning throughout the program. These classes will be offered in all semesters to support the rolling admissions program of the school.

Animation will offer AN 111 Digital Citizenship as a required prerequisite for students of all majors wishing to use the Digital Resource Center. This 1-unit lecture class will focus on the use of shared digital resources and digital protocol, including various operating systems, proper professional use of email and forums, file management, back up protocol and trouble shooting techniques. Students begin the study of computer animation with AN 261 Introduction to 2D Computer Animation, introducing them to the basic computer software (currently Adobe Photoshop, After Effects, and Premiere) that will be used for the production of an animated project in their second year.

In general education, students will take one academic writing course each semester until they finish the sequence that ends with AW 112 Academic Writing II. They take one college level math course. Tutors and other support are available in these subjects through Oasis. All students should finish Academic Writing and Math requirements by the end of their sophomore year.

At the end of the second semester all Animation majors will submit work to a Progress Review. Each Animation class will have specified projects that must be included in the submission. A one-unit course AN 112 Portfolio Review Workshop will support students in the preparation for their first yearly review. Students who do not pass the review will be required to attend Summer Studio for remediation. Students wishing to accelerate the studio sequence may take Summer Studio to begin the Sophomore Studio sequence.

Second year in major
AN 205 Sophomore Studio I and AN 206 Sophomore Studio II are devoted to the production of a 2D animated film, containing both traditional and CG elements. The first semester focuses on story, basic character design, and layout of the film, ending with a simple animatic. The second semester covers animation, beginning with simple tests and finishing by completing the animation to a pencil test level.

In the first semester, the students take AN 240 History of Animation, a lecture class focusing on the critical study of animation of all types. Students also take AN 210 Design Symposia, a one-unit class that involves attending animation events both on and off campus.

Second semester includes AN 221 Animation Drawing, an extension of figure drawing where students learn to abstract and caricature the human figure and natural environment. AN 262 Introduction to 3D Computer Animation teaches the principles of 3D computer animation using the software Maya.

Continuing their General Education studies, animation students take PS100, Introduction to Psychology to meet one social science requirement. In the department of Communication they take CO 120 Public Speaking and CO 220 Media Culture. In addition they take an art history and film history class. This study gives them the foundation to begin exploring narrative and thematic storytelling, performance and presentation skills, as well as exposing them to a wide range of art and film.
Students again submit work for the annual Progress Review. Those who do not pass will take Summer Studio prior to continuing the studio sequence. Students wishing to accelerate may substitute Summer Studio for one of the core studios.

**Third year in major**
The Junior Studio sequence, **AN 305 and AN 306**, have been combined to make a one-year production sequence with a focus on group production. The students are formed into groups of 4 –6 in the first semester to storyboard and design an original concept. Basic production scheduling is included. The second semester the group will produce the project based on their schedule.

Concurrently the students take **AN 230 Conceptual Art** which teaches both traditional paint and digital paint skills used in animation development and merchandizing. Students have a choice of **AN 361 3D Computer Animation I**, covering intermediate animation, modeling, and rigging in Maya, or **AN 363 2D Computer Animation I**, focusing on animation production in Macromedia Flash. This division of 3D and 2D allows students to gain more depth and focus in particular software depending on the style and direction of animation they are pursuing in the main studio sequence.

Second semester includes **AN 330 Animal Drawing**, a field class that involves drawing farm animals and wild life as observational studies and character design based on animal models. **AN 362 3D Computer Animation II** continues the Maya sequence, covering lighting, rendering and advanced animation. **AN 364 2D Computer Animation** covers compositing in 2D software, focusing on After Effects. Students may choose between the two computer classes.

On the GE side, students take one more social science, an elective, which may include a summer abroad experience and a physical and a biological science, one of which must have a lab. A course in economics exposes students to the principles that drive the business aspect of the animation industry. Students continue their study of the history and current state of art and film with an additional class of their choice.

At the end of the year students must present artwork representing all three previous years at the Junior Progress Review as a prerequisite to entering the Senior Studio sequence. Students who do not pass will be required to attend Summer Studio for remediation. Those students who fail the review will present again at the end of Summer Studio. Students who fail the second review may expect to spend additional time in the program and should meet with their advisor to develop a plan for graduation. Students wishing to accelerate the studio sequence may take Summer Studio to begin the next studio in the sequence.

**Fourth year in major**
This final year is dedicated to **AN 485 Senior Studio I and AN 486 Senior Studio II**, where students produce the capstone project of their degree. Each student will develop an original idea through preproduction in AN 485 and complete production in AN 486. Students are required to enter at least one animation festival and to show their completed film in the Woodbury Animation Showcase. Concurrently students will take **AN 495 Animation Portfolio**, a class structured to guide students through the final steps of preparing to job hunt, including production of a professional quality reel and portfolio.

In the senior year, students have four elective courses to choose. Two courses are restricted design electives, and may be from Animation, any of the Design majors, or film and art history and two are general electives that the student may choose. The remaining two courses must be
upper division courses, one in the field of Psychology and one in the field of Communication. Choices might include Media Psychology, Consumer Psychology, Scriptwriting, Global Media Systems and other offerings, which will vary from year to year.

**Electives**
The new curriculum will continue to offer a series of electives designed to support the senior capstone project. Topics include digital painting, sound design, advanced animation, character design, and background painting. Additional electives in figure drawing are also offered to round out the student’s portfolio. Topics include the costumed figure, experimental figure drawing and advanced figure drawing.

**Internship Work Experience**
All students must complete an internship/work study of 120 hours, paid or unpaid, to graduate. Students are encouraged to network and find the internships on their own, although faculty will assist in the process as necessary. This is done to give the student an experience in job-hunting practices.

**The Expected Outcome: an improvement in the results of our program**

It is our expectation that by focusing on the production of complete animated projects emphasizing theme and narrative, supporting the students with a well-rounded choice of skills classes, and requiring a selection of critical studies including the history of art and film, psychology and communication, that we will improve the rigor of our program and the success of our students as artists and in the marketplace.

The yearly reviews and oversight of our grading procedures should supply us with adequate assessment tools during the course of each student’s academic career. The annual Woodbury Animation Showcase gives us a benchmark to compare each graduating class to the previous classes and judge the quality of the product they are able to create. Required entry of student films in film festivals will provide an outside assessment of our program through national and international competition with students from other programs as well as professional animated filmmakers.
### Fashion Design Major Worksheet

**Woodbury University 2005-2007 Academic Year**

**Minimum Units Required:** 128

**Major:** 68

**General Education:** 45

**Restricted Design Electives:** 6

**Unrestricted Electives (Minimum):** 9

#### Pre-College Level Prerequisites:
- MA 040 Elementary Algebra
- MA 149 Intermediate Algebra
- OR 100 Orientation Seminar
- AW 101 Bridge to Academic Writing
- Co 105 Information Literacy
- Computer Literacy

#### Trans. Crs. WU MAJOR REQUIREMENTS Trans. Crs. WU General Education

| Fall Semester | | | | | |
|----------------|----------------|----------------|----------------|----------------|
| FD 125 Technical Studio 1 | 4 | | AW 111 Academic Writing I | 3 |
| FO 101 Beginning Drawing | 3 | | | |
| FO 102 Design Elements | 3 | | | |

| Spring Semester | | | | | |
|------------------|----------------|----------------|----------------|----------------|
| FD 111 Fashion Sketching 1 | 2 | | FD 161 History of Fashion II | 3 |
| FD 226 Technical Studio 2 | 4 | | AW 112 Academic Writing II | 3 |
| FO 103 Color Theory | 3 | | | |

| Sophomore Year | | | | | |
|-----------------|----------------|----------------|----------------|----------------|
| FD 130 Textiles | 3 | | CO 120 Public Speaking | 3 |
| FD 210 Fashion Sketching 2 | 2 | | Social science not economics or IS 1__ core | 3 |
| FD 226 Advanced Technical Studio | 3 | | | |
| GD 105 Introduction to Computer Graphics | 2 | | | |

| Spring Semester | | | | | |
|------------------|----------------|----------------|----------------|----------------|
| FD 113 Introduction to Fashion Design | 3 | | Social science or IS 1__ core | 3 |
| FD 232 Knitwear and Swimwear | 3 | | + SC 2__ Biological science | 3 |
| FD 333 Computer Assisted Patternmaking | 2 | | + RE/DES Art History | 3 |

+ The laboratory requirement for one science course has been fulfilled by

Successful Design Review required prior to enrollment in 300-level studios

**Advisor approval**

#### Junior Year

**Fall Semester**

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<td>FD 331 Young Careerwear</td>
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#### Senior Year

**Fall Semester**

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**Fashion Design, Bachelor of Fine Arts, 2005-07 Catalog**

Woodbury University offers a Bachelor of Fine Arts degree program with a major in Fashion Design. The program is tailored to meet the needs of students wishing to enter the challenging and exciting world of the fashion professional. The curriculum emphasizes research, critical and creative thinking, and strong technical skills. Freshman students may enter with no previous training; transfer students should submit samples of their work for placement evaluation.

Courses are taught by fashion design educators and industry professionals, and the curriculum is enhanced with internationally renowned visiting lecturers. Fundamental skill areas include drawing, pattern drafting, draping, apparel construction, as well as fashion history and textiles. Studio classes include leading categories of women’s wear, men’s wear, knitwear, active wear, and swimwear. Courses are offered in millinery, shoe design, costume design, textile design and weaving, and other specialized areas. Computer assisted design is integrated into the curriculum. The creative work of the fashion design students is showcased at the university’s annual Gala.

The Woodbury University Fashion Study Collection, consisting of over 6,000 garments and accessories which represent the clothing history of the past 200 years, is available as a hands-on resource to students and faculty. The Judith Tamkin Fashion Center houses rotating exhibitions of items from the Fashion Study Collection, as well as student design projects. Students may intern with the curator, working on displays and management of the collection.

The fashion design department offers an elective 3 unit course that includes travel to European fashion centers such as Paris and London, where students have special access to museum collections and design studios. Other study abroad opportunities include an exchange program with the University of the West of England, as well as exchanges in Asia and Latin America.

Career options are many, including fashion design, manufacturing, production, fashion illustration, fashion styling, costume design, and textile design. Woodbury’s location in the hub of the Southern California fashion and entertainment industries provides students with unique field trip, internship, and work experience opportunities. Minors available to fashion design students include Business, Costume Design, Fashion Marketing, and Graphic Design. 2005-07 catalog (page 101-110.)

**Mission**

The study of fashion design, as the creation of the material image of the self, simultaneously engages problem solving, collaboration, and sensitivity for human needs, in a balance between artistic, practical, and intellectual skill sets. Producing work that explores various human identities, students achieve technical and critical analysis proficiency that allows them to successfully negotiate the creative, critical, and ethical challenges of the fashion industries.

**Goals and Objectives of the Department of Fashion Design**

- Develop our students to be creative, innovative, and highly skilled professionals capable of entering the fashion, apparel, entertainment, and related industries in a variety of roles.
- Develop technical expertise, artistic skill, and proficiency leading to creative, sustainable, and ethical approaches to problem solving for apparel design.
- Develop an understanding of fashion history and theory, aesthetics and technology, so that apparel design is informed by awareness of a variety of perspectives on the meaning of dress in a global and sustainable context.
• In a collegial and transdisciplinary atmosphere, provide opportunities to observe and learn professional business practices, and develop skills necessary to create a professional design portfolio.

• Support the university’s strong liberal arts base, emphasizing research, critical and innovative thinking, environmental and social responsibility, and strong technical skills to enable graduates to reach their full lifelong creative and intellectual potential.

Curricular Table- Appendix IV

Handbook Standards

Curricular Structure

The Fashion Design curriculum has 30% of its course work dedicated to studies in fashion design, 24% of its course work related to supportive design courses in art, design, and related technologies, 10% related to Art and Design Histories, and the remaining 36% of the course work directed toward general studies.

The fashion design curriculum emphasizes research, critical and creative thinking, and the development of strong technical skills incorporating both technological and manual applications. The BFA in fashion design is a four year program, in which the structure of the curriculum is a sequential continuum. The fashion design curriculum is supported by general education requirements and enhanced by art and design electives. Throughout the curriculum, the departmental work ethic emphasizes technique, process, and product, imbued with the constant examination of social, cultural, and ethical issues that form the reality in which our students operate. The program concentrates on four areas of inquiry with respect to the design of apparel: concept, form, materials, and construction, which are developed simultaneously throughout the four year curriculum.

The curriculum of the Fashion Design program is structured so that skills are developed gradually through a sequence of studio based courses that form the central focus of the student’s design experience. These courses progressively build from a highly structured and prescribed set of projects in the first three semesters, to gradual independence during the spring of the second year leading to the second year portfolio review. Studio courses in the first three semesters are described as technical studios, in which the emphasis is on the development of the skills and vocabulary of the fashion design professions. The fundamental courses are those taken for the most part in the first three semesters. During this time, fashion design students are introduced to skills and concepts about clothing, its history, structure, and meaning, but these semesters are also critical for the development of the foundation of art and design in the interdisciplinary Design Foundation courses with their emphasis on articulation of ideas about form. Materials and construction are emphasized in the technical studios and textiles course. At the conclusion of the second year students submit a portfolio of completed studio projects for review. Faculty and invited jurors assess the students’ abilities and determine if they are prepared for entrance into the upper division design studios. The assessment is based on an examination of samples of each student’s work from designated lower-division courses, looking at seven areas: quality and level of complexity, design concept and effectiveness, patternmaking technical skills, apparel construction technical skills, development of creativity, and project completeness and presentation. Beginning in spring 2007 we have added a one-page essay in which each student reflects upon their strengths, weaknesses, plans for improvement, and dedication to the program.
As students develop their basic skills and also are exposed to more sophisticated conceptual ideas and critical thinking, the intermediate studios, 300 level, require greater exploration of creative approaches to design and more integration of knowledge and inspiration from fashion history and from other areas of the humanities. At the intermediate level, students are able to synthesize information from their history, humanities, and social science courses, utilize presentation skills from the sequence of fashion sketching and illustration courses, and are able to articulate design ideas in spoken or written language.

In the senior year, the 400 level studios and capstone experience serve as a demonstration of the highest level of the student’s acquisition of knowledge and skills. The challenge of the senior fall semester studio is a group design project, and the senior spring semester studio involves the design and construction of a comprehensive individual collection of apparel. Other senior studios address the development of a professional portfolio of manually drawn and digital representations of the students’ designs, and the internship, normally performed at some point in the senior year. It is recommended that the internship be performed in the fall semester of the senior year, so that students’ level of skill is advanced enough to make a positive contribution to the internship work experience. The student keeps a journal of internship activities, interviews co-workers at the internship site, and writes a three-page reflective essay summarizing the internship experience. At the conclusion of the internship, the student submits these materials, along with an evaluation completed by the internship workplace supervisor, to the faculty internship advisor.

General Studies

Students in the fashion design program are required to study two semesters of social science and two semesters of humanities as part of the general education curriculum. The majority of the fashion design students choose at least one semester of psychology, but we have moved away from specifying individual courses for the fulfillment of these requirements, as the university has introduced an exciting variety of Interdisciplinary Studies courses, such as IS 101 Journeys, IS 102 Natures, IS 103 Conflicts, and IS 104 Knowledges, which focus on the interconnections among disciplines from the perspective of humanities and the social sciences. Fashion Design students are required to take CO 120 Public Speaking in order to hone their communication skills as presentation of design projects is an essential part of their development as designers. The fashion design students are also required to successfully complete AW 111 Academic Writing 1 and AW 112 Academic Writing 2. These courses underscore the essential place of verbal and written communication and research in the work of a fashion designer. In order to increase their understanding of business issues such as inflation, money and banking, wages and competition, fashion design students are required to complete EC 200 Elementary Economics or EC 203 Macroeconomics.

RE/DES Restricted Design Courses are electives restricted to design or art history courses. The fashion design students take 2 art history courses that are housed in this category. These augment the six units of costume history, FD 160 Fashion History 1 and FD161 Fashion History 2.

Essential Competencies

Understanding how design elements, color, texture, and pattern, contribute to the aesthetic, illusionistic, and practical functions of three-dimensional forms, particularly as related to principals for draping the human body and the design and construction of garments.

All fashion design students, as well as design students in interior architecture, graphic design, and animation, complete the sequence of interdisciplinary Design Foundation courses, FO 101 Beginning Drawing, FO102 Design Elements, and FO103 Color Theory. These courses
provide a common vocabulary of design and an understanding of how the principles of color and
design work across disciplinary boundaries. **FO 101 Beginning Drawing** is a fundamental course
in freehand drawing, in which various media and methods are used to develop perceptual and
technical drawing skills. For Fashion Design students this course serves as a prerequisite to **FD
111 Fashion Sketching 1**, an introduction to quick sketching techniques, and **FD 210 Fashion
Sketching**, for communicating clothing styles, fabrics, colors and construction details.

**FO102 Design Elements** is a practical and theoretical study of the visual elements of two-
dimensional design including line, tone, texture, shape, and form. Studio exercises in various
media explore visual concepts such as balance, scale, proportion, harmony, motion, symmetry,
and structure, and provide fashion design students with a broad-based foundation for developing
their future studio projects. The third leg of the Design Foundation triangle is **FO103 Color
Theory**, in which students consider the properties and effects of color, color perception, and color
relationships. The emphasis is on color selection and use, color psychology, materiality, and
illusionary spatial effects. The culmination of the Design Foundation series is a discipline-
specific project presented by members of the design department faculty. For the fashion design
students this project looks at concepts related to color schemes presented in textile surface design
and three dimensional form.

In the first and second year Fashion Design courses the students begin a series of technology
courses that provide an introduction to various tools and the potential of digital design:

> **In fall of 2007, FD105 Introduction to Digital Fashion Design** will replace GD105
> Introduction to Computer Graphics as the fashion design student’s introduction to the tools
> provided by technology for the fashion designer. GD105 was phased out as an
> interdisciplinary approach to digital design when it became apparent that this important
digital foundation could not be served in a catch-all format.

**FD105 Introduction to Digital Fashion Design** is an introduction to the fundamentals of
computer imaging and desktop publishing using Macintosh technology, related software such
as Adobe Illustrator, Photoshop, and In Design, and the use of scanners and printers. This
course serves as the prerequisite and prepares fashion design students for **FD 301, Digital
this software, students design textile surface patterns, garments and illustrate their designs for
line sheets, catalog pages, and presentation boards.

**In FD 125, Technical Studio 1**, fashion design students begin their study of the practical
functions of three-dimensional forms, with an introduction to basic flat pattern making,
draping, and sewing techniques. Students construct muslin samples, making the transition
between the two- and three-dimensional design process, and these samples are constructed
with the use of industry power machines, fitted and completed into finished garments. This
sequence continues with **FD 225, Technical Studio 2**, in which students’ skill in creating
patterns through draping techniques is reinforced, and designs are translated into muslin,
directly on the dress form. Complex designs are interpreted through flat pattern techniques,
and production patterns are developed.

The third course in the technical sequence is **FD 226, Advanced Technical Studio**.
Advanced flat pattern, draping, and construction techniques are reviewed and reinforced.
Special attention is given to development and construction of complex facings, lapels, and
closures, so that students become conversant with the aesthetic and practical functions of
apparel. At this level students are mastering the vocabulary of pattern making and garment construction.

This vocabulary is reinforced in the two lecture courses that are taken in the second year, **FD 213 Professional Practice in Fashion Design**, and **FD 130 Textiles**. **FD 213** is an overview of the fashion industry from the design concept to the consumer level. It includes discussion of the elements and principles of design, categories of apparel, various markets, and the appropriate design approach for each market. **FD 130** is a study of fiber and fabric types, their characteristics, and care. Emphasis is placed on fiber content and weaves and their appropriate use for each market.

**History of Fashion Design**
The practical application of design skills is enhanced in the first two years of the fashion design major curriculum by the study of fashion history. **FD 160 History of Fashion 1** is a survey course covering prehistoric, ancient, and traditional world costume to the twelfth century CE, emphasizing the origins of clothing and stylistic trends in Asia, Africa, and the Near East. The history of fashion continues with **FD 161 History of Fashion 2**, European costume from the eleventh century to contemporary times with an emphasis on the 20th century. In both of these courses, students are encouraged to apply historic references to their own design ideas, through assignments that call for contemporary interpretations of historic detail.

These courses are supported by the university’s Fashion Study Collection, which provides access to samples of garments that illustrate specific construction techniques, unique textile or design features, or special applications such as embroidery or beading. Unlike museum collections, students and faculty may actually handle the objects and examine them inside out. Students and faculty may make appointments with the curator to study specific designers’ work.

**Knowledge and skills in the use of basic tools, techniques, and processes sufficient to produce work from draft or specifications to finished product, including skills in portfolio preparation.**
Acquisition of knowledge and skills in the use of basic tools, techniques and processes in the apparel design field begins in the student’s first semester with gaining skills in freehand sketching techniques and media, application of various textiles in the design process, and advancing complexity in technical courses.

**Fashion Sketching**
The functional knowledge of the human form and the ability to visually communicate it through sketching is introduced in **FD 111 Fashion Sketching 1**. In this course, students build up their flat sketching ability and develop the proportional fashion figure croquis to be used as a template for fashion drawings.

**FD 210 Fashion Sketching 2** provides an expansion of sketching techniques and further development of croquis and fabric renderings. Emphasis is placed on developing croquis, which have the appropriate character and attitude for each market, the acquisition of the vocabulary of garment details, and the drawing of stylized flats.

In **FD 310 Advanced Fashion Illustration**, attention is given to the student’s individual drawing style, and the emphasis is on gaining speed and accuracy in fashion illustration.
Creative use and combination of various media are emphasized to create progressive approaches to communicating fashion through illustration. Fabric rendering in various media is emphasized in this course.

**Textiles**
Developing materials and new technologies in the textile field are studied in **FD 130 Textiles**, a survey of fiber content and fabric structures, and students who wish to continue with further textile study choose **FD 235 Textile Design** as one of the fashion design studio electives. In this course, advanced textile design methods are studied, including computer aided textile design using the laser, and samples are made using traditional hand and tie dying such as shibori, arashi, and zome methods.

Developing materials are also often the focal point of projects in another fashion design studio elective, **FD 337 Experimental Design**. In this course, students explore design options utilizing nontraditional materials and techniques, and acquire knowledge, skills, and experience in conceptualization, process, product, and technique.

**Digital Design**
Concurrent with the acquisition of manual drawing, pattern drafting skills, and the use of textiles, students also learn digital fashion design and computer assisted pattern making in order to be current with developing technologies.

**FD 125, Technical Studio 1** is an introduction to basic flat pattern making, draping, and sewing techniques and construction of samples using industry power machines. Materials and construction are emphasized.

Pattern drafting, fabric draping, and apparel construction techniques are further developed in **FD 225, Technical Studio 2**, and **FD 226, Advanced Technical Studio**, in which advanced flat pattern, draping, and construction techniques are reviewed and reinforced.

In **FD 301 Digital Fashion Design**, students become skilled in using Adobe Illustrator’s “Snapfashun” plug in, which gives them the ability to design textile surface patterns and garments, and produce designs for presentation boards and line sheets.

In **FD 333 Computer Assisted Pattern Making**, using the PAD (Pattern Assisted Design) program, students design garments and execute the production of patterns for these garments using computer assisted pattern technology.

Further development of technological awareness is seen in **FD 363 Advanced Computer Assisted Fashion Design**, in which students complete digital files of their designs and prepare these for communication via the internet. Supporting courses in the intermediate level of curriculum include additional studies in sketching and illustration and computer assisted design.

The design process from draft specifications to finished product is analyzed in **FD 213 Pro Practice in Fashion Design**, an overview of the fashion industry from the design concept to the consumer level.

These courses add to the portfolio preparation that culminates in **FD 411 Portfolio and Presentation**. In this course, students complete a portfolio of original designs for different levels
of the market, from budget through couture, in various media techniques. Because each of the intermediate and advanced design studios is focused on a particular category of apparel, students have been prepared to approach design from this end-use perspective, in which fabric selection and construction detail are related to the apparel’s viability within a particular customer base, lifestyle, or price point. Finished illustrations, groupings, flats, and fabrications are created. Resumes are prepared and mock interviews are held. Seniors incorporate illustrations from these portfolios into the design review presentations that are held each spring, in which professionals from various parts of the fashion industry review and evaluate the students’ work that will appear in the fashion show.

The ability to determine design priorities and alternatives; research, define, evaluate criteria and requirements, coordinate project elements, and communicate with involved personnel at all stages of the design process.

After students have completed the technical studio sequence and supporting courses at the lower division level, the next sequence of fashion design studios is client specific, addressing different categories of apparel and the characteristics of clients who would wear them.

All of the studio courses are structured so that the student experiences the full design process including research, the ability to define and evaluate criteria such as function and fabrication and the product development requirements for each category of dress.

Students coordinate project elements by working closely with instructors to develop mockups to test silhouette and fit. The fashion industry design room is replicated as much as possible. Students often work in teams to create a comprehensive line of clothing, cooperating on choice of fabric and design details. This involves and communicating with involved personnel, both students and faculty, at all stages of the design process.

The senior capstone experience for fashion design students consists of the FD 431 Senior Collection: Contemporary and FD 432 Senior Collection: Couture, the Senior Design Collection Studios, FD 363 Digital Portfolio and FD 411 Portfolio Presentation, the Portfolio Development Studios, and FD 390 Fashion Design Internship. Together, these courses provide students with opportunities to develop the ability to research, determine design priorities and alternatives, define and evaluate criteria and requirements, coordinate project elements, and communicate the design process.

Student work from the Senior Design Collection Studios, FD 431 and 432, is featured each spring in the university’s gala fashion show, and the process of creating the work for this event is a demonstration of the integration of the curricular sequence. Students begin FD 431, Senior Collection: Contemporary in the fall semester of the senior year with a comprehensive research project, usually in response to a question or topic developed by the fashion design faculty. For example, two years ago, the topic was “interpretations of the little black dress,” which questioned whether the 21st century version of this apparel staple was necessarily little, or black, or even a dress. In this studio, students work in teams to produce small collections of apparel in response to the design challenge. In FD 432 Senior Collection: Couture, spring of the senior year, each student works individually to research, design, and produce four complete outfits of apparel using advanced and couture techniques. For these collections, students normally identify an area of interest and a personal source of inspiration, and develop a concept to unify the collection.

At each level of the fashion design studio curriculum, the presentation and critique process occurs, and this process culminates in the Design Review that takes place in the late spring of the senior year. The success of the senior design collection project is partially determined by the
effectiveness of the student\'s development of communication. In presentation to a panel of industry specialists, students are asked to articulate their ideas about design, their process of research and inspiration, and to describe their design concept and locate specific areas of their designs that are informed by their chosen theme. Students are asked to reflect on their color, silhouette, and fabrication decisions, and to elaborate on how these decisions factored into the resulting garment or collection.

The senior capstone experience also includes FD 363 Digital Portfolio in which students complete advanced projects that enable them to prepare digital files of their work and FD 411 Portfolio and Presentation, students prepare a portfolio of their original designs in various media, and put together a book of finished illustrations, groupings, flats, and fabrications. FD 390 Fashion Design Internship provides practical experience in a fashion apparel business.

Ability to design for a number of markets based on a working knowledge of the organization of those markets
The ability to design for a number of markets is specifically addressed in the sequencing and naming of courses at the intermediate level. After students have completed the technical studio sequence and supporting courses, the next sequence of fashion design studios are client specific, addressing different categories of apparel. This is the intermediate studio level in which students are able to identify a target audience, research that group of consumers as well as apparel companies that cater to them, identify cultural identities, issues of body image and modesty, and economic and environmental factors that influence each group of consumers. The following courses address these issues:

In FD 310 Advanced Fashion Illustration attention is given to differentiation among the various markets and categories of apparel, and appropriate design for each category. The student\’s individual drawing style is developed with, an emphasis on gaining speed and accuracy in fashion illustration. Creative use and combination of various media are emphasized to create progressive approaches to communicating fashion through illustration.

In studio design, such as FD 232 Knitwear and Swimwear, knitwear and junior sport apparel markets are researched. Garments are designed and constructed through advanced draping and advanced pattern making methods.

In FD 331 Young Careerwear, women\’s and young men\’s career wear markets are researched and garments are designed and constructed through flat pattern and draping techniques. This studio emphasizes unlined apparel that would be appropriate for the office setting for a professional in the early career stages.

FD 332 Soft Tailoring continues the study of market segments. In this course, women\’s bridge and missy markets are researched and designs are created, including lined jackets and ensemble outfits appropriate for the more established professional. Garments are constructed through tailoring techniques and procedures. Again, access to the Fashion Study Collection provides examples that illustrate the differences between these categories of dress.

In FD 431 Senior Collection: Contemporary, students work in teams to produce collections of apparel for contemporary, missy, and special size markets. The process includes research, planning, and production of a group of samples for a theme that has been provided by the faculty of the fashion design department.
In **FD 432 Senior Collection Couture**, the second semester studio of the senior year, students produce individual collections of high fashion, evening, and avant-garde pieces. This course involves research, planning, and production of a group of highly complex pieces, and these collections are presented in the annual fashion show, the “Gala”. Over the past 10 years this show has grown from being a modest event mainly targeted toward students’ family and friends into the major fund-raising event that this year honored the Los Angeles-based company BCBG and its designers Max and Lubov Azria.

**Understanding of history of fashion design. A course in the history of costume should be part of the history requirement.**

Two semesters of fashion history inform students’ awareness of the history of fashion and costume.

**FD 160 History of Fashion 1** emphasizes non-western and ancient apparel. This survey course covers prehistoric and traditional world costume to the twelfth century CE. The second semester of the history of fashion, **FD 161 History of Fashion 2**, covers European costume from the eleventh century to contemporary times with an emphasis on the 20th century.

Further support of studies in fashion history and material culture is provided by specialty courses such as **FD 271 Hands On Twentieth Century Fashion**, a guided tour through each decade of the 1900’s, examining in detail the textile details, style lines, construction techniques, and function of specific samples of dress taken from the Fashion Study Collection.

These studies are enriched by frequent presentations of pieces from the Woodbury University Fashion Study Collection. The curator and her assistants have developed a system in which pre-selected racks of garments representing a specific theme or time period are placed in cabinets that have been installed in the fashion lecture classroom and studio classrooms, for ready access by faculty and students.

Additionally, the fashion history curriculum is supported by a dynamic costume lecture series. For instance, the 18th Century was brought to life in a lecture-demonstration by Sandra Rosenbaum from the Doris Stein Center at LACMA and Maxwell Barr from the Theatre Department at UCLA, featuring reproduction costume and underwear (c. 1730 – 1760) to illustrate the development of men’s and women’s dress in “Style, Silhouette, and Motion in 18th Century Dress.” See FSC binder on-site.

**Functional knowledge of basic business practices.**

Functional knowledge of basic business practices is addressed in:

**FD 213 Professional Practice in Fashion Design**, which is an overview of the fashion industry from the design concept to the consumer level. Topics addressed in this course include the cycle of fashion, the materials of fashion, product development, manufacturing, and marketing of fashion for men’s, women’s and children’s apparel, and retail trends. In one of the major projects of this course, each student researches a local design company from the business perspective, creating a profile of the company, the products it creates, and the customers it serves.
Because the adjunct faculty is composed of working professionals, business practices inform discussions at every stage of the curriculum, and field trips offered each semester provide an inside look at local design companies.

**FD 2707, Field Studies in Fashion Design** offers students a series of field trips, one per week throughout the semester, to give students insight into the broad range of opportunities that exist for professional involvement in the fashion industry.

**FD 390 Fashion Design Internship** provides practical experience in a fashion apparel business. Normally, students locate their own internships by doing research on companies whose products they are interested in, but the Office of Career and Alumni Relations provides support for identifying internship possibilities and assists students in preparing resumes to take to the internship interview.

The studio critique process replicates the structure of the apparel business in which the designer must articulate the season’s line to company owners, sales people, and merchandisers. In each studio course, students present their work in a group setting. At their most casual, these presentations are given to fellow class members. Several times during the semester, faculty members from the fashion design department are invited to attend presentations, and at the conclusion of each semester, the final presentations are given to a wider audience which often includes fashion design professionals.

**Opportunities to develop a balanced orientation to the practical and theoretical aspects of fashion design, including understanding of the profession’s connection with other design fields.**

Students study this important aspect of understanding the relationship of fashion design to a larger community of visual and social expression in a variety of art and design history courses, general education courses and in design development in the studios. The increase in available display spaces for visual arts projects from all the disciplines has also contributed to a greater knowledge of connections between all the art/design disciplines.

The impact of fine arts in the modern and postmodern eras has influenced all the major fashion designers, often resulting in collaborations of concept and form. Fashion Design’s connection to other design fields is evident in both the Fashion Study Collection and the current minor in Costume Design, which has emerged from our proximity to the film and television industries here in Southern California, presents exciting opportunities to engage in cross-disciplinary dialog with other design disciplines.

The recent formation of the School of Media, Culture & Design offers new opportunities to create ‘threads’ across the disciplines as out programs explore interdisciplinary course relationships.

The Fashion Study Collection provides abundant resources for the study of the practical and theoretical, housing examples as disparate as a strip of the very conceptual Issey Miyake “APOC” tubular knit ready to be cut into individual garments, to a collection of women’s aprons from the 1940’s and 1950’s, primetime for the “housewife.” The active use of the collection as a teaching resource enables faculty access to this trove of examples of material identity.

However, behind the study of fashion design is a larger concern of human identity. Although the business of apparel design is firmly rooted in the practical, theoretical aspects of fashion design,
the meaning of dress, dress and identity, and concerns for ethical and sustainable practices inform
the program at every level.

As we face the realities of global warming, there is a high level of student interest in alternatives
to the wasteful methods of production and distribution that developed in the apparel industry
through the second half of the twentieth century. Students have responded well to curriculum that
addresses opportunities for consideration of innovative uses of materials and alternate means of
production.

**FD 130 Textiles and FD 235 Textile Design**, in addition to traditional methods of textile
design and production, provides opportunities to explore sustainable practices in fabric
treatment and surface application of dyes and pigments.

**FD 337 Experimental Design** challenges students to utilize found objects and throwaway
materials in the design process, bridging the theoretical and practical aspects of apparel
design.

**FD 213, Professional Practices in Fashion Design**, emphasizes local resources with
vertically integrated manufacturing.

**Access to studios and libraries with appropriate fashion design resources.**
Fashion design students have access to the studios in Cabrini Hall on a 24/7 basis. These are
equipped with industry-standard equipment and are maintained by student workers, a student lab
supervisor, and a professional mechanic on a regular basis. A faculty member is available for
tutoring several hours per week on an appointment or drop-in basis to assist students with project
homework.

There is an outreach librarian dedicated to the fashion design department, and in addition to its
holdings in fashion and costume, the library houses Here & There, a fashion forecasting service
that includes CD’s of recent designer shows, books of textile and silhouette forecasts as well as
reportage of retail activity, and access to a website featuring current work of local, national, and
international fashion designers.

**Fashion Study Collection**
An important resource for fashion design students is the Fashion Study Collection, which is
used throughout the students’ years of study and also provides a link to other areas of
learning, such as museums, archives, or costume-rental institutions.

Since all faculty have access to the FSC to enhance the department’s curriculum, and because
the collection curator directs an active exhibition schedule, students have many opportunities
to utilize the collection resources in classroom settings as well as outside of the classroom.
Unlike museum collections, students may actually handle the objects and examine them
inside-out, and have the opportunity to see and touch many textiles and techniques no longer
available in the market. This in-depth study is apparent in the student work featured annually
in the fashion show.

Additionally, students may make an appointment with the curator to study an individual
designers’ work. They may choose rolling racks illustrating specific construction techniques
or examples of 18th century textiles, unusual footwear designs, couture beading samples,
knitwear, or special design applications (e.g. silkscreen, resist-dye, or embroidery-
embellishment.) Currently, three of the large instructional areas have lockable wardrobes where items from the collection may be stored for later use in class.

**Opportunities for Field Experiences and Internships**

Because the adjunct faculty is composed of working professionals, current business practices inform discussions at every stage of the curriculum, and field trips offered each semester provide an inside look at local design companies.

**FD 2707, Field Studies in Fashion Design** offers students a series of field trips, one per week throughout the semester, to give students insight into the broad range of opportunities that exist for professional involvement in the fashion industry.

As a graduation requirement, each student, normally in the senior year, completes **FD 390 Fashion Design Internship**, which provides practical experience in a fashion apparel business.

Out-of-the-classroom work and service experiences are crucial components of a student’s career development. Woodbury students are actively involved in their community through participation in internships, part-time and summer jobs. These experiences allow students to test career options and build skills that will help prepare them for post-graduate pursuits. In addition to learning job-specific skills, students are able to demonstrate the communication, organization and analytic skills that are valued by every employer.

The Office of Career and Alumni Relations assists students interested in internship by developing and obtaining experiences of interest, by preparing their career documents, by providing listings of openings and by conducting an active on-campus recruiting program. Internships can be paid or volunteer and may earn students academic credit. Students have great flexibility in choosing a site where they can develop skills specific to their educational and career goals. The Ecampus recruiter—an on-line employment and internship resource—provides Woodbury students with more than 55 internship listings. Ecampus is accessed through the ecampusrecruiter.com/woodbury site and is updated daily. The staff will also be conducting on-site visits to potential internship field sites to establish qualified internship programs with businesses, firms and organizations.

Students may intern with the curator of the **Fashion Study Collection** for credit, as part of their degree experiential requirement, or they may work in the collection as part of the Work Study program. It is quite common for students to volunteer their time simply to be involved with the activities of the collection. Projects vary widely and may include learning how to catalog the collection to museum standards, techniques for preserving clothing and textiles, assisting with mounting displays, and researching for label and brochure copy.

The **Annual Gala**, which features the work of the fashion design students and focuses specifically on the work of each of the graduating seniors, functions as a method for students to gain experience in the accepted mode of presentation in the fashion industry. This capstone experience of actively participating in a professionally produced fashion show that draws an audience of 1,000 guests provides an important learning opportunity for our students who will continue in the apparel and fashion industries. Meeting show deadlines, doing fittings with professional models, participating in the selection of music and visual backgrounds, and being backstage to assist with dressing build expertise is expected in the fashion industry
Results of the program related to its goals and objectives, means for evaluating these results and assuring that requisite student competencies are being developed and means for using these evaluations as a basis for program improvement.

The Fashion Design Program consistently attracts and graduates creative, competent students. A measure of the effectiveness of the program is enrollment and retention rates over time (Appendix A, Key Performance Indicators). At this point the department has reached its maximum size, having approximately 100 students. In addition to a comprehensive design program, other factors attest to the successful results of our department.

**Internship and Alumni**
The internship experience continues to provide a springboard for students to enter the professional world, as it provides work experience for every graduate. Fashion Design students are often successful in converting their internship experiences into full-time positions upon graduation, and some of these alumni return to share their experiences as guest speakers for current students in courses such as FD 213, Professional Practices in Fashion Design.

**Lecture Series**
A yearly schedule of lectures provides students with first-hand knowledge of the industry that they will enter.

**Design Review**
The annual Design Review and critique process provides students opportunities to meet and engage in conversation with industry professionals. Following the 2007 Gala, our career center was contacted by the local apparel giant BCBG for recommendations of graduating fashion design students.

**Scholarship and Competitions**
Participation in industry-sponsored design competitions and scholarship programs sponsored by the Textile Association of Los Angeles and the Fashion Group of Los Angeles provide students with opportunities to engage in design competitions with their peers from other colleges and universities in the region.

Relating program results to goals and objectives

**Goal 1: Develop our students to be creative, innovative, and highly skilled professionals capable of entering the fashion, apparel, entertainment, and related industries in a variety of roles.**

Creativity is used here to mean originality and inventiveness in the approach to design. Innovation is used here to indicate that the curriculum of our program encourages students to focus their awareness on advances in materials and processes that will impact their chosen profession. By encouraging student participation in field experiences, lecture and speaker series, and competitions sponsored by professional organizations, students develop an understanding of the structure and organization of the fashion industries from the start. Because the program draws heavily from the industry for its adjunct faculty, students are aware of the demands of the industry and are encouraged to meet and exceed them. Industry professionals are involved not only in teaching, but in critiques of student work, and evaluation processes are focused on current practices in the apparel and entertainment industries.

The second-year portfolio review provides, at an early stage in the program, a practical review of skills such as those the student will encounter when applying for a job in the field. Fashion Design
students have opportunities to participate in scholarship programs sponsored by the Textile Association of Los Angeles and the Fashion Group of Los Angeles in which they compete with their peers from other colleges and universities in the region. Opportunities to enhance community and industry awareness of the fashion design program include inviting members of the entertainment and apparel industries to campus events such as the Design Review leading up to the annual gala and fashion show, exhibitions of the Fashion Study Collection, and the annual fashion lecture series.

**Goal 2: Develop technical expertise, artistic skill, and proficiency leading to creative, sustainable, and ethical approaches to problem solving for apparel design.**

Technical and artistic skill development is emphasized in each level of design studio, and within the curriculum, course sequencing provides opportunities for development of proficiency leading to creative, sustainable, and ethical approaches to apparel design. Both international and domestic design trends and historic contributions are recognized, and ethical issues such as copyright and patent infringement which concern fashion professionals are frequent topics of discussion and assignments, as are social issues which concern fashion professionals, such as working conditions and global labor policies (FD 213 Professional Practices, FD 161 History of Fashion 2). Environmental topics of concern to fashion professionals such as sustainability issues in textile and apparel production are explored through readings, discussion of these issues, analysis, and team or individual presentations. (FD 213 Professional Practices, FD 130 Textiles).

**Goal 3: Develop an understanding of fashion history and theory, aesthetics and technology, so that apparel design is informed by awareness of a variety of perspectives on the meaning of dress in a global and sustainable context.**

Fashion history and theory may seem to be threatened in the age of *Project Runway* and *The Devil Wears Prada*, but mass popularization of fashion design has offered many opportunities. Students generally enter the program with enthusiasm to be part of a profession that seems glamorous and visually engaging. It is our challenge to add a level of intellectual awareness. At the lower-division level, fashion design students begin their program with two semesters of fashion history, and the professional practices course (FD 160 History of Fashion 1, FD 161 History of Fashion 2, and FD 213 Professional Practices). In the intermediate level, fashion design students have three semesters of computer-assisted fashion design (FD 105 Intro to Digital Fashion Design, FD 301 Digital Fashion Design, and FD 333 Computer Assisted Patternmaking). These courses provide a framework for an understanding of fashion history and theory, aesthetics and technology, and through these courses students identify issues they will confront as fashion professionals. Through the use of the Fashion Study Collection and the active exhibition schedule of the collection, students are able to gain an understanding of material culture through the lens of apparel.

**Goal 4: In a collegial and transdisciplinary atmosphere, provide opportunities to observe and learn professional business practices, and develop skills necessary to create a professional design portfolio.**

Opportunities to enhance community and industry awareness of the fashion design program include inviting members of the entertainment and apparel industries to campus events such as the Design Review leading up to the annual gala and fashion show, exhibitions of the Fashion Study Collection, and the annual fashion lecture series. The internship program provides students opportunities to learn professional practices first hand. The two layers of design portfolio courses, one digitally produced, and the other manually produced (FD 363 Digital Portfolio, FD 411 Portfolio, and Presentation).
provide students ample opportunity to create a professional design portfolio. Internships include journals, assignments, and supervisor evaluations.

**Goal 5: Support the university's strong liberal arts base, emphasizing research, critical and innovative thinking, environmental and social responsibility, and strong technical skills to enable graduates to reach their full lifelong creative and intellectual potential.**

Critical thinking, communication, and problem-solving skills, which are goals of the general education program, are embedded in the curriculum of the fashion design department. Syllabus review of design courses includes recommendations regarding the assignment of written work, oral presentations, group, and individual projects, and research assignments. Social responsibility, leadership, and collaboration are embedded in the curriculum by structuring projects and assignments to include team approaches, and by choosing students to function as team leaders within the classroom setting. As often as possible, students are asked to question the assumptions on which their chosen profession has been based and to think critically about the wisdom of depending upon cheap labor and inexpensive materials to sustain mass production.

**Assessment**

**Student Assessment**
- Practical tests of skills
- Traditional examinations
- Project presentations
- Peer evaluations
- Instructor evaluations
- Self evaluations
- Team presentations
- Project journals
- Capstone course performance

**Studio Courses**

**Progress on projects:** The syllabus is attached to a course schedule, which outlines a suggested progression for the completion of the studio projects. At several points during the semester, informal presentations are done so that each student has an opportunity to articulate the design concept and stages of construction progress.

**Formal Presentations:** At least twice during the semester, at midterm and final, formal presentations are made in the design studios. These focus on a statement of concept, a description of the process used to achieve the finished product and an analysis of the product in terms of its appropriateness for the intended client. These formal presentations often include invited guests and other members of the university faculty and staff.

**Class participation and attendance:** Students are assessed on their attendance, work ethic in class, and completion of projects.

**Lecture Courses**
- Quizzes are given to test understanding of course content.
- Short papers are assigned to assess the synthesis of information.
- Midterm and Final Exams are given to evaluate understanding of the course learning outcomes.
• Term Research Papers are assigned, in which students research a topic of interest related to the course content.
• Short oral presentations of research papers provide opportunities for students to share information.
• Field Trip Analysis is assigned in which students write a summary identifying some item of interest or relating the field trip to course content.
• Journals and self-reflective writing provide students the opportunity to relate course content to personal experiences.
• Sketch books provide students the opportunity to develop drawing skills related to course content.
• Class participation and attendance -- Students are assessed on their attendance, work ethic in class, and completion of projects.

Faculty Assessment
Evaluations by students
Formal evaluations: Each semester students have the opportunity to complete a written survey assessing the effectiveness of each instructor. These evaluations are compiled by the Office of Academic Affairs and are sent to the department chairs for review. But since these written evaluations are administered in the final weeks of the semester, after planning is completed for the following semester, there is also a process for informal evaluations.

Informal evaluations: In the spirit of constructive criticism, students are encouraged to provide feedback to the department chair with regard to their faculty’s classroom management skills and teaching effectiveness. This informal system is especially effective in the case of instructors new to Woodbury, and provides opportunities for discussion of best practices in instructional skills.

Classroom visits and mentoring meetings: Because the faculty of the department of fashion design consists almost entirely of adjunct faculty, dialog between faculty and the chair is encouraged. Many of the members of the adjunct faculty, being practitioners in the apparel industry, have had little or no teaching experience, so there is frequently need for mentoring.

Project evaluation at design reviews: Each semester concludes with presentations and reviews of student work in all areas of the curriculum. Studio courses conclude with a design review, and lecture courses, while they often have a final exam, also have notebooks and other materials available for review by the chair and colleagues. These reviews are a crucial aspect of the faculty evaluation process, as student work is displayed and available for discussion of skill development and the implementation of the curriculum.

External Evaluations
Review by industry professionals: Annually, a panel of 12-16 professionals from various parts of the fashion industry is recruited to participate in the Design Review. This includes the jurying of senior design presentations, and the review of second and third year work that has been submitted for inclusion in the annual fashion show.

Participation in area scholarship competitions: Textile Association of Los Angeles Scholarship in fall and the Fashion Group’s Rudi Gernreich and World Shoe Association Scholarship in spring provide opportunities for Woodbury University fashion students to compete with fashion students from other local institutions for monetary awards. These competitions serve as a means of evaluating student success in comparison with regional
institutions. Feedback from judges and participants in these events has been instrumental in the strengthening of the curriculum and in the development of workshops to guide development of student entries.

**Internship performance evaluations:** Evaluations have been a key factor in the decision to have a required internship for all students, and in positioning the internship in the senior year. Feedback from internship supervisors helps to inform curricular decisions.

**Job placement and performance evaluations:** Contact with employers has been valuable in determining the need for updates in the curriculum. For example, in response to employer feedback, every fashion design student is required to complete a four-semester sequence of computer assisted design courses.

*Assessment of strengths, areas for improvement, challenges, and opportunities, including an assessment of institution-wide, and art/design unit aspirations for excellence*

Through the process of creating the Master Academic Plan for the university, concurrent with the self-study for NASAD each department has engaged in the creation of the analysis of strengths, weaknesses, opportunities, and threats. Most of the members of the faculty of the department of fashion design participated in this process, which is testimony to the extraordinary commitment of the members of the faculty of the Fashion Design Department.

**Strengths**

Our outstanding cohesive, professional faculty provides strong role models and thoughtful career and academic advice to students. The relatively small student population provides opportunities for close monitoring of student progress and needs, small classes, clear sequence of learning outcomes, and individual attention to students. The multicultural mix of students provides opportunities for cross-cultural communication and understanding.

Our proximity to fashion art & entertainment industries enhances the program by providing opportunities for industry involvement and internships, and Annual Gala & fashion show provides good PR opportunity.

Professional equipment and quiet, clean facilities and access to the WU Fashion Study Collection provide excellent learning opportunities. Future plans include further incorporation of the Fashion Study Collection into the curriculum of the fashion design department and to support students’ growing interest in career opportunities in the field of costume.

**Areas for Improvement**

More full-time faculty are needed as is a greater variety of faculty. Communication within the department is difficult due to part time faculty and their schedules. There need to be more support staff or greater understanding of the needs unique to fashion design among the current staff. Given this shortage of personnel, we strain to provide adequate services, advising, and range of teaching styles for our students. The low number of full-time faculty necessitates the majority of courses being taught by practitioners, so that discussions about design are often limited to pragmatic rather than theoretical issues.

The fashion design department has very crowded facilities and very limited studio space for students to work on projects and have presentation space, as all of the spaces are multi-use. Presentations take place often in the same room where students have been working for days on
end. Similarly, there is a lack of space for the fashion study collection, archiving of student work, or storage of faculty instructional supplies.

Lack of space has necessitated scheduling of classes throughout the week and from morning through night, including Saturdays. The effect of this is a lack of cohesiveness in the department, and difficulty with scheduling and communication of activities and events, since there is never a time that even a simple majority of the fashion design students and faculty are on campus at the same time.

**Challenges**

Woodbury’s Fashion Design Department must find its unique identity, so that it can present a cohesive and well-defined profile to gain internal focus and external recognition. Woodbury’s Fashion Design department lacks a strong presence/recognition in Los Angeles fashion industry, and there is a critical need to develop relationships with professional organizations and design companies.

There is also a high degree of external competition from other institutions that have better facilities and marketing.

**Opportunities**

Woodbury’s location results in many opportunities for authentic field experiences, good exposure to the industry, and leads to recruiting of strong faculty with industry experience. The growth of our annual Gala fashion show presents an opportunity to promote the fashion design department to a wider audience. There is potential growth and independence as a result of restructuring as School of Media Culture & Design. Relationships between the programs are being studied for creating interdisciplinary studios that will broaden the educational effectiveness for all of our students.

There is a unique opportunity at this time to develop the Fashion Study Collection into a more integrated academic resource within the curriculum. Historical and theoretical research into the conceptual and cultural imperatives that drive style and change offer the potential to bring the Fashion Design program to a greater depth of understanding of the forces that propel designers.

**Assessment**

The new School of Media Culture and Design and the accreditation self-study provide new opportunities to evaluate and refine the fashion design program. The small classes, individual attention, dedicated faculty, and good location provide great potential to excel and gain recognition. Solid professional design program, design foundation, and liberal arts component in a transdisciplinary environment provide a unique mix that could lead to a strong identity. However, all of this potential could be undermined by lack of focus and lack of identity and by the university's distribution of human and material resources.

*Plans for addressing weaknesses and improving results*

One of the most interesting and challenging weaknesses identified in the self study process was the lack of conversation and critique of design as opposed to apparel construction and skill development, leading to a trade school mentality and lack of integration between studio, portfolio, and computer skills. Though we are attempting to remedy this by the addition of faculty development workshops and faculty retreats, the lack of conversation is a symptom of the underlying issue and most pressing weakness identified by the self-study process: the lack of full-time faculty and the work load for
existing full-time faculty. Recently the university instituted a secondary faculty position, “participating adjunct,” which offers a fixed workload and set compensation on a contract basis. But these positions only partly alleviate the challenges of communication within the department, which persist due to the predominance of part time faculty.

A search is currently under way for an additional full-time faculty member who would join the department in the chair position. The NASAD self study and Master Academic Planning process have been helpful in articulating the requirements of the new position, which will be filled beginning July 1, 2008. The addition of a full-time faculty member should begin to alleviate some of the critical issues identified in relation to the student-faculty ratio.

The department has reached its maximum size for the space allotted to it, so the next crucial issue is how to maintain a quality program in crowded facilities, with not enough studio space, space for fashion study collection, archiving of student work, or storage of faculty instructional supplies. With the completion of the architecture and business buildings in early 2008, space will become available so that the university will be able to address the facilities needs of the fashion design department, and the upper administration has made a commitment to do this. Information about these plans as they relate to Fashion Design is contained in Appendix D: Adaptive Re-use Plans.

There is need for a cohesive and well-defined profile to gain external recognition, as our current lack of presence/recognition in the Los Angeles fashion industry limits opportunities for our students. Here in the Southern California area, intense external competition from other institutions that have better facilities and marketing is a constant challenge. The School of Media, Culture & Design has begun to address the need for professional public relations assistance in communicating the identity of the school and the departments housed there. The university has recognized the need for focused fundraising efforts in each school and has assigned a member of the development staff to work closely with MCD.
## WOODBURY UNIVERSITY 2005-2007 ACADEMIC YEAR
### GRAPHIC DESIGN MAJOR WORKSHEET

**MINIMUM UNITS REQUIRED:** 128

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**ID #:** MATRICULATED | SEMESTER,  

**PRE-COLLEGE LEVEL PREREQUISITES:**
- MA 040 Elementary Algebra
- MA 149 Intermediate Algebra
- OR 100 Orientation Seminar
- AW 100 Bridge to Academic Writing
- CD 105 Information Literacy
- Computer Literacy

### FALL SEMESTER

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### SPRING SEMESTER

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### SOPHOMORE YEAR

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*The laboratory requirement for one science course has been fulfilled by_________

**Portfolio Review required for advancement to GD 480 Senior Studio**

*Advisor approval*

### SENIOR YEAR

#### FALL SEMESTER

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<td><strong>GD 350 Business Procedures</strong></td>
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#### SPRING SEMESTER

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Graphic Design, Bachelor of Fine Arts, 2005-07 Catalog

Woodbury University offers a four-year Bachelor of Fine Arts degree in the major of Graphic Design. The program is structured to meet the needs of students wishing to acquire professional training in careers in graphic communication, advertising, publishing and computer graphics.

The curriculum emphasizes a professional approach to the study of visual communication by stressing both formal theory and practical techniques. The aim of the program is to prepare the graduate to enter the profession with the necessary and required skills and abilities. The educational process develops the student’s ability to analyze communication problems, produce creative design solutions, and communicate ideas in visual form using both words and images. The focus of the program is the development of creative concepts, individual artistic talents and an understanding of business and marketing principles.

The study of graphics, typography, advertising, package design, and computer imaging is complemented by courses in business and the liberal arts. Additionally, students are encouraged to take a minor in business or marketing that further prepares them for entry into the professional world of graphic design. Students complete their studies with credit-earning internships at local design studios or advertising agencies. Career opportunities include positions as graphic designer, art director, creative director, multimedia designer, computer illustrator, and directors of marketing and corporate communications.

Mission
The Department of Graphic Design is committed to providing students with a design education in accordance with the highest professional standards. Our aim is to inspire graphic designers that can analyze communication problems, articulate ideas in visual form and produce effective design solutions, by developing their individual talent, potential and personal voice. We prepare innovative graduates through a mastery of the analytical, conceptual, creative, and technical skills required to advance the practice of graphic design and contribute responsibly in a global community.

Goals and Objectives
• Provide the student with the design skills to interpret, inform, instruct or persuade according to the needs of audiences and contexts for which communication is intended
• Encourage and develop students critical thinking skills as they apply to design analysis and all intellectual processes, therefore generating clarity and strength in their work and lending energy and expression to their insights
• Develop an understanding of business and marketing practices, creating ethical and responsible industry professionals that practice with integrity
• Promote and develop a commitment to continued design exploration, in order to instill an appreciation for the value of visual communication and its power to sustain and transform society
• Support a transdisciplinary curriculum in communication, writing, humanities, behavioral and social science, that enhances the academic breadth of the graphic designer
• Provide up to date facilities and equipment appropriate to the profession of graphic design

Curricular Table – Appendix IV

Handbook Standards
Curricular Structure

The curriculum in the Graphic Design program is based on a structured design studio sequence that progressively builds student capability and confidence. It emphasizes research, critical and creative thinking, and the categories including Foundation, Art Support, Digital Technology, Art History and Theory, Design Studio, and Senior Experience. The breadth of required courses taken in General Education, along with additional design and art electives completes a comprehensive university education.

The curricula has 35% of its course work dedicated to studies in graphic design, 21% of its course work related to supportive design courses in art, design and related technologies, 10% related to art and design history, and the remaining 35% of the course work directed toward general studies.

**First year** Graphic Design studios introduce students to digital technologies, develop manual skills in drawing, and perceptive skills in visual organization and aesthetics. Students take concurrent interdisciplinary courses in the fundamentals of art and design in the Design Foundation program with students from Animation, Fashion Design, and Interior Architecture. The experience provides an appreciation of art and design from multiple points of view.

**Second year** experience continues with more in-depth mastery of digital technologies and specific software requirements. Design Studios in Typography investigate letterforms and examine text created for information and expression. Art History courses provide study of the past for inspiration and understanding of its themes, styles, and technical developments. Additionally, students take Art Support courses such as figure drawing, photography, and illustration that involve visualizing techniques.

**Third year** students continue with Design Studios in graphic design and package design. Graphic Design studios address communication problems and the ability to put a persuasive or informational perspective on an idea. Package Design studios serve multiple functions including ways in which to protect, display, dispense, store and announce the identity and qualities of a product. The study of design history continues along with digital production techniques. Portfolios are reviewed in the junior year by a panel of design faculty and the Department Chair. The portfolio should demonstrate a sufficient mastery of the knowledge and skills of Graphic Design and the ability to integrate the cumulative knowledge and skill into original and meaningful visual communications.

**Fourth year** students take a combination of courses that comprise the Senior Experience including Senior Studio, Business Procedures, Portfolio Presentation, Internship and Electives. The goal of the department is to develop in students the knowledge and basic skills for practice in the profession of Graphic Design. The attainment of this goal is best seen in the student work undertaken in the senior year. In these capstone courses the student is expected to demonstrate a high level of design competence and professionalism in presentation techniques. The elective structure allows students' choice of either emphasis in a particular area, or exploration in different areas including print, or multi-media frameworks. In the Senior Studio course students create a multi-faceted, comprehensive design project as a community service for an actual client that involves logo development, marketing brochures, presentation/press kit folders, and collateral pieces. The Business Procedures course involves the study of client and sub-contractor relations, business plans, project scheduling, copyright laws, and legislation impacting designers. In Portfolio Presentation students develop a personal identity and resume, along with a comprehensive portfolio of their work over the past four years, and present their work to a panel
of professionals. Issues of job search, interviewing techniques, networking, and salary negotiation, are also covered. Finally internships in graphic design professions are a required component of the program.

General Studies

The general studies component of the required curriculum is structured to insure students are able to think, speak, and write clearly and effectively. To develop clear written communication skills students are required to take AW111 Academic Writing I, and AW112 Academic Writing II. CO105 Information Literacy teaches critical evaluation of information and research methods, skills that graphic designers use in each and every design project. Students are required to take CO120 Public Speaking, which develops the oral communication skills necessary for the presentation of design projects. Also required is GD260 History of Graphic Design, which provides a foundation of history and theory in the discipline. Further it relies on a writing consultant from the Writing Program to assist with the development of the written components of these courses as well as assessment of student work. Additionally, students take two other art history courses in the general education sequence. While any selection is allowed, choices most commonly include History of Modern Art and/or History of Contemporary Art. Courses in the Humanities, including IS101 Journeys, IS102 Natures, and IS103 Conflicts are available as part of an Interdisciplinary Studies core which focuses on the interconnections among disciplines from the perspective of the humanities and social sciences. In order to increase their understanding of business issues such as inflation, money and banking, wages and competition, graphic design students are required to complete EC200 Economics or EC203 Macroeconomics. Two courses in the Behavioral and Social Sciences are required. Through advisement, the Department of Graphic Design recommends Psychology to fulfill one of these requirements. Two courses in Physical and Life Sciences, and two upper division electives round out a complete liberal studies experience that informs the students design choices. Six units of RE/DES Electives (Restricted Design) are required and sometimes used to experiment in other design areas or to supplement art history education. Many students explore topic areas in graphic design like interactive software, screen-printing, web design, or publication design. Students are encouraged to minor in Business, specifically Marketing. While many are interested in the marketing minor, completing it has proven a challenge as only 9 units are available in the unrestricted elective structure and the minor requires 15 units.

Essential Competencies

Ability to solve communication problems
The ability to solve communication problems is systemic throughout the program and the basis of the graphic design studios. Typography studios study the application of type to visual communication projects. Graphic Design studios stress visual communication and problem solving for projects ranging from corporate identification systems to posters, marketing brochures, and retail graphics. Advertising studios emphasize analysis of client needs applied to mass communication problems. Research and information gathering are integral components in the development and analysis of design solutions in all studios. The Senior Studio course allows the experience of working with a “real-world” client. Students research the client needs and create a program identification system, marketing brochure, presentation folder, and collateral material, completing a comprehensive design program.

GD 215 Typography I and GD216 Typography II introduces the application of type to visual communication problems and examines issues of information hierarchy, legibility, and comprehension. Students research modern and post modern typographic movements and are
introduced to project and audience specific research as well. Projects involve analysis of information, typographic organizational structures, design expression, and creative use of type and letterforms to the solution of communication problems. Multiple solutions are also required for all projects, and outcomes are evaluated through individual, classroom and outside reviewer critique.

**GD 309 Graphic Design I and GD310 Graphic Design II** emphasizes the analysis of pictorial and typographic elements in two dimensions. Stress is placed on visual communication, problem solving, and analysis of information and creative solutions to practical “real world” assignments such as branding and corporate identity, brochures, posters, catalogs, and signage systems. Research of project specific criteria is required of all assignments. Multiple solutions are also required, and outcomes are evaluated through individual, classroom and outside reviewer critique.

**GD315 Package Design** is an intermediate studio, which examines materials and processes as they relate to the development of forms and graphics for packaging. Through an understanding of the qualities inherent in various packaging materials, students produce a variety of packaging solution prototypes dealing with shape, form, and volume. The course requires the examination of marketing issues such as client needs, product placement and package function, which involves research, analysis of information and communication to a target market. Students also attend the WestPack packaging convention. This gives them a unique behind the scenes look at how packaging is manufactured and how to obtain vendors as a professional designer. Particular focus is placed on sustainability and environmental issues, and discussion of the responsibility of the designer to make intelligent choices of current and emerging environmentally correct materials and technologies.

**GD389 Web Site Design** is an advanced studio course exploring Internet communications for business and industry, advertising and corporate communications. Emphasis is placed on the design of navigational structures and systems, audience, organization and information access for Internet application.

**GD 430 Advertising Design I** is an introduction to the design of advertising for mass communication. Visual problem solving and communication using type and images is stressed. Emphasis is placed on marketing and concept development by analyzing specific client needs. Headline development, integration of art and type to create effective and targeted advertising for both print and electronic media is covered. Multiple solutions are also required for all projects, and outcomes are evaluated through individual, classroom and outside reviewer critique. Historically, Advertising has been sporadically offered and was not offered this year, it is scheduled for the fall, 2007 semester.

**GD370 Publication Design** explores the design, layout, and production of commercial printing publications including newsletters, brochures, magazines, and annual reports. Students research topics, analyze the information, and apply it to designs dealing with issues of typographic structure, readability, and marketplace.

**GD 480 Senior Studio** is an advanced design studio in the study and application of graphic systems. Students develop a comprehensive design system for a sponsoring client exploring issues of research, analysis, audience, identity, and presentation. Internal, promotional, and collateral material is also examined. Students are required to research the client business, analyze the information, develop an identity and promotional strategy, and apply all of this
developmental content to a thoughtful, comprehensive design system. Past projects have included:

- Los Angeles Trade Technical College
  Department of Construction, Design and Manufacturing
- Charter Academy High School
- John Burroughs High School Photography Program
- Burbank Chamber of Commerce
- Glendale High School Construction Academy
- Newton Academy
- Leadership Burbank
- City of Burbank, Burbank Local Transit
- City of Burbank, Magnolia Park Development Project

**Communication Solutions: recognition of physical, cognitive, cultural, and social human factors**

Germaine to Graphic Design studies are assignments that are accompanied by project briefs, which include audience and contextual criteria. Students learn to respond to these parameters through research, analysis, and development of design concepts that consider physical, cognitive, cultural, and social human factors. Visual communication, problem solving, and creative solutions are included in the following studios:

**GD 215 Typography I and GD216 Typography II** introduces the application of type to visual communication problems and examines issues of information hierarchy, legibility, and comprehension. Classical typefaces are studied from a historical perspective. Students are introduced to project and audience specific research including a series of postcards designed for three different audiences. Other projects include letterform and figure/ground explorations, followed by application to more complex problem-solving, exercised through various projects including posters and newspaper design. Examples of different audiences addressed in past classes include the teen market and a discussion of pop culture issues, the young professional market which addresses issues of socio-economics, and the well-established 40 and over age range with a more worldly perspective.

**GD 309 Graphic Design I and GD310 Graphic Design II** are courses which emphasize visual communication, problem solving, analysis of information and creative solutions to practical “real world” assignments such as branding and corporate identity, brochures, posters, catalogs and signage systems. Students are asked to design promotional and collateral material for a hypothetical cultural center, which deal with different audience's cognitive and physical readings of communications solutions. They must research the cultural and social human factors such as, attitudes, history, dress, music, art, etc. of a particular culture and integrate them into a design system, which speaks to that audience. This semester, students developed designs for the 2007-08 catalog. They addressed the cover design as well as the interior page style. The catalog should function for a variety of audiences, including students, faculty, and administration.

**GD 480 Senior Studio** requires students to develop a design system for a sponsoring client, including a corporate identification system, informational brochure, presentation folder or press kit, direct-mail advertisements and collateral material. They must study the client needs and marketplace issues, and produce a system that considers the cognitive, cultural, and social factors of the client and audience.
**GD370 Publication Design** required students to develop a 60 page promotional brochure for a resort fundraising event. Page spreads were designed in consideration of a celebrity sponsor and advertising promotions.

**GD 315 Package Design** introduces students to the design and development of 3 dimensional packaging, which involves physical issues of shape, form and volume and how those physical issues respond to varying cognitive readings dependent on specific audience parameters. Emphasis is placed on creative marketing and design solutions to a wide variety of packaging problems such as beverage labels, cosmetic cartons and bottles, hardware and food items, each dealing with audience specific issues. The course requires the examination of social human factors and their roles in product placement and purchasing strategies. In the spring semester the students developed package designs for a sponsoring company that sells pumice products. U.S. Pumice Company produces and distributes pumice products for a variety of audiences. Included are skin care exfoliation and barbeque grill cleaners. The students were asked to evaluate the market of the particular product they chose and research the retail displays in various stores along with a demographic profile. They had the option of designing packaging for an existing product/market or creating a new use or market for the product. Designs were presented to the client in both development and final stages.

**GD 389 Web Site Design** is an advanced studio course exploring online communications for business and industry, advertising and corporate communications. Emphasis is placed on the design of navigational structures, systems, audience, and organization and information access for Internet application. Students design a web site, which presents a subject specific interest or topic. They must investigate the client, information, and audience, considering the physical, cognitive, cultural, and social human factors that will shape the site.

**GD370 Flash Portfolio** was taught in collaboration with the traditional portfolio class. Students were encouraged to design a self-promotional web site in consideration of their personal style of work that would attract an audience of potential employers. They integrated their logo design into the site, along with a resume and project samples.

Visual form in response to communication problems: of principles of visual organization/composition, information hierarchy, symbolic representation, typography, aesthetics, and the construction of meaningful images.

Foundation courses introduce the fundamental principles and elements of visual organization in the first year. Students progress from a basic understanding of these principles and elements to utilizing them in more complex compositional problem solving in Typography and Graphic Design studios. Typography studios emphasize the history, design, and development of major type families and their use in graphic communications. Creative use of type and letterforms, and information hierarchy is introduced in Typography II. Symbolic representation is introduced and reinforced in the Graphic Design studios through logo and identity development. Students apply these principles in the advanced Senior Studio course when they design an identity program for an actual client. An understanding of aesthetics and recognition of meaningful images are also infused in the following studios.

**FO 102 Design Elements** is a practical and theoretical study of the formal elements and principles of design including formal and relational properties of line, shape, form, value, and texture. Studio exercises using various media explore concepts of balance, harmony; repetition, rhythm, scale, proportion; time and motion in 2-dimensional and 3-dimensional
organizations. The exercises provide graphic design students with a broad-based foundation for their future work in both print and interactive mediums.

**FO 103 Color Theory** introduces students to the history, perception, and application of color. Properties and effects of color relationships are studied with an emphasis on color selection and use, color psychology and the effects of color in space and light conditions. The final project of the course asks students to work on discipline specific problems of color. Graphic Design students are asked to develop a shopping bag design that utilizes a color scheme appropriate for a chosen client and identity that is selected from the project brief.

**GD 215 Typography I and GD216 Typography II** introduces the application of type to visual communication problems and examines issues of information hierarchy and visual organization. Projects involve type anatomy and language, typographic organizational structures including grid design, and expressive typographic studies.

**GD 309 Graphic Design I and GD310 Graphic Design II** emphasizes the analysis of pictorial and typographic elements in two dimensions. Stressed is placed on visual communication, such as branding and corporate identity, brochures, posters, catalogs and signage systems. Students investigate symbolic representation through the study and practice of logo design. Visual organization is stressed through the development of a multi-page design.

**GD 315 Package Design** requires students to develop communication solutions utilizing three-dimensional principles of design. Boxes, bags and vessel items are explored utilizing both hand and computer skills. Students analyze information hierarchy and visual organization with regard to scale, shape, and audience. Through an understanding of the qualities inherent in various packaging materials, students produce a variety of packaging solutions dealing with shape, form, and volume. Examination of marketing issues such as client needs, product placement, and package function are explored.

**Tools and Technology**

Students are introduced to freehand drawing skills in the first year through Beginning Drawing and Beginning Figure Drawing. These skills help develop “visual thinking” abilities for use in thumbnail and rough drawing studies in subsequent studios. Illustration explores various graphic techniques through the use of assorted artist's materials and media. Photography develops the students’ eye for composition and provides a basis for image creation and selection in subsequent studios. In the Print Production studio students are introduced to file production issues in the development of finished art applications for offset printing. A sequence of four computer courses introduces and explores design software and digital technology including illustration, publications, and imaging. Computer courses in multimedia and web site design emphasize both creative and technical studies in the development of interactive media applications.

**FO 101 Beginning Drawing** is a fundamental course in freehand drawing. Various media and methods are introduced to develop perceptual and technical drawing skills. Emphasis is on line, tone, spatial values and relationships, perspective, scale, and composition. For Graphic Design students this course prepares them for subsequent studios by teaching them to create thumbnail and rough concept sketches that visually articulate their ideas.

**GD 102 Beginning Figure Drawing** is an introductory course in life drawing. Students produce expressive and technical studies in various media emphasizing gesture, contour,
tonal studies and anatomy. For Graphic Design students this course prepares them for subsequent studios by teaching them to create thumbnail and rough concept sketches that visually articulate their ideas as well as further drawing skills acquired in Beginning Figure Drawing.

**GD 232 Illustration** examines and explores various artist materials such as watercolor, gouache, inks and other pigments and various papers and substrates. Students learn graphic skills and techniques in both 2-D and 3-D applications. They develop a style sheet for a plush toy by selecting various textile materials.

**GD 240 Photography** is an introduction to the basic techniques of photography using both digital and traditional cameras. Emphasis is placed on camera functions, and basic lighting including daylight, night, indoor, outdoor, and artificial. Students examine film processing, darkroom and printing techniques along with composition and value studies. Application of photography to professional use as well as a medium of personal expression is addressed.

**GD 105 Introduction to Computer Graphics** is an introduction to the Macintosh platform and the 3 computer software programs currently used in the graphic communication industry. Students study the fundamentals of digital imaging, page layout and drawing and painting programs such as Quark XPress, InDesign, Adobe Illustrator, and Photoshop. They are also introduced to scanning, printing and file management issues.

**GD 135 Computer Illustration** follows next in the sequence of courses addressing digital literacy. It is an intermediate study in computer graphics software programs and imaging systems. Instruction emphasizes technical application of digital illustration programs such as Adobe Illustrator and their integration with page layout and image processing programs such as Quark Xpress, InDesign and Adobe Photoshop. Students develop technical skills and abilities as well as clarity of design communication.

**GD 200 Computer Publishing** is an intermediate studio course in computer graphics and digital imaging systems used in the communications and publishing industry. Emphasis is placed on technical applications of electronic page layout systems such as Quark XPress and InDesign, and their integration with digital drawing programs such as Adobe Illustrator and Photoshop. Instruction in the application of layout and typography in the design of newsletters and brochures using two-, three-, and four-color process printing is covered.

**GD 202 Computer Imaging** is an advanced studio course in current digital imaging processes and techniques using Adobe Photoshop. Studio projects emphasize various photo imaging techniques and their integration into page layout systems and digital drawing programs such as Quark Xpress, InDesign and Adobe Illustrator. Stress is placed on image manipulation, masking, and special effects.

**GD 380 Print Production** addresses the mechanics of designing and producing artwork for offset printing and production. Emphasis is placed on both digital prepress and post-press processes including file production, color separation, ink and paper specification as well as bindery considerations. Students are required to attend several field trips visiting local printing companies including screen, offset, digital and bindery establishments. Lectures involve the various printing processes and their specific uses, including both screen and offset applications. Additionally, students are also required to research and produce a paper discussing an aspect of the manufacturing process.
GD 389 Web Site Design explores online communications for business and industry, advertising and corporate communications. Emphasis is placed on the design of navigational structures, systems, audience, and organization and information access for Internet application. It examines the latest software applications for interactive media while experimenting with various methods of organizing and mapping information to integrate layers of content into a non-liner, interactive narration. Students learn image preparation, tables, sketches, style sheets, schematics, and action scripting.

Design History, Theory, and Criticism from a variety of perspectives
Embedded throughout the curriculum are elements of criticism, theory, and methodology. Criticism helps the student to evaluate the usefulness or beauty of a design. Theory explores the principles underlying what communicates and why, ways in which culture affects the designer and the audience, and the unifying principles which might be intuitive or deliberate. Art History courses provide study of the past for inspiration and understanding of its themes, styles, and technical developments. The principles learned in these history courses are regularly applied to the design process in the studio courses, especially with regard to individual designers’ work and design movements. The history component of the major requires two courses specific to graphic design and two elective art history courses. Students are encouraged to take FN 205 History of Contemporary Art or FN 204 History of Modern Art to meet the requirements of the two elective art history courses although other art history courses are available.

GD 260 History of Graphic Design is a study of the historical evolution of Graphic Design and its influence today. The course examines how graphic design responded to, and affected international, social, political, and technological developments since 1450. Emphasis is placed on the development of visual and written communication from the industrial revolution through World War II. Students research historical art movements from prehistoric to printing and western art, along with social and cultural movements in Europe and North America and their influence on design. Design and typographic movements are also covered.

GD 365 Contemporary Designers is a study of Twentieth Century graphic design focusing on Late Modern and Postmodern movements in design affected by advancements in computer and digital technologies. Major individual designers’ work, as well as national and international styles and design movements are covered. The course examines how graphic design responded to, and affected international, social, political, and technological developments since the 1970s. Emphasis is placed on the development of experimental design, Post Typographic revolution, motion graphics, and visual communications.

Basic business practices: ability to organize design projects and to work productively as a member of teams
The Graphic Design Business Procedures course provides students with the opportunity to design an identity system for an actual client. The project includes the development of a client research sheet and printing specifications, along with obtaining a quote for the production of stationery from a commercial printer. Also included is the development of a formal business plan for a graphic design company. Components of the project include name development, the design of a company identity, and a promotional marketing piece followed by a formal class presentation.

GD350 Graphic Design Business Procedures examines business procedures used in the graphic design industry. Students develop a formal business and marketing plan with graphic components that include identity and promotional elements. Emphasis is on professional
issues and relationships including legislation and artist representation. Project procedures, business management, ethical issues, copyright, contracts, and pricing are covered.

**GD310 Graphic Design II** students developed an environmental graphic application for a museum project, originally created by the Interior Architecture students in the previous semester. The IA students presented their projects to the GD students who worked in teams to create a signage and graphic information system for the space.

**GD 485 Portfolio Presentation** is an advanced studio in the preparation and presentation of the Graphic Design portfolio. Emphasis is on portfolio review and critique, book development and augmentation. Presentation and interviewing techniques including resume preparation, job search issues, networking, references, and salary negotiation are covered. The course culminates in a formal review by a panel of industry professionals.

Teamwork is found in other studios including **GD 309 Graphic Design I** and **GD 310 Graphic Design II**. Students have worked in teams to create a comprehensive project for the Olympics, including identity/branding, banner design, signage, torch design and pictographic imagery. This year we are piloting a student mentor program that pairs selected senior students with lower division students to further evaluate and critique their work. Senior students visited the Typography I class and worked one-on-one with those students, providing insights from the student prospective.

Additionally, within the last few years, the Departments of Graphic Design and Interior Architecture have taught interdisciplinary courses, pairing students from the respective majors to create the spatial environments and the identity and signage used in the space. Time constraints and logistical, meeting issues proved problematic. As the Interior Architecture student’s class structure is very process-based, they needed a large portion of the semester to develop and create their spaces, which didn’t leave adequate development time for the Graphic Design students to complete their projects. As mentioned previously, this year we tested a new model. The Interior Architecture students created their environments in the fall semester and presented the work to the Graphic Design students who developed their designs in the spring studio.

While not on the schedule this year, the design departments have also offered the Interdisciplinary Studio, which pairs various design majors in teams. It is an interdisciplinary, team-taught studio designed for students to participate in “Imagi-Nations”, an international design competition sponsored by Walt Disney Imagineering. Students select teams to include a group of between 2-4 people in a combination of disciplines from Animation, Fashion Design, Graphic Design, or Interior Architecture. Student teams will choose to either design a ride, attraction, hotel, or land within an existing Disney theme park or resort; or they may choose to create an entirely new experience; a theme park, themed restaurant, or something completely brand new. Two years consecutively, Woodbury teams have placed as finalists in the competition.

**Essential Opportunities and Experiences**

**Access to studios and libraries with appropriate graphic design resources**

The Woodbury University library holds books/periodicals, journals and DVD’s specific to the graphic design area. Additionally, the collection also includes holdings in other design and
relevant areas. The library houses a slide collection and subscribes to on-line databases relevant to the social sciences and humanities.

Dedicated studio space is provided for the senior students. The studio is equipped with 18 student stations and is available on a first come first served basis at the beginning of each school year. With the implementation of the laptop program, graphic design students are much more mobile and often use classrooms when courses aren’t in session.

**Access to appropriately equipped labs and technology solutions**

D201 is equipped with 16 new Mac computers, (24” Intel Duo Core, 2, 2GB, 500GB, 256, SD), a Ricoh 5560 printer, and an Epson 1640 XL Large format scanner. The lab also has an instructor multimedia workstation and screen for in-class demonstrations and sharing student work.

The computers are equipped with the latest versions of the following software; Adobe Acrobat Pro, Adobe Illustrator, Adobe InDesign, Adobe Photoshop, Quark Xpress, Snap Fashun, Microsoft Office (Word, Excel, PowerPoint), MacroMedia Studio, Roxio Toast Titanium, Safari, Firefox, Norton AntiVirus and Quick Time Player). Additionally the University has established a subscription service to a software tutorial service. The lynda.com Online Training Library™ include such subjects as Photoshop, Flash, Dreamweaver, Illustrator, Office, digital photography, Web design, digital video, and many others. Lynda. COM’s tutorials provide comprehensive movie-based training to students, which assist in keeping their skills current.

The Miller 206 computer lab has 19 Macs, (24” Intel Duo Core, 2, 2GB, 500GB, 256, SD), which includes an instructor multimedia station and screen. The computers are equipped with the latest versions of the following software; Adobe Acrobat Pro, Adobe Illustrator, Adobe InDesign, Adobe Photoshop, Quark Xpress, Microsoft Office (Word, Excel, PowerPoint), MacroMedia Studio, Roxio Toast Titanium, Safari, Firefox, Norton AntiVirus and Quick Time Player). Snap Fashun is installed on 3 stations including the instructor station.

Access to computer labs can be challenging since the labs are both teaching labs and working labs. However, prior to studio final presentations, lab hours are extended giving students access 24 hours a day, 7 days a week. Other labs are also available on campus, including a render farm. Additionally, the department has established a laptop policy effective for Junior students. This will alleviate some of the overcrowding in the labs and enable the students to easily work in any location. It will also decrease some of the project development printing because instructors will be able to do more desk critiques directly from the laptop.

To better steer the directions for the development of technology on campus, including services for faculty, staff, and students, a subcommittee of the Technology Committee has been formed. A student representative from the Graphic Design department is appointed by the Department Chair to serve a one-year term. Their responsibility is to represent the technology needs of the Graphic Design department from a student perspective.

The photography facilities include a darkroom with 2 film rooms and 8 enlargers. A separate dry-mount room is adjacent, and a shooting lab is available for product photography. As of this semester the department has moved to an all- digital format in the teaching of photography. The Graphic Design industry is now all-digital and it is necessary to reflect this. The photography classes will cover software and printing issues. The lab areas also house the necessary equipment for the silk-screen program. A laser cutter is used for die cut applications in graphic design and packaging.
Screen printing facilities are also available to graphic design students. Courses are available to other disciplines as well, specifically Fashion Design students. This interdisciplinary approach allows students to understand the process from multiple points of view.

The hours for the library are extensive making access to the library easy. In addition each student has on-line access to the catalog of books as well as digital resources. Many of the digital resources have full-text articles available on line.

**Faculty with educational and professional backgrounds in graphic design**

It is the policy of the Department of Graphic Design that all studio courses have faculty critiques for each project. Further, a final review is scheduled for the studio courses at the end of each term. Visiting professionals are invited as reviewers along with graphic design faculty in a public forum of critique. Students are expected to provide a professional level presentation of their work by their senior year. The senior students participate in a portfolio review that provides comprehensive evaluation and feedback in a 3:1 ratio of professional designers to student. At all levels of the curriculum guest designers and art directors are invited to critique and review the students work.

The department has 3 Full-Time Faculty, between 1-2 Participating Adjunct Faculty per year, and 10-12 Adjunct Faculty. In addition to appropriate educational credentials, faculty are expected to have a professional practice.

**Field experiences and internships**

Internships in Graphic Design professions are a required component of the program. Students gain practical, hands-on experience in graphic design studios practicing in the areas of print, advertising, packaging, entertainment, environmental graphics, production, printing, etc. A contract with the participating company includes an evaluation of the student and requires a daily journal be kept that delineates tasks and experiences. In addition students are required to interview their co-workers and write a paper delineating their experiences, key points they have learned and how this will impact their future.

**GD 390 Internship** is a requirement for graduation. Students must complete a minimum of 3 units of Internship credit. No more than 10 units of credit may be given for internship courses toward the BFA degree. All internships must be approved by the department Chair. Forty hours of participation for each unit of credit are required.

*Results of the program related to its goals and objectives, means for evaluating these results, assuring that requisite student competencies are being developed, and means for using these evaluations as a basis for program improvement.*

**Evaluation of Student Performance**

Faculty is provided with Course Profiles and Syllabus Requirements before each term. Each Course Profile includes a description, objectives, accreditation standards, instructional processes, evaluation guidelines, and attendance policies. Syllabi are evaluated and approved by the Department Chair and then posted on the IQ Web system, which allows students to be able to access the information at any time.
The department requires a unified grading procedure that is designed to insure consistent design evaluation standards across the curriculum. It requires a comprehensive evaluation that delineates all aspects of studio projects and provides the student with a greater understanding of design expectations and standards.

**Studio projects typically include 3 components:**
- Development – research, thumbnails and rough layouts
- Application – composition, color, typography and concept
- Presentation – execution, verbal and visual presentation

Students are expected to address all components as significant parts of the entire design process.

**Project criteria is evaluated based on a point system as follows:**
5= Excellent, 4= Good, 3= Average, 2= Weak, 1= Poor, 0= Not Shown

While all faculty don’t use the recommended grade form, they do follow the Excellent to Poor rating system and sometimes change the point structure to suit their specific courses.

**Student grades are determined by the following criteria:**
- Development of concepts that are thoughtful, original and creative
- Careful attention to execution, technique and completion of projects
- Effective visual and verbal presentation skills
- Active and verbal participation in class activities and critiques
- Attendance with necessary materials and assignment preparation
- Personal challenge and effort in project development
- Deadline compliance

The various studio courses in the curriculum rely on several instructional processes. A series of projects are required that provide students with a rigorous approach to design study. Project components should include research, project development (thumbnails, roughs, final roughs) and comprehensive design solutions. It is assumed that students will study and work on assignments a minimum of 6 hours/week outside of scheduled class time.

**Instructional processes include:**
- Lectures and/or Digital Media Presentations explaining theory and issues specific to the planning and strategy of the project.
- Examples of previous student work along with professional samples.
- Explanation of the problem solving process, methods of execution, project completion, and presentation.
- Demonstrations of materials, techniques, and design process.
- Field Trips to design studios and printing facilities.
- Individual Critiques with each student during the studio session. Projects are developed both in and out of class. Development in-studio is for the benefit of the instructor’s personal attention and for the opportunity for the student to interact with other students during the design process.
- Class Critiques during project development allow students to observe other projects in progress, to gain confidence in the verbal presentation of ideas, to express critical evaluation of other student’s projects, and to evaluate their own work.
- Juried Critique of final and selected projects at final class presentation.
**Lecture courses include the following:**

- Lectures and/or Digital Media Presentations explaining theoretical and historical issues.
- Midterm and Final Exams testing comprehensive understanding of the course learning outcomes.
- Research Papers and Presentations asking students to research historical design styles and the works of specific designers related to the course content and objectives.

Student work is principally assessed through individual, classroom and juried critique. Individual desk critiques are a standard way of evaluating both progress and process throughout the semester. While they are generally with the instructor, students often work in teams with one another during this process. Class critiques provide an additional opportunity for presenting ideas both during the process phase but also in final comprehensive stages as well. Juried critiques are required at the end of each semester for all studio courses. First and second year studios generally have other department faculty as jurors, while third and fourth year studios have outside professionals practicing in the graphic design field.

In the junior year students are required to submit a comprehensive portfolio of their work from each major design studio. The portfolio should demonstrate a sufficient mastery of the knowledge and skills of graphic design and the ability to integrate that cumulative knowledge and skill into original, creative, and meaningful visual communications. Portfolios are reviewed by a panel of design faculty and the Department Chair. Passing the Progress Portfolio Review is a prerequisite for entrance into GD 480 Senior Studio.

In the senior year, student portfolios are evaluated by a faculty member during the Portfolio Presentation course. This process is especially helpful to the student because it assists in the planning and implementation of their portfolios, and also to the department because it informs the department of problems or holes in previous course content. At the end of the term, a panel of outside professional designers is invited to evaluate the portfolios. Each guest designer completes an evaluation form for each student and copies are given to the student as well as the department. The information is used to inform course content decisions in all areas of the curriculum. This is a relatively comprehensive assessment of outcomes as the portfolio includes work from all of the major design studios.

Additionally, students are encouraged to attend the AIGA (American Institute of Graphic Design) Student Portfolio Review during the spring. The format is similar to the Woodbury review and provides an opportunity for the students to receive additional feedback and to network with design professionals and students from other schools.

At the end of each term, several faculty attend final project presentations from various courses. Instructors participate in a discussion of course content and project results. These discussions are especially helpful in connecting faculty members who instruct courses that are either prerequisites or post-requisites of a particular studio.

A department exhibition is mounted in the spring semester. It includes work from each design studio at all levels of the program. The advisory committee is invited to review and evaluate the work, followed by discussions of the outcomes, which again inform curricular and technological decisions for the coming year.
In the junior or senior year, students are required to complete an internship. Internship requirements mandate that the sponsoring company complete an evaluation of student performance.

**Evaluation of Faculty Performance**

Students evaluate the faculty each term. The University has recently implemented on-line evaluations. Students are asked to rate their instructors on a scale of 1 to 5 in several areas. They are also asked to write an evaluation of both strengths and areas for improvement.

Faculty is also evaluated by the Department Chair. Each term, the Chair observes faculty in a lecture or studio setting. Both full-time and adjunct faculty are evaluated on various teaching criteria including command of subject matter, preparation for instruction, communication abilities, and interaction with students.

Finally, the department meets annually with the Advisory Committee to discuss the state of the department including any curricular, technological, or other plans or changes. The committee comprises ten professional designers from the various areas represented in the curriculum including print, entertainment, and environmental graphics. In addition, at least one member of the committee is a recent graduate.

*Assessment of strengths, areas for improvement, challenges, and opportunities, institution-wide, and art/design unit aspirations for excellence:*

The Department of Graphic Design and the university as a whole have been engaged in a year long process of evaluation as part of the Western Association of Schools and Colleges accreditation renewal. The following discussion relates to the Master Academic Plan process that involved each department in a SWOT analysis: strength, weaknesses, opportunities, and threats. All full-time and adjunct graphic design faculty participated in the analysis through both e-mail and meetings.

**Strengths**

- The appointment of a new Chair provides an opportunity to reinvent and update the program, increase academic rigor and establish a stronger department community.
- The small, program and class size allow students more individual attention from faculty, and provides for quick assessment and curricular change.
- The program has dedicated, knowledgeable, experienced faculty, which provides strong advisement for both curriculum and career.
- The strong liberal studies education combined with the professional major provides students with the educational breadth necessary to become successful designers. A majority of graduates are working in the industry.
- The department has an excellent, enthusiastic advisory board from diverse backgrounds in the profession that are dedicated and involved.
- Required Internships provide the students with “real-world” experiences and help inform career choices.
- The department is affiliated with the AIGA, American Institute of Graphic Design professional organization, and has had an active student group for the past 8 years. In the last few years Woodbury students have won scholarship recognition from the Los Angeles chapter.
Areas for Improvement

- The lack of gallery space for both student and professional exhibitions diminishes the credibility of a professional design program, inhibits public discourse with visiting artists/designers and professional associations, and diminishes the programs public profile.
- The lack of breadth in course offerings, specifically media based, interactive study, creates susceptibility to low enrollments and lower quality students.
- Student development and work has been compromised by the former administration's policy of indiscriminately allowing course waivers. Students have also been allowed to enroll in courses without appropriate prerequisites.
- The lack of a facilities manager creates significant problems in follow through for general repairs and maintenance for both equipment and classroom facilities.
- The lack of consistent lab techs familiar with graphic design computer platforms creates frustrated, disgruntled students. Support for faculty in this area has been exemplary. Information Technology personnel are extremely responsive and always helpful.
- The lack of an entrance portfolio review attracts lower quality students while competing local schools are able to attract higher quality recruits because of higher standards, better facilities and support, and more prestigious reputations.

Weaknesses in the Curriculum

- Lack of an introductory graphic design course early in the curriculum.
- Too many software courses that don’t integrate enough design.
- Lack of senior degree project course.
- Lack of consistent course offerings in interactive digital media as part of the permanent curriculum.
- Lack of opportunity for design area emphasis.
- Lack of digital format in photo courses.
- The Junior Portfolio review has been inconsistently implemented and is placed too late in the curriculum.

Challenges

- Within the general population, there is a proliferation of unskilled “desk-top publishers” lacking design education. There is a belief that if one has a computer, one can design any needed promotional material.
- Among the general population, there is a lack of societal sensitivity to design and its value in the marketplace.
- Local, competing design schools with better funding, reputation and publicity are able to attract the better students.
- Woodbury has poor visibility in the community. People either don’t know about the school or think of it in terms of its decades-old reputation as a business school in downtown Los Angeles.
- There is a lack of connections with high profile industry clients that can provide sponsored projects yielding “real-world” experience for the students and publicity for the program and school.
- To change the culture of the program from one of student expectations of course and prerequisite waivers, to one of academic rigor and intolerance to the status quo.
- Poor recruiting and public profile.
Opportunities

- The new School of Media, Culture & Design provides stronger media, communication, and psychology connections to Graphic Design and strengthens both the academic program and marketing profile. It allows the opportunity of promoting the liberal studies and professional education in a much more integrated way.
- Untapped alumni as a resource for industry connections, studio reviews, speakers and advisement.
- Location near entertainment industry, museums and galleries, provides access to the art, design and media culture of Los Angeles.
- Diverse and growing population in Los Angeles provides a large enrollment pool.
- The new School of Media, Culture & Design and its integrated yet diversified majors, provide the opportunity for graduate programs that can increase the department and University’s status, influence, and public profile.

The mission and goals of the department are aligned with the University’s mission and six principles; transdiciplinarity, social responsibility, innovation and creativity, communication, and academic quality. All of the principles are integrated into the graphic design curriculum. While, our alumni have been successful in securing positions in the graphic design industry, the previous administration's policies have somewhat compromised student work. New protocols, standards, and curriculum have been developed and provide a solid foundation to meet the University and department mission of providing students with an education in accordance with the highest professional standards.

Plans for addressing weaknesses and improving results.

Curriculum

The curriculum has been redesigned in an effort to update the content, include NASAD accreditation standards more comprehensively, and provide an excellent program for our students. The old curriculum is based on a model that does not consider the interactive design components that are so critical to the industry today and many of the courses are based on a decades-old education model. The new curriculum provides students with a strong understanding of the design process through critical and creative thinking combined with strong technical and representational skills. All of the courses in the Graphic Design curriculum sequence have been addressed by being either replaced, removed, or redesigned entirely. Some of the courses in the general education curriculum have also been addressed.

Evaluations have shown that the curriculum has been too focused on software applications, especially at a foundation level, which has compromised the design content quality. The new curriculum includes a Graphic Design foundation course combining digital media and introductory graphic design. Presently students take GD105 Introduction to Computer Graphics, which concentrates exclusively on software applications. The new course will combine both design issues and software components. Additionally a new course, GD107 Digital Practice combines GD135 Computer Illustration and GD202 Computer Imaging. GD207 Digital Production combines GD200 Computer Publishing and GD380 Print Production, both of which cover the same software. The emphasis on the practice of software for two terms impedes the student’s advancement in design practice. Combining these courses opens the curriculum for more advanced design courses.

A research sample notebook is now required at the introductory level. Incoming students will receive a notebook that they will fill with graphic design samples that inform or inspire them. The idea is to
provide them with the book in their first studio and ask them to collect samples that are interesting to them in the areas of typography, editorial, advertising, photography, packaging, color and layout, etc. Each studio will require additions to the book. At the end of each studio, students will write a paper critically assessing the images and examples they collect. This helps to build their ability to understand and communicate good graphic design while instilling in them an understanding of the theories and historical context of contemporary design. The exercise is intended to get them looking at and recognizing good design. By the end of their senior year they will have a fairly comprehensive file of samples.

The GD240 Photography course has primarily been focused on traditional photography methods. The course is now offered as Digital Photography, which includes software applications that address image editing, printing and color management. This course will assume some of the information from the Computer Imaging course.

The typography sequence has been redesigned and a new course, GD217 Typography 3 has been added. This course is a study in experimental typography in both static and motion platforms. In combining the lower division software courses, an opportunity was created to offer more advanced design courses, including GD217 Typography 3.

The Graphic Design history courses have also been reevaluated. GD 260 History of Graphic Design 1 and GD365 Contemporary Designers (renamed History of Graphic Design 2) have been redesigned to involve more rigor and a prerequisite structure. History 1 is a study of the historical evolution of Graphic Design and its influence today. The course examines how graphic design responded to and affected international, social, political, and technological developments since 1450. Emphasis is placed on the development of visual and written communication from the industrial revolution through World War II. History 2 is a study of twentieth century graphic design focusing on Late Modern and Postmodern movements in design affected by advancements in computer and digital technologies. A discussion of major individual designers’ work, as well as national and international styles and design movements, are included. The course examines how graphic design responded to and affected international, social, political, and technological developments since the 1970s. Emphasis is placed on the development of experimental design, Post Typographic revolution, motion graphics, and visual communications.

Graphic Design studio sequence has been modified to include new courses in Communication Design, Branding, and Identity Systems and a new capstone course, GD492 Degree Project studio. The sequence begins with GD106 Introduction to Graphic Design, followed by GD309 Graphic Design 1, an intermediate course in the study and practice of graphic design. Students learn the value of research as it applies to the development of design solutions. Emphasis is placed on conceptual thinking, visual organization/composition, information hierarchy, symbolic representation, and the construction of meaningful images. GD310 Communication Design is an intermediate studio exploring the fundamental theories and methodologies of visual communication. Students develop creative design solutions involving research, information analysis, and problem solving in consideration of context, concept, audience, and process. GD388 Branding and Identity Systems, previously Senior Studio, has been located in the junior year to allow for the Degree Project studio in the senior year. This is an advanced studio in the study and application of graphic systems. Students develop a comprehensive design system for a sponsoring client exploring issues of research, analysis, audience, identity, and presentation. Internal, promotional, and collateral material is examined. GD492 Degree Project provides an opportunity for students to pursue either individual or interdisciplinary collaborative projects. They must demonstrate the application of theoretical research
to a self-initiated graphic design project through a rigorous level of work, which is clearly resolved, demonstrating a high degree of critical thinking, skill, and craft.

**Two courses in Interactive Design** have been added to the permanent curriculum. **GD 355 Interactive Design 1** explores the latest software applications for interactive media while experimenting with various methods of organizing and mapping information to integrate layers of content into a non-linear, interactive narration. **GD356 Interactive Design 2** is an advanced studio course exploring Internet communications for business and industry, advertising and corporate communications. Emphasis is placed on the design of navigational structures and systems, audience, organization and information access for Internet application. As enrollments increase, the department would like to add a full-time faculty member with an expertise in interactive media design.

**Design emphasis areas have been added to the senior sequence.** Students can choose to fill their senior electives with a cafeteria approach to the studio choices or select a Senior Emphasis as follows:

- **Print:** Publication Design, Advertising Design
- **Entertainment:** Entertainment Design, Motion Graphics
- **Environmental:** Environmental Graphics, Exhibit Design

**Policies and Procedures**

One of the most important changes for the curriculum is the establishment of a waiver/substitution policy. The department administration will no longer allow indiscriminate course and prerequisite waivers that compromise the academic rigor of the program. Waivers or substitutions will only be permitted to assist students in taking courses in the new curricular structure, or when students can demonstrate competencies as related to the Course Profiles. The department is in the process of establishing waiver exams for the digital media courses. Occasionally, students enter the program with the requisite digital skills.

**MCD Waiver Policy**

The School of Media, Culture & Design discourages the use of waivers and substitution in all degree programs. They are not granted unless equivalent or more advanced replacement units in the major are available. Students are required to prove requisite skills and abilities for the waived or substituted course through testing, project presentation, or completion of equivalent types of course matter as approved by the department chair. Substitutions are generally offered when there are curriculum changes and apply only to courses of a comparable or more advanced academic level in the major.

Finally, the design studio academic standard has been enhanced as follows: Less than average work is not acceptable for a professional degree. A minimum grade of “C” is required for the design studios in order to continue in the studio sequence. A student receiving a grade below a “C” must successfully repeat that studio prior to enrollment in the succeeding studio.

**General Studies**

The new school of Media, Culture and Design, has provided an opportunity to integrate Communication and Psychology into the general education curriculum through the study of visual communication, media culture, consumer behavior, and media psychology.
Graphic Design students will be required to take **PS200 Psychology** and **CO220 Media Culture**. These courses will be followed by two 300 level general education electives each in Psychology and Communication. Planning meetings and discussions with the Chairs of these departments have been thought provoking and productive. The integration of these programs will provide our students with an exciting transdisciplinary approach to their education that will have direct connections to their major studies.

**Portfolio Reviews**

Progress Portfolio review has been moved from the junior year to the sophomore year, which allows the department to address any remediation issues sooner in the sequence.

**Progress Portfolio Review**

At the end of the sophomore year students are required to submit a comprehensive portfolio of their work from each major design studio. The portfolio should demonstrate a sufficient mastery of the knowledge and skills of graphic design and the ability to integrate that cumulative knowledge and skill into original, creative, and meaningful visual communications. Portfolios are reviewed by a panel of design faculty and the department Chair. Passing the Progress Portfolio Review is a prerequisite for **GD310 Communication Design**. Students who fail the portfolio review must repeat **GD288 Graphic Design** and resubmit their portfolio for review. Format requirements can be found on the graphic design web site.

**Placement Portfolio Review**

Upon acceptance, transfer students are required to submit a portfolio of their work for studio placement. Requirements can be found on the graphic design web site.

Future discussions will assess the possibility of requiring an entrance portfolio for incoming freshmen students. Our non-portfolio admissions policy, while aligning us with the university wide mission to recruit in underserved populations, means that our students arrive with very uneven skill levels.

**Theoretical Issues**

The new department administration and faculty are also interested in exploring and integrating more comprehensively, philosophical and theoretical frameworks into the design studios. The department has begun by integrating more writing assignments into the new studio curriculum, as well as increasing the required reading material for each course. Future faculty meetings will focus on discussions and strategies to improve this area.

**Technological Issues**

Many of the technological issues have been addressed. The two MAC labs (M206 and D201) have been totally upgraded. The old, very slow MACs with 20” monitors have been replaced with the latest iMacs with 24” monitors. The flat panel design provides much more room for students to work. To address the issue of overcrowded labs, and to provide for a better classroom experience in non-lab studios, the department is requiring that all sophomore students purchase a Mac laptop computer.

New accounting procedures providing printing access to the students have been instituted in the computer labs. Student account balances are now readily available to them. Students can see the
detailed charges on their copy/print account.

Student storage on the network has been expanded from 5 megabytes to 100. Students frequently use USB flash drives (“memory sticks”) to store their work electronically. These can be lost or stolen or malfunction. If students do not have a current backup of their data, then it is lost. But any data they store on the network to use when they are in a lab is backed up real-time, not once a day. The plan is to increase the 100 megabytes to 1 gigabyte in the fall semester and then after that to keep the storage to the same capacity as the latest flash drives hold. This allows student data to be both fully portable and completely backed up.

The department has obtained subscriptions to Lynda.com, giving students access to online training videos that will supplement the class work when learning new software. This will be available in the fall. Corbis Education accounts are also available that give students access to a high-resolution image database.

The department is continuing to work with the Information Technology department to address additional lab upgrades, including scanning stations, Wacom tablets, furniture, computer projections, and printers. The problem of poorly trained Lab Techs in the Mac Labs, and poorly communicated lab hours is also being addressed in reports and Technology Committee meetings.

Community Issues

The lack of gallery space for both student and professional exhibitions diminishes the credibility of a professional design program, inhibits public discourse with visiting artists/designers and professional associations, and diminishes the programs public profile. The department along with the new School of Media, Culture & Design will continue to advocate for this important exhibition space. With the addition of new buildings on campus we are hopeful that space can be found for a gallery.

Finally, with all of the changes in the Department of Graphic Design, and the School of Media, Culture & Design, faculty is encouraged and excited about developing an enriched sense of community within the department and new school.
WOODBURY UNIVERSITY 2005-2007 ACADEMIC YEAR

INTERIOR ARCHITECTURE MAJOR WORKSHEET

MINIMUM UNITS REQUIRED: 128
MAJOR: 68
GENERAL EDUCATION: 45
RESTRICTED/DESIGN ELECTIVES: 6
UNRESTRICTED ELECTIVES (MINIMUM): 9

NAME: __________________________________________

ID #: ___________________________________ MATRICULATED _______ SEMESTER, _______

PRE-COLLEGE LEVEL PREREQUISITES:
MA 049 Elementary Algebra
MA 149 Intermediate Algebra
OR 100 Orientation Seminar

AW 100 Bridge to Academic Writing
MA 105 Information Literacy
Computer Literacy

TRANS CRS WU MAJOR REQUIREMENTS UNITS TRANS CRS WU GENERAL EDUCATION UNITS

FRESHMAN YEAR
FALL SEMESTER

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<td>FO 101 Beginning Drawing</td>
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<td>AW 111 Academic Writing I</td>
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<td>IS 1__ Interdisciplinary course</td>
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<td>IA 105 Design Studio 1: 3-D Design I</td>
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SPRING SEMESTER

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<td>AW 112 Academic Writing II</td>
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<td>IA 109 Design Studio 2: 3-D Design II</td>
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<td>IA 164 Interior Architecture History 1</td>
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<td>IA 255 Materials and Furnishings</td>
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SOPHOMORE YEAR
FALL SEMESTER

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<td>IA 207 Design Studio 3: IA Elements</td>
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<td>CO 120 Public Speaking</td>
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<td>IA 111 Digital Communication</td>
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<td>IA 265 Interior Architecture History 2</td>
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<td>IA 252 Space Planning</td>
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<td>MA 2__ Mathematics</td>
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SPRING SEMESTER

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<tr>
<td>IA 257 Detail Design</td>
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<td>FN 204 History of Modern Art</td>
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<td>IA 258 Building Systems &amp; Codes</td>
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<td>FN 205 History of Contemporary Art</td>
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<td>IA 292 Design Studio 4: Retail</td>
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<td>SC 2__ Physical science</td>
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* The laboratory requirement for one science course has been fulfilled by _______

Portfolio Review required prior to enrollment in IA 363, Design Studio 5

Advisors approval

JUNIOR YEAR
FALL SEMESTER

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<td>PS 200 Introduction to Psychology</td>
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<td>IA 383 Design Studio 6: Residential</td>
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<td>+ WC 2__ Biological science</td>
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<td>IA 327 Constructions</td>
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SPRING SEMESTER

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<td>IA 365 Lighting Design</td>
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<td>IA 381 Design Studio 6: Public Spaces 4</td>
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<td>PS 312 Environmental Psychology</td>
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SENIOR YEAR
FALL SEMESTER

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<td>IA 454 Construction Documents</td>
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<td>IA 490 Design Studio 7: Entertainment 6</td>
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SPRING SEMESTER

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<td>General education elective</td>
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<td>IA 483 Senior Project</td>
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<td>RE/DES elective</td>
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WORK EXPERIENCE REQUIREMENT: Prior to Graduation, 300 hours of work, paid or unpaid, with an Interior Designer, Interior Architect or Architect is required.
Interior Architecture, Bachelor of Fine Arts, 2005-07 Catalog

Woodbury University offers a four-year Bachelor of Fine Arts in Interior Architecture. The program provides students with design, analytical and technical skills necessary for the diverse design fields that comprise Interior Architecture and Design. The curriculum provides students a strong understanding of the design process through critical and creative thinking combined with strong technical and representational skills.

The program explores how the physical and social join to create interior spaces infused with aesthetic and cultural relevance. Physical constructs of the visual arts, product design, furniture design, and architecture commingle with the social sciences, and the humanities. Through the use of three-dimensional models, computer rendering, and drawing, students explore these various disciplines that collectively are Interior Architecture. Students gain expertise in developing the essential elements of interior design, such as form, color, lighting, finishes, and furnishings, along with appropriate building technology, material science, and behavioral factors to create spatial compositions. In a field of rapidly changing technology and ideas, the program provides students with both the professional and intellectual tools necessary to negotiate through this exciting cultural landscape.

Woodbury’s Interior Architecture program provides the depth necessary to begin careers in corporate and residential Interior Design. Graduates also engage in careers that focus on programming, interior planning, lighting, or color. Upon completion of the program students are prepared to enter graduate studies or the profession with a keen sense of space combining the realm of the real with the realm of possibilities.

**Program Goals**

Create knowledgeable, ethical professional designers who:
- Critically analyze and discover people’s needs for inhabiting space
- Ethically respond to those needs through design
- Create and enhance experiential, social, and tectonic aspects of interior space
- Critically understand the complex components necessary to solve a design problem
- Understand behavioral factors of space
- Understand social and cultural issues as an integral component of interior design
- Understand current construction techniques and processes as they pertain to interior spaces
- Communicate and represent experiential and technical aspects of the interior environment

**Curricular Table: Appendix IV**

**Handbook Standards**

**Curricular Structure**

The curriculum has 27% of its course work dedicated to studies in interior design, 28% of its course work related to supportive design courses in art, design, and related technologies, 10% related to Art and Design Histories, and the remaining 35% of the course work directed toward general studies.

The Interior Architecture program’s curriculum relies on a sequentially structured design studio sequence based on three interrelated areas of exploration: the experiential, the social, and the tectonic. The breadth of required courses taken in General Education, along with additional design and art electives, completes a comprehensive university education.
First Year

The first year interior architecture design studios introduce students to skills and concepts of understanding, creating, analyzing, and representing three-dimensional experience of form and space. Students take concurrent interdisciplinary courses in the fundamentals of art and design in the Design Foundation Program with students from Animation, Fashion Design, and Graphic Design. Incorporating course work specific to Interior Architecture with Design Foundation courses provides a basis for seeing the creation of form from multiple points of view. Survey courses in Interior Architectural History contribute to an understanding of the evolution of the interior environment.

Second Year

The second year continues three-dimensional spatial development skills in design studios that introduce processes creating a synthesis between analytical and intuitive elements of design while reinforcing drawing and model building skills. The second year incorporates a shift from abstract to concrete space by introducing programmatic and tectonic aspects of space in the fourth design studio. At the conclusion of the second year students submit a portfolio of completed studio projects for review. The required portfolio review allows faculty and invited jurors to assess the students’ abilities and determine if they are prepared for entrance into the upper division design studios.

Third and Fourth Year

Upper division design studio program requirements increase in technical, social, and conceptual complexity. Related studio and lecture courses provide opportunities to develop a more advance exploration of the experiential, social, and tectonic aspects of interior space. The curriculum sequence culminates with the Senior Project in which the students' research and design a self-selected program that demonstrates competent skills, concepts, and professional responsibility acquired during four years of study. In this studio, students integrate all areas of interior architectural design, incorporating light, color, materiality, form, and volume to create an experience that reinforces their conceptual framework. Through programming, planning and the selection and placement of furnishings, students develop the social constructions of space that enable inhabitation. A final presentation includes hand and digitally generated drawings, models, and representations of materials and furnishings.

General Studies

The interior architecture program requires students to study PS 200 Introduction to Psychology and PS 312 Environmental Psychology. These two courses provide a more specialized and discipline specific perspective on the psychological and behavioral aspects of space. Students are also required to take CO 120 Public Speaking since oral communication of design projects is essential to the representation of student projects throughout their academic career and into their professional career. To develop clear written communications skills all students are required to complete AW 111 Academic Writing I and AW 112 Academic Writing II. Further development of written communication skills is infused throughout the program through the coordination of the discipline specific upper division academic courses and the Writing Across the Curriculum Program. IA 366 Contemporary IA History and Theory, which includes readings comparing the historical context of different theories of art and design history, relies on a writing consultant from the Writing Program to develop advanced written communication assignments and workshops for the class. Required courses in the history of Fine Arts enables students to make connections between the history of art and the history of design, and the social and cultural conditions that influence both.
RE/DES Electives: There are also six units of art or related design units and many students take additional art history courses to satisfy this requirement.

IA 282 Design Studio 4: Retail, IA 363 Design Studio 5: Residential, IA 382 Design Studio 6: Public Spaces, IA 480 Design Studio 7: Entertainment, and IA 483 Senior Project always includes a portion of the design studio analysis phase that focuses on the programmatic and functional requirements of the project. In this analysis students discover important historical precedents informing their design. Many of the design studio assignments include research and analysis of art or art history related subjects.

Essential Competencies, Experiences and Opportunities

Fundamental Design Vocabulary
Foundation courses and Beginning Design studios introduce a fundamental vocabulary of formal design elements and principles. Students progress from a basic recognition of spatial elements and principles as abstract concepts for generating form to an understanding of these elements in a more complex relationship to the human perception of space and how it affects behavior. All design studios require competent integration of these design elements and principles in order to communicate conceptual ideas into physical form. For example:

FO 101 Beginning Drawing is a freehand drawing and sketching course introducing students to basic skills using a variety of drawing media. Students acquire a visual understanding of how line, shape, value, light, shadow, and linear perspective are composed on the picture plane to provide an illusionary perception of three-dimensional space.

FO 102 Design Elements is an interdisciplinary foundation course introducing students to theories of two and three-dimensional design organizations and principles. Through a process of short-term projects students relate line, shape, form, and surface to spatial considerations of figure-ground, value gradation, repetition, pattern, and the harmony of spatial organizations. Concept is introduced as the underlying motive for applying formal design elements and theories. The intent of the class is to introduce students to vocabulary and principles to be applied to their specific disciplines.

FO 103 Color Theory is an interdisciplinary foundation course introducing students to the properties and effects of color and color relations. Students develop perceptual and problem-solving skills in projects that investigate color systems, color contrasts, color symbolism, and the spatial effects of color. For the last project, students work on discipline-specific problems of color. The IA students develop an exhibit space that use color theories found in a selected painting and apply it to the design of a three-dimensional interior environment.

IA 105 Design Studio 1: 3-D Design Elements 1 and IA 106 Design Studio 2: 3-D Design Elements introduce students to two and three dimensional design elements, such as point, line, plane, mass, volume, enclosure, and spatial organization, as they relate to the human form, while also providing drafting and model building skills. Studio 2 further complicates and adds onto the understanding of basic design principles by addressing these issues through the analysis of case studies of existing modernist homes. Analytical understanding of modernist residential projects informs the design of a simple exhibit space.
IA 207 Design Studio 3: IA Elements studies the fundamental design elements and principles as they relate to specific attributes of interior space. The studio provides an understanding of how these design principles become specific to the context of light, color, and materiality.

IA 258 Building Systems and Codes requires students to develop a building analysis that illustrates proportion, ratio, and rhythm as it is found in elevations and plans. They also analyze how specific building systems reinforce or deter spatial organization and elements of design.

IA 164 IA History 1 and IA 265 IA History 2 introduces concepts of proportion, scale, balance, and texture as well as various examples of spatial organization as they occur in historical buildings and interiors.

Theories of Design
The design studios address different theories of design, design composition, and spatial application of color as an integral component to understanding how people experience space. Some of the prominent theories of design discussed include Gestalt Theories of figure ground compositions, continuity of form, formal organizations of proportion and composition, and phenomenological theories of the making of place.

FO102 Design Elements introduces formal Platonic theories of two and three-dimensional spatial organizations and Gestalt Theories of spatial continuity and the relationship of adjacent forms.

IA 105 Design Studio 1 and IA 106 Design Studio 2 rely on spatial composition and organizational strategies discussed in Frank Ching’s Form, Space, and Order. This provides an organizational framework for the students’ concepts based on how the organization of space addresses experiential and perceptual concerns of the inhabitant and designer.

IA 258 Building Systems and Codes reinforces compositional strategies by asking students to analyze design theories stated by selected designers and architects as they apply to the construction and systems of an existing building.

IA 207 Design Studio 3: IA Elements, IA 282 Design Studio 4: Retail, IA 363 Design Studio 5: Residential, IA 382 Design Studio 6: Public Spaces, IA 480 Design Studio 7: Entertainment, and IA 483 Senior Project continue the application of these compositional theories in increasingly more advanced systems.

Two-Dimensional Design Principles
Pattern, rhythm, proportion, surface articulation, theories of color, and translation of architectural form to a human scale rely on the application of 2 and 3-dimensional design elements. The principles and elements of 2 and 3-dimensional design are introduced in the Design Foundation courses and are reinforced in the first and second year design studios. Students apply these principles in all continuing studios through creation of elevations and plans, material studies, color palettes, presentations and analysis of case studies. For example:

IA 105 Design Studio 1: 3D Design I asks students to develop and communicate design problems dealing with basic design principles. They communicate these problems through plans, elevation, sections, and multi-view drawings composing them into a final presentation.
using principles and concepts of two-dimensional design. The students’ understanding of the elevation and plan clarifies the process of how two-dimensional design is brought into the interior environment. More recent problems in IA 105 Design Studio 1 rely on the principles of design found in Francis Ching’s *Form, Space, and Order*.

**IA 164 History 1: Ancient to 1850, IA 265 History 2: 1850 to Present,** and **IA 366 Contemporary IA History and Theory** illustrate historical examples of interior elevations and sections to explain principles of proportion, rhythm, pattern, and color. These history courses also integrate the relationships between these physical realizations of projects with their cultural and social contexts.

**IA 252 Space Planning** requires students to apply material and pattern to define circulation and locate furniture. In the final project students apply two dimensional design principles to a special use space by developing interior elevations.

**IA 207 Studio 3: IA Elements** requires students to develop a material and color palette for a project based on an understanding of the proportional and spatial relationship of color and materials for an analyzed space. Material palette development relies on understanding different materials’ connotative and performative value in order to critically re-think their use.

**IA 282 Design Studio 4** utilizes patterns and diagrams for their generative and analytical phase of the studio. Diagrams are translated from 2-dimensional form to 3-dimensional space and are layered with programmatic, cultural and social specificity and meaning.

**IA 363 Design Studio 5: Residential, IA 382 Design Studio 6: Public Spaces, IA 480 Design Studio 7: Entertainment,** and **IA 483 Senior Project** expects students to develop interior elevations and floor patterns to enhance or create a desired spatial experience. Through understanding construction, materiality, color, pattern, and texture, two-dimensional qualities of interior space reinforce students’ design concepts.

**IA 483 Senior Project** requires a digitally composed final presentation that provides a sophisticated understanding and implementation of two dimensional presentation graphics.

**Application of Three-Dimensional Design Principles**

The curriculum emphasizes volumetric and spatial considerations of interior design. Application of three-dimensional design elements begins with concept development, which is made specific to design projects when students develop mass and volume for their schematic design. Model building at various scales and phases of the project is an important vehicle for students’ understanding and development of three-dimensional design elements. For example:

**IA 106 Design Studio 2: 3D Design II** utilizes the analysis of modernist homes to understand how spatial organization, volume, and mass responded to the articulation of a designer’s ideas as well as the inhabitants using the space. Through the building of scale models of the selected homes students analyze the three-dimensional qualities of the homes to develop an exhibit space that further explores design ideas and inhabitants responses to an interior environment.

**IA 207 Design Studio 3: IA Elements** requires students to develop three-dimensional qualities of space through an articulation of diagrams derived from photographs of light. In
this studio students develop form and than apply programs that fit into the developed forms. Instead of using the program as the starting point form is used to develop possible programmatic scenarios. This allows students to see how particular forms lend themselves to specific human responses.

**IA 164 Interior Architecture History 1, IA 265 Interior Architecture History 2, and IA 366 Contemporary IA History and Theory** study the three-dimensional importance of design through historical projects and precedents emphasizing the experiential aspects of color, light, and materiality as explored through the volumetric understanding of the historical spaces.

**IA 257 Detail Design** has students develop a small-scale project that relies on the relationship of the human figure to explore detail design characteristics of walls, ceilings, floors and the components that make up these systems. Students construct models to demonstrate and understand the three-dimensional qualities of their design.

**IA 327 Constructions** relies on the design and execution of furniture or installation projects in order to address the three-dimensional, object quality of a project and the spatial context of installation.

**IA 282 Design Studio 4: Retail; IA 363 Design Studio 5: Residential, IA 382 Design Studio 6: Public Spaces, IA 480 Design Studio 7: Entertainment, and IA 483 Senior Project** continues to emphasize the three-dimensional and volumetric relevance of design projects. These qualities are evident in the models, sections, and perspectives developed for the projects. The three dimensional characteristics are explored in spatial organization and relationship to effects of light, color and materiality and a person’s response to these experiential qualities.

**Application of Color and Material Principles**

Color as an integral component of the interior environment begins with, informs, and reinforces concept strategies, and design development in student’s projects. Site context, nature, historical research, precedents from the visual and fine arts, and cultural significance provide beginning strategies for color palettes. Design Foundation courses introduce color relationships and perceptual responses to color that continue in design studios and lecture courses throughout the program. For example:

**IA 106 Design Studio 2: 3-D Design II** introduces students to the selection and application of color and materiality based on materials found in the selected case studies. This approach encourages students to develop color palettes based on an understanding of their analysis.

**IA 207 Design Studio 3: IA Elements** introduces students to the concepts of design process and systems. The studio is divided into three projects that consecutively build on each other. Part of the design process requires students to create “material mash-ups.” The development of the mash-ups set the color palette that is then applied to the final project based on scale, spatial proportion, and distribution of light.

**IA 256 Materials and Furnishings** requires students to develop a color palette developed from a painting’s color palette that is then translated into specifications for materials and furniture based on historical or cultural precedence.
IA 282 Design Studio 4: Retail, IA 363 Design Studio 5: Residential, IA 382 Design Studio 6: Public Spaces, IA 480 Design Studio 7: Entertainment, and IA 483 Senior Project emphasize the development of color palettes as an element in the design process beginning with a conceptual framework and continuing through to the selection of materials and furnishings.

**Residential and Non-Residential Design and Color Principles**

Once students have completed the first three studios of the curricular sequence, the remaining studios are all program specific. In **IA 280 Design Studio 4: Retail** they apply their foundation knowledge to the design of a retail space. **IA 363 Design Studio 5: Residential** focuses on a residential project. **IA 382 Design Studio 6: Public Spaces** and **IA 480 Design Studio 7: Entertainment** focus on projects that may have components of both residential and non-residential design. Since students develop their own program for **IA 483 Senior Project**, it also includes examples of both residential and non-residential design. In addition to addressing a variety of residential and non-residential projects, the curriculum views all programs as a vehicle for critically addressing social, cultural, and ethical concerns of the interior environment.

**Considerations of Aesthetic Properties of Structure and Surface**

Some of our studios begin the generation of form through the development of structure and surface, others use the program to generate form. Each instance places importance on how program is informed or forms the articulation of space pertaining to structure and surface. These approaches see the value of understanding how programmatic resolutions arise out of the appropriation of form and how structure and surface are the basic enclosing elements that define space.

The following design studios, support studios, and academic courses address residential and non-residential programs as specified:

**IA 106 Design Studio 2 3-D Elements II** uses a canonical modernist residential project to investigate the ordering principles of space and movement, material qualities, lighting qualities and color. Their investigation includes analyzing the use of skin and structure on these buildings.

**IA 252 Space Planning** introduces students to the ordering principles of space as they are affected by behavioral aspects and code issues of interior environments. There are three projects completed for this course: one residential project, one commercial office and one non-residential project up to the faculty’s choosing.

**IA 256 Materials and Furnishings** prepares students to select, layout and specify furniture and finish materials for both residential and non-residential programs.

**Considerations of Furniture**

In the Interior Architecture program the process of developing furniture layouts is integrated into the selection of furnishings. Selection and arrangement of furniture, fixtures, and equipment evolves from a curricular concern of how the human figure relates and interacts with the built environment. Furnishings are an intimate mediator between people and interior space. Whether selected or custom designed, students study how this mediation affects the experience and functional responses to the program requirements, through their layout, designs and dimensional qualities. For example:
IA 105 Design Studio 1 and IA 106 Design Studio 2 provide introductory projects that illustrate how the human form interacts with space and objects inside space. Studio 1’s projects are non-program specific while Studio 2 relies on a residential project.

IA 252 Space Planning provides knowledge and skills necessary for the layout of furniture based on anthropometric, functional, and code requirements.

IA 256 Materials and Furnishings teaches students how to develop appropriate furniture selections. Functional and technical requirements inform selection, layout, and palette development.

IA 207 Design Studio 3: IA Elements, IA 282 Design Studio 4: Retail, IA 363 Design Studio 5: Residential, IA 382 Design Studio 6: Public Spaces, and IA 480 Design Studio 7: Entertainment expect all projects to have detailed furniture layouts and developed furniture selections. Furniture layouts reflect user needs and appropriate code requirements while the selections are derived from specified as well as custom designed furniture. The layout and selection of the furniture and custom fixtures relates to the project concept. Students layout and select furniture as well as develop custom fixtures that better represent in physical form or functionality the project concept.

IA 483 Senior Studio students develop a program that has comprehensive selection of all required fixtures and equipment. In addition to detailed furniture layout requirements for the final project, students develop space prototypicals for their program documents. This process focuses on the functional requirements informing the layout of furniture and the experiential qualities that furniture contributes to the interior environment.

IA 454 Construction Documents requires that students select appropriate fixtures and equipment for a non residential project design, which they incorporate into the necessary schedules.

IA 164 IA History 1, IA 265 IA History 2, and IA 366 Contemporary IA History and Theory provide historical, social, and cultural understanding of furniture, its formal development, and its importance in both residential and non-residential projects.

Considerations of Lighting
Natural lighting is addressed as an attribute of the experiential qualities of space. Students study the temporal qualities of light and its affect on the interior environment. Design studios build on these early studies with the inclusion of artificial light sources. Prior to the lighting design course the use of lighting in the design studios is schematic focusing on qualitative aspects of light. More sophisticated lighting designs, as represented in lighting plans, are executed in the upper division design studios. For example:

IA 207 Design Studio 3: IA Elements introduces students to an awareness of natural light through the documentation of sunlight over a specified period of time, which is then translated into a project that reflects its experiential qualities.

IA 258 Building Systems and Codes provides an introductory section on light and interior environments. Students are introduced to principles of both natural and artificial lighting. The introduction of lighting principles in IA 258 is further developed in IA 365 Lighting Design.
IA 365 Lighting Design requires students to develop a lighting design scheme for one of their studio projects including lighting fixture selection, placement, and controls.

IA 282 Design Studio 4: Retail, IA 363 Design Studio 5: Residential, IA 382 Design Studio 6: Public Spaces, IA 480 Design Studio 7: Entertainment, and IA 483 Senior Project require that all projects have developed reflected ceiling plans identifying appropriate lighting schemes. The more advanced the studio, the more complex the lighting design becomes for both natural and artificial light sources.

IA 164 IA History 1, IA 265 IA History II, and IA 366 Contemporary IA History and Theory address issues of natural and artificial light as critical to the development of architectural form and theory.

Considerations of Artifacts and Decorative Elements
The program recognizes the importance of decorative elements as a way of emphasizing a particular narrative intent or unique experience of the interior space. Decorative elements that are not an integrated part of the building’s architecture help express the character of the design and the client and include elements of personal and cultural significance that may fulfill no direct functional requirements. It is important that all of the different design components including decorative elements are seen as integrated components of an interior architecture.

In the design studios decorative elements that have significance and meaning for the student and the project client are integrated into their design program. Students attach meaning to particular artifacts that when integrated into their design solutions provide additional meaning to their projects. It is the intent of the Interior Architecture program to require that all elements in a design add communicative significance to the overall design project.

Design Principles as They Pertain to Human Factors
The interior architecture program presents human factors of interior environments together with behavioral relationships to the interior environment. Because human factors deal with dimensional relationships of space, the human form, and physiological comfort, it is important to understand how human behavior responds to these dimensional characteristics, their relationship to form, and other individuals sharing the interior space. Design fundamentals rely on the human form, both physically and psychologically, as primary reasons for generating design solutions. Beginning design studios use the dimensional and behavioral characteristics of individual users as project parameters. As the Studios increase in difficulty, these characteristics are integrated into project solutions. The program reinforces the importance it places on behavioral factors of space by requiring an upper division psychology course focusing on environmental psychology. These indicators are applied to the design studios in varying degrees of specificity and complexity. The design studio analysis phase addresses the programmatic and functional requirements of the project. Students discover the behavioral aspects of the built environment and incorporate their findings into the design phase.

FO 103 Color Theory includes a discipline specific project in which students developed an exhibition space for a student selected painting. In this project students develop a project that relies on the human perception and spatial use of color and the relationship between a painting and a viewing subject. In exploring this relationship students develop an understanding of normative ways of viewing art in order to come up with unique situations for viewing art.
IA 105 Design Studio 1 3-D Design relies on anthropometric measurements to generate form. Students design space using the dimensions of the human body. As students develop a vocabulary for 3-dimensional design strategies they integrate these concepts into an understanding of how the design interacts with the user of space.

IA 164 IA History 1 introduces the concept of how hierarchy of space reinforces specific human behaviors, status, and relationship between people and the environment.

IA 265 IA History 2 emphasizes how much of the modern movement in design dealt with the rationalizing of function in relationship to emerging social sciences; students learn to understand the historical significance of the behavioral sciences as a new discipline.

IA 366 Contemporary IA History and Theory focuses on how history and theory interrelate to inform values on contemporary design projects. Much of contemporary interior architecture design relies heavily on the reevaluation of the social sciences in the development of interior environments.

IA 252 Space Planning teaches students typical dimensions of furniture and the human body, ideas of productivity, circulation, and adjacencies in relationship to theories of human behavior. Students develop a human factors assignment where they observe a space on campus to determine how people interact, and outline objectives for improved interaction.

IA 257 Detail Design continues the use of ergonomic and anthropometric dimensions as they apply to the students' design project.

IA 352 Design Theory student assigned readings include several articles that deal with the relationship between human behavior and the built form.

PS 312 Environmental Psychology further reinforces the behavioral and psychological theories of the environment.

IA 282 Design Studio 4: Retail, IA 363 Design Studio 5: Residential, IA 382 Design Studio 6: Public Spaces, IA 480 Design Studio 7: Entertainment, and IA 483 Senior Project require students to apply ergonomic and behavioral factors in their design studios in varying degrees of specificity and complexity. The design studio analysis phase addresses the programmatic and functional requirements of the project. Students discover the behavioral aspects of the built environment and incorporate their finding into the design phase.

**Programming and Problem Identification**
All design studios present a set of questions pertaining to overall project goals, site constraints, and client’s needs which leads through research and analysis to the identification of the project’s problems. Pre-design research and analysis is documented in process books for most studios or become part of the research and analysis phase presentation. Because there is an emphasis placed on how concepts established during the research phase are transformed into built form, the identification of the design problem are often layered into form generating strategies. As the studios and lecture courses progress, students identify additional elements to the problem such as programmatic, behavioral, site, and construction concerns. The faculty assigns most project programs. However, in IA 483, Senior Project, students have the opportunity of generating their own program based on research and analysis. For example:
**IA 207 Design Studio 3: IA Elements** introduces students to the development of a design methodology and process. Projects work consecutively to show how seemingly disparate ideas and analytical information are synthesized into one consistent design methodology. A process book develops a concept statement that outlines the problems uncovered through the analysis phase and how those problems were resolved during the design phase. The understanding of problem identification includes not only programmatic and functional parameters but also experiential and aesthetic considerations as well. Students use narrative voices as alternative ways of identifying more experiential parameters.

**IA 252 Space Planning** requires students to develop a problem statement for their first residential design project. For the program document they interview a classmate to determine their living needs. They collate the interview to determine the project requirements, develop prototypical plans, and bubble diagrams that graphically illustrate the problem. For the semester project students analyze a space by observation and field interviews and identify specific problems of the observed space. For the final documentation they state the identified problem and propose possible solutions.

For **Portfolio Review** students develop a concept statement identifying the problems and desired outcomes for each of the studio projects they submit for review. Often the students are better able to articulate the problem they were solving after the project is complete.

**IA 282 Design Studio 4: Retail, IA 363 Design Studio 5: Residential, IA 382 Design Studio 6: Public Spaces, and IA 480 Design Studio 7: Entertainment** involve a problem identification component during the analytical phase of the project. Problems revolving around site, building, and program, experiential and conceptual development are discovered, stated, and documented during this phase of the studio project.

**IA 483 Senior Project** expects students to complete research for individual students in which they develop the program document within the first three weeks of class incorporating the programmatic and functional requirements of their space as they respond to identified problems.

**Programming and Problem Solving**

The three phases of the design process—Research and Analysis, Schematic Design, and Design Development—enables students to solve problems systematically. There is a built in flexibility that allows for constant reassessment of initial problem solving. The individual studio critiques between the instructor and student are an important part of the problem solving process. Through interaction with jurors and colleagues at presentations students incorporate comments into their design solutions. Their final solution is presented at the end of the semester. For example:

**IA 105 Design Studio 1: 3D Design I, IA 106 Design Studio 2: 3D Design II, IA 207 Design Studio 3: IA Elements, IA 282 Design Studio 4: Retail, IA 363 Design Studio 5: Residential, IA 382 Design Studio 6: Public Spaces, and IA 480 Design Studio 7: Entertainment** present various spatial and programmatic problems whose complexity increases throughout the curriculum. The problem questions in the studios may be presented as, “How do I develop a process and system of design through seemingly disparate parts?” or, “What functional requirements comprise a specific program? How does it fit in an existing site? How does it respond to a specific user and how do I create a specific experiential and conceptual framework?”
IA 252 Space Planning students apply a program they developed for the residential project and implement a space planning solution. Students see the relationship between interviewing a client, identifying their needs, and then implementing a solution to satisfy those needs. In the remaining two space planning projects in the class, students identify the client and problems and implement an appropriate design solution.

In IA 257 Detail Design, in addition to learning how to detail custom-designed projects, students solve a small-scale problem. The two most recent sections of Detail Design developed designs for an exhibit and a retail space. The exhibit design took on as a problem the re-usability of exhibit material and components ad the exhibit was to address issues of sustainable design. The retail space took on the understanding of Museum of Contemporary Art’s recent exhibit looking at the relationship between fashion design and architecture.

IA 365 Lighting Design poses the question, “How can lighting further enhance and resolve experiential and functional issues in a previously established design project?” Answering the question enables the student to see lighting as an integral tool for solving specific problems in a given framework, part of which includes selecting luminaries and lighting controls.

IA 327 Constructions presents a small design-build project that provides students with the opportunity of working throughout the process with a real client. The most recent Constructions class took on the problem of construction techniques. Students were given an abstract form and asked to reproduce the form using different manufacturing techniques. The techniques influenced the ability to reproduce the form. The reproduced forms were than installed in the design center in a way that created a dialogue between the different manufacturing techniques.

IA 451 Construction Documents students design a project then develop a set of drawings communicating information that would make the project buildable. Appropriate schedules and detail drawings translate problem-solving issues necessary for the completion of a set of construction documents, such as equipment and lighting requirements.

Programming and Client Identification
The Interior Architecture program places emphasis on the experiential and inhabitability in the design of interior spaces. The success of this emphasis relies on students’ strong understanding of the user of the program. All studios provide client profiles augmented by students to create more complex design requirements and solutions that identify the clients' needs during the analysis phase of the design project. Providing solutions for the clients’ needs occurs during the schematic design and design development phase of the project. For example:

IA 105 Design Studio 1: 3D Design I, IA 106 Design Studio 2: 3D Design II, IA 207 Design Studio 3: IA Elements, IA 282 Design Studio 4: Retail, IA 363 Design Studio 5: Residential, IA 382 Design Studio 6: Public Spaces, and IA 480 Design Studio 7: Entertainment requires the identification of client and user needs in the analysis and design process. Design studios 1 and 2 have clients that are fictional, but specific to the program. In Design Studio 5 students develop a client profile and design solutions for a residential project that includes a person or persons with a specific disability. The remaining upper division studios’ clients vary depending on the project requirements.

IA 483 Senior Project requires students to develop a client profile in their program. The assignment identifying the projects’ client states, when developing the client “one effective
way of bringing specificity to a program is to spend time developing a clear client profile. The more specific the type of user, the more specific a student can be with the program requirements. For instance in the design of a restaurant, the end user could be geared toward wealthy, professionally established businessmen or it could be geared toward younger college students.” Client profiles are included in their program documents and senior preparation proposal.

**IA 256 Materials and Furnishings** requires students to develop a materials palette and furniture selection based on a given client profile. For one project this past year the students re-planned and developed a material and furniture palette for the main reception space of the campus. Students identified different users that this space responded to and developed a scheme based on their understanding of that specific user.

**IA 252 Space Planning** has students work with a classmate acting as a client for the first project allowing them to understand the client’s needs. Through an extensive interview exercise each student develops an in-depth understanding of their client’s future desires for a residential project.

**Programming: Information Gathering, Research and Analysis**
During the research and analysis phase students gather information on client profiles, functional requirements of specific spaces, tectonic attributes of existing building, demographic and physical characteristics of site, code requirements, and theoretical constructs. Upon completion of research, the information is collated into a document. Students critically review the information and develop various diagrams to help translate the information into a critical understanding of the project parameters. The research information is also used to develop a conceptual basis for their project. Further formal exercises including collages, material studies, and concept models help translate research information pertinent to the students’ concept into beginnings of physical form. Students create process books that document the research and analysis, which becomes a reference point for design development. For example:

**IA 105 Design Studio 1: 3D Design I, IA 106 Design Studio 2: 3D Design II, IA 207 Design Studio 3: IA Elements, IA 282 Design Studio 4: Retail, IA 363 Design Studio 5: Residential, IA 382 Design Studio 6: Public Spaces, and IA 480 Design Studio 7: Entertainment** have project analysis as one of three major phases in the design studios. This phase of the design, introduced in IA 106 Design Studio 2, repeats throughout the remaining design studios. There are several major areas students are expected to research, including site, building, code requirements, and programmatic requirements.

**IA 252 Space Planning** introduces students to different techniques for collecting programmatic information such as interviews, field research, and the use of reference texts. For the first project students generate a program developing prototypical layouts of the determined rooms. Prototypical layouts are drawn to determine the functional requirements of the rooms. In the second and third project, students are asked to analyze the code issues dealing with the specific space planning programs they are developing.

**IA 258 Building Systems and Codes** requires a building analysis for the term project. Students select one building to analyze its use and integration of building systems into the interior environment. Students develop a code analysis examining egress components, path of travel and arrangement of exits.
**IA 483 Senior Project** has students develop a program document with in the first three weeks of class. Research for the program document is completed between fall and spring semester. In the program document, students identify programmatic and functional requirements of their space as well as conceptual, aesthetic, and experiential requirements. Understanding these parameters is developed through individual research. In addition to the programmatic requirements students develop a conceptual framework for their project.

Students work in teams to generate a site analysis including the analysis of four different buildings and their surrounding neighborhoods. Physical mappings, census, and zoning research reinforce the students’ analysis of the area. In addition to the neighborhood analysis students develop a building analysis communicating existing systems and code issues. Each team develops a site analysis document they distribute to their colleagues. Students rely on this information to develop informed decisions on which of the four sites to adopt for their specific project.

**IA 352 Design Theory** students write a research paper proposal exploring design and architectural ideas in order to develop the conceptual framework for their senior project program.

**Structural Systems**
A building’s construction and structural system plays a significant role in developing intervention strategies into an existing building context. Because of its importance, more time is spent in support courses that provide a clear understanding of the different types of structures and constructions systems used today and how these systems define spatial organizations. For example:

**IA 164 IA History 1** discusses the use of concrete, brick and timber framing as they appear historically, and how they established new configurations and experiences of space.

**IA 165 IA History 2** discusses the technological changes that occurred between the mid eighteenth and nineteenth century in building systems and how they affected the development of new design languages through out the Modernist period.

**IA 258 Building Systems and Codes** is the first course in the curriculum dealing with building systems, methods of construction, and building materials. Weekly lectures on specific building systems inform a semester long project. In the project students develop a building analysis of an existing structure. The semester project takes the form of drawings and analytical diagrams. In addition to the project students are tested on their knowledge of the systems. This course, taken concurrently with **IA 252 Space Planning** and **IA 207 Design Studio 3**, provides the language and conventions necessary to draw and generate designs based on tectonic understanding of space.

**IA 257 Detail Design** takes the introductory knowledge gained in **IA 258 Building Systems and Codes** and applies it to specific knowledge of materials in the custom details of a small-scale design project.

**IA 363 Design Studio 5: Residential Design**, **IA 382 Design Studio 6: Public Space Design**, and **IA 480 Design Studio 7: Entertainment** require students to prepare a preliminary building analysis that analyzes the building structure and construction as a way of developing site parameters for the new design.
**IA 454 Construction Documents** requires the design of a small-scale project and creation of a set of construction documents. The construction documents include details, elevations, and construction plans in which the resolution between new design and existing structure informs detailing and design decisions.

**IA 483 Senior Project** requires students to work in teams to analyze the four potential buildings for their senior project. One part of the site analysis includes analyzing the building’s structure and how it determines overall spatial organization and characteristics, becoming one factor for determining appropriateness of site selection in relationship to programmatic and conceptual development.

**Power Distribution Systems**
Lecture courses discuss power distribution systems, but there are limited opportunities to incorporate this system thoroughly into design development drawings. However, the program provides other opportunities for students to understand power distribution system’s impact their design. For example:

**IA 258 Building Systems and Codes** addresses the power distribution system for commercial high-rise and residential construction starting from the grid to the individual outlets in interior spaces. Discussion of distribution in interior spaces addresses different types of outlets, hardwire connections, and different voltage requirements.

**IA 454 Construction Documents** uses the knowledge gained in **IA 258 Building Systems and Codes**. Students design a small project taken through construction documentation. Students collect data on specific equipment and fixtures in their project then prepare equipment schedules and a power and communication plan.

**Mechanical Systems**
Lecture courses discuss mechanical systems. The limited time and scope of the Design Studios prohibit the extensive development of this system. However, the program provides other opportunities for students to understand power distribution system’s impact on their design. For example:

**IA 258 Building Systems and Codes** addresses the mechanical systems for commercial high-rise and residential construction that includes distribution of water and conditioning of air for interior spaces. When discussing conditioning of air, students learn about standard ranges of heat and humidity for human comfort. Discussion of distribution of water and conditioned air into interior spaces addresses different types of air handling units, plumbing fixtures, and solar energy.

**IA 454 Construction Documents** students produce construction documentation for a small design project that incorporates supply diffusers, return diffusers, and thermostats in their reflected ceiling plans.

**IA 483 Senior Project** provides four potential buildings as sites for the students’ design project. For the site analysis students locate and understand the mechanical systems within the four existing structures. Depending on the students’ individual design, they may have exposed building systems in which they determine how the distribution of air fits into the overall design.
Low Voltage Systems
Data/voice and other telecommunications systems rarely become a part of the design studio problems. The technical nature of this system requires that it be incorporated into technical studios and lectures. Students are tested on the subject but also have opportunities to incorporate the development of this system in more focused technical studios. For example:

**IA 258 Building Systems and Codes** provides specifications about the principles and spatial requirements of telecommunication systems. Students learn conventional symbols for this system.

**IA 454 Construction Documents** expects students to produce construction documentation for a small design project that address principles and distribution of data/voice and telecommunication systems for interior spaces.

Lighting Systems
Like the building construction and structural system, lighting system’s impact on the interior environment is critical. Students learn about lighting throughout the program. Lighting is an essential attribute that adds experiential qualities to interior space and as such is introduced conceptually and technologically. For example:

**IA 164 IA History 1** introduces students to several movements in architectural history where light defined the experience of space, specifically the importance of natural light in Greek and Roman interiors, the importance light played in the translucent qualities of the Gothic cathedrals’ stained glass, as well as the theatrical aspects of the Baroque and Rococo periods.

**IA 265 IA History 2** discusses the work of designers such as F.L. Wright, Aalto, Kahn, and Corbusier and their contribution to the use of natural light in the design and experience of interior spaces.

**IA 366 Contemporary IA History and Theory** examines current contemporary design projects through the theoretical framework of phenomenology in which the experience of light – both natural and artificial – creates the parameters for defining interior environments. Specifically an article on Heidegger by Christian Norberg-Schulz discusses how light is an environmental element that translates social and cultural experience into built form.

**IA 207 Design Studio 3: IA Elements** expects students to explore the relationship between light and space by photographing a space over a 24-hour period and then analyzing the photographs for nuanced changes light causes to the perception and experience of the observed space. From this analytical project they design an abstract space that captures qualities of light they found cogent in their analysis. These projects are created in a light box, then documented, and presented in photographs.

**IA 258 Building Systems and Codes** requires students to study both natural and artificial light’s effect and distribution within interior spaces. These lectures prepare students for a detailed understanding of the technical aspects of lighting in the lighting design class.

**IA 365 Lighting Design** takes the introductory information learned in IA 258 Building Systems and Codes and focuses on the design of a lighting scheme and a luminaire. In this
class students gain technical information regarding lighting distribution, light color rendering, lamp types, and lighting controls.

**IA 363 Design Studio 5: Residential Design** is the first studio where the development of lighting schemes illustrates the students understanding of the experiential, social, and tectonic aspects of light.

**IA 382 Design Studio 6: Public Space and IA 480 Design Studio 7: Entertainment** requires students to have lighting plans and fixture selections for their design. The execution and design of the lighting is shown in reflected ceiling plans and luminaire specification boards.

**IA 483 Senior Project** initially establishes the functional requirements of lighting for the students’ program documents at the beginning of the semester. During the design development phase, students generate experiential lighting diagrams in plan and sections in which space is “carved out” of the darkness through light. The strategy reflects the principles of the students' established form generating strategy. Once the experiential drawings are executed, students develop drawings illustrating the execution of their lighting strategy. A lighting consultant visits the senior studio to discuss lighting resources and critique the designs and executions of the student's lighting concept.

**Technical Aspects of Interior Architecture**
Throughout the design studio sequence, exploring the relationship between design drawings and execution drawings is generally beyond the scope of the courses. The relationship between lighting, furniture, and materials and how they are applied to the projects is represented as design development drawings. However, there are four courses that develop drawings that represent the implementation of a specific design.

In **IA 256 Furniture and Materials** students select materials and furniture, develop these selections, and then create drawings to represent how to install the materials and furniture through finish plans and specification documents.

**IA 257 Detail Design** drawings explore the art of detailing. In order for students to illustrate their understanding of how detailing works, they create a set of drawings that represent the constructability of their project. Though the project is not usually complex enough to require some of the listed drawings, the concept of the course requires students to understand the relationship between design development and execution of built form.

**IA 327 Constructions** requires students to develop a project to the point of executing a prototype or finished product, which include projects used by a general public after completion. Because the project is built, students create a set of drawings that represent the design as well as the process of construction.

In **IA 454 Construction Documents** students design a small project and translate that design into a set of construction drawings with title sheet, notes and legend sheets, construction plan, wall schedules, power and communication plans, equipment schedules, reflected ceiling plans, lighting schedules, finish plan, finish schedules, furniture plans, elevations and detail sheets.
The program emphasizes the ability to create custom designed interior elements. The design studios, IA 282 Design Studio 4: Retail, IA 363 Design Studio 5: Residential, IA 382 Design Studio 6: Public Spaces, IA 480 Design Studio 7: Entertainment, and IA 483 Senior Project require the design solutions including the design of custom elements. IA 257 Detail Design’s emphasis is on the development of details for custom interior elements. IA 327 Constructions includes the development and building of custom design interior elements. These studios also expect students to present projects that have a basic understanding of code issues dealing with egress and occupancy loads. Students develop preliminary code analysis during the programming phase of the design studios.

**Material Performance Criteria**
Coursework addresses how material properties reinforce a specified concept, create a strong experiential quality, evoke psychological responses, and satisfy functional requirements. Students explore these properties starting in the beginning studios and foundation courses, and continuing throughout the curriculum. Technical studios introduce performance criteria of materials and students select and apply these principles in the later design studios.

**IA 207 Design Studio 3: IA Elements** requires students to develop material mash-ups these material projects rely on performative and experiential understanding of materials and how these attributes inform design principles.

**IA 256 Material and Furnishings** introduces students to the selection of normative materials based on function and performance. Students learn about codes specific to material characteristics such as flammability and durability.

**IA 258 Building Systems and Codes** introduces students to construction materials and their performance characteristics.

**Communication**

**Drafting Skills**
Drafting is the primary vehicle used to communicate ideas and represent space. Because of its importance, the program devotes extensive time in the first year developing drafting skills. The freshman design studios and the digital communication class, along with the Design Foundation courses all have drafting or drawing as a component of the coursework. By the sophomore year the students’ drafting skills should reach a level for completing course work effectively. There is an attempt to balance the completion of assignments between hand drawn and computer generated drawings in order to establish skills in both.

**IA 105 Design Studio 1: 3D Design I** introduces students to mechanical drafting, sketching, and model building skills in conjunction with three-dimensional design exercises. They draft single view drawings, multi-view drawings, and constructed perspectives. Students begin with a series of exercises that explore point, line, and planes and then develop theses projects into platonic solids. They use these projects to develop the design of a jewelry box and then a series of projects that develop interior space.

**IA 106 Design Studio 2: 3D Design II** continues the practice of graphic and three-dimensional representation skills learned in IA 105 and adds skills in creating three-dimensional models with the computer. Students develop analytical drawings of a modernist home and develop a display space for exhibiting the drawings they developed during the analytical phase.
IA 111 Digital Communication introduces students to graphic and written presentation using digital media. The course also teaches basic drafting conventions and symbols, such as door swings, material call-outs, poché devices, and stair drawing conventions. This course also introduces students to 3-D computer modeling programs.

IA 252 Space Planning, IA 258 Building Systems and Codes, IA 257 Detail Design, and IA 256 Materials and Furnishings provide technical and design information necessary for the students to progress into the sophomore and junior studios. Students use both hand and computer generated drawings to develop an understanding of the architectural and interior design drawing conventions. In addition to the technical information, these courses are critical for the continued practice of drafting and lettering, and the drawing conventions for architectural components such as doors, windows, stairs, and elevators.

In IA 207 Design Studio 3: IA Elements, IA 282 Design Studio 4: Retail, IA 363 Design Studio 5: Residential, IA 382 Design Studio 6: Public Spaces, IA 480 Design Studio 7: Entertainment, and IA 483 Senior Project, hand generated and digital drafting skills are reinforced throughout the remaining studios in the curriculum.

Illustrative Sketching
Beginning Interior Architecture design studios teach students how to create illustrative drawings mechanically and with the computer, while Design Foundation courses teach students how to visualize and sketch three dimensional space. Other techniques for developing illustrative sketches include hand-augmented photographs, digital manipulation of scanned images and collages.

FO 101 Beginning Drawing introduces students to freehand drawing skills necessary for graphic representation of objects in space through the use of line, shade and shadow, and perspective.

IA 207 Design Studio 3: IA Elements, IA 282 Studio 4: Retail Design, IA 363 Design Studio 5: Residential Design, IA 382 Design Studio 6: Public Spaces, IA 480 Design Studio 7: Entertainment, and IA 483 Senior Project require illustrative drawings expressive of the experiential qualities of the space. Students experiment with different techniques for creating these illustrative sketches.

Oral Presentations
Students give oral presentations and receive evaluations on their performance. The success of a design project is partially determined by the clarity of a student’s verbal communication. The students become increasingly more confident with their oral presentation skills as they progress through the curriculum. Listed below are all the courses in which students give oral presentations.

**IA 366 Contemporary IA History and Theory** expects students to give an oral presentation on a topic of their choice. Instead of speaking about their project, students are required to research a given theoretical topic and instruct the class on that topic.

**Written Communication**
In addition to general education requirements for competent written communication skills, the program offers several opportunities for students to develop their writing. Many of the lecture courses require written term projects, the technical courses require written descriptions in the form of specifications and detail drawings, and the design studios require proper writing skills for development of program descriptions, interviews, analysis of research, client profiles, and concept statements. Because many of these writing assignments are short, students need to develop concise but thorough writing skills.

**FO 102 Design Elements and FO 103 Color Theory** requires students in some projects to write concept statements with an explanation of how the concept was realized in the project. Students also write a research essay in connection with the project assignments.

**IA 164 IA History 1, IA 165 IA History 2, and IA 366 Contemporary IA History and Theory** require written articulation of specific concepts and ideas discussed in these classes in the form of research papers, annotated presentation boards, and concept statements. Essay questions on time-delimited exams require that the students develop concise writing skills.

**IA 252 Space Planning** teaches students programming and diagrammatic communication tools relying on annotated illustrations such as criteria matrix, bubble diagramming and organizational charts. Students also generate an interview, perform the interview, and collate the gathered information into a written narrative.

**IA 207 Design Studio 3, IA 282 Design Studio 4: Retail, IA 363 Design Studio 5: Residential, IA 381 Design Studio 6: Public Spaces, and IA 480 Design Studio 7: Entertainment** has students write concept statements and explanatory text discussing problem identification and solution in process books created at the end of each project. Students also incorporate written statements about their projects on the presentation boards.

**IA 366 Contemporary IA History and Theory** requires students to write an abstract following the guidelines for presentation submittals to Interior Design Educators Council guidelines. IDEC follows APA standards for abstract submittals and citations.

**IA 482 Senior Project Seminar** requires students to complete a senior project proposal in which they use written and visual communication to develop their senior project.

**IA 483 Senior Project** has students produce written documents that include program proposal, program documentation identifying conceptual framework of the project, identification of client and client needs, and identification of project problems and goals. They also produce a site analysis that documents the neighborhood demographic information, neighborhood physical characteristics, and building systems. In the analysis they write a brief synopsis so other students have an understanding of what the site specifies.

**Communication through Models**
The curriculum relies on models to incorporate and represent comprehensive aspects of the interior environment. Students use models to demonstrate the development and articulation of
mass, volume and three-dimensional articulation, location and identity of materials, and the incorporation and understanding of anthropomorphic requirements. Because the program relies on models to understand, study, and convey interior environments, students learn model-building skills in the beginning studios and use these skills through all four years of the curriculum. Students complete a shop safety course to have access to the model building equipment.

**FO 102 Design Elements** and **FO 103 Color Theory** introduces paper model building techniques while **IA 105 Design Studio 1** teaches students how to build more materially complex models.

In succeeding studios **IA 207 Design Studio 3, IA 252 Space Planning, IA 282 Design Studio 4, IA 363 Design Studio 5, IA 327 Constructions, IA 382 Design Studio 6, IA 480 Design Studio 7, IA 454 Construction Documents**, and **IA 483 Senior Project**, model building skills are enhanced and defined by the increasingly complex requirements of the studio projects. There are two approaches to the use and development of the model. One approach sees the model as a tool for developing three-dimensional sketches to assist a greater comprehension of three-dimensional form. The other approach uses the model as an illustrative tool for the final design. This illustrative model becomes an important tool for developing a strong understanding and representation of material characteristics and spatial arrangement of the student’s color palette.

**History of Art, Architecture, Decorative Arts, and Interior Design**
Currently the Interior Architecture design history and theory sequence consists of three courses: **IA164 IA History 1, IA 265 IA History 2**, and **IA 366 Contemporary IA History and Theory**. These courses expose students to the history of interior design, furniture, the decorative arts, and their essential integrated relationship with architecture. **IA 366 History and Theory** studies the second half of the 20th century up to the present. The content of the IA 366, which deals with theory, postmodernism and its multitude of theoretical developments, is based on topic lectures and student research. The body of knowledge in contemporary interior design history and theory necessarily relies on historical and theoretical readings found in art criticism, architectural theory, cultural theory, and art and design practice.

These IA specific history courses are augmented by requirements of **History of Modern Art** or **History of Contemporary Art** and elective selections from additional history courses.

**Business, Ethical and Functional knowledge**
The Interior Architecture program instills a preliminary foundation in business and professional practices in **IA 451 Professional Practice**. There are additional learning centered experiences that reinforce the students’ understanding of the profession of interior design. Field trips, lectures, participation in professional events, and student scholarship programs through professional organizations, all provide the students with an understanding of professional practices and business procedures. When visiting critics and jurors attend studio presentations, students interact with the professionals allowing them to see their perspective. The studios are structured to re-create an environment and process similar to the professional world. Even when the projects are less normative the process is still grounded in the requirements found in a professional design office. The senior project most closely approximates this professional process.

All students are required to complete 300 hours of work experience before graduating. This experience also provides students an opportunity to see the professional side of the discipline.
Students are encouraged to participate in different types of work experience to see the range of professional possibilities.

The Office of Career and Alumni Relations provides support for identifying internship possibilities and brings professionals and professional organizations to campus, and hosts panels of design professionals who make presentations based on their own experiences and answer questions from students.

**IA 451 Professional Practice** provides a basic understanding of business concepts, practices, and procedures. A local contractor specializing in corporate interiors lectures on project management, the bidding process, and construction documents as a legal document. Students submit a letter of agreement that includes a detailed scope of services and a fee structure that demonstrate a preliminary understanding of the process outside of the context of completing the specified scope of services.

The course also requires that, based on class lectures, students develop project schedules, time lines for coordination with the other professions, and the time needed to build out a space. It provides discussions on different types of conflict resolution.

Based on class lectures students develop project schedules, time lines for coordination with the other professions, and the time needed to build out a space.

**IA 327 Constructions** establishes an estimate of costs prior to starting construction on the project. Students meet with manufacturer’s representatives and visit resource sites for materials to establish an estimate for the cost of the construction. They also establish man-hours needed to construct a project.

**IA 256 Materials and Furnishings** provide opportunities for contractors and vendors to lecture to students on the budget process. Students provide area estimates for different construction materials and work with the contractor to establish a project budget.

**IA 454 Construction Documents** requires students to develop a schedule for the different types of plans in the set. Students understand that the coordination of mechanical, electrical, and plumbing engineers relies on these schedules. They understand that there is a phase of coordination that occurs during the design process in which they would coordinate with these professions.

**IA 282 Design Studio 4: Retail, IA 363 Design Studio 5: Residential, IA 382 Design Studio 6: Public Spaces, IA 480 Design Studio 7: Entertainment, and IA 483 Senior Project** establish similar project development structures for the course syllabi and schedule which closely follow professional project schedules. The students are often required to work as teams in the first phase. The importance of collecting pieces of data separately and collating as a group is part of the assessment.

**IA 327 Constructions** relies on teams to design a project. As a team, students encounter conflict between designers on the team, client and designer, and project manager (instructor) and designers. Students develop different methods for resolving conflicts in order to complete the project. The instructor acts as arbitrator for resolving conflict.
Design Studio Critique
During studio critiques, students engage in a dialogue with jurors that contains positive and negative critical feedback on the project. Students learn to resolve these criticisms as they continue the project with the instructor's assistance.

IA 258 Building Systems and Codes covers the relationship between rentable and usable square footages to illustrate the efficiency of single floor occupants as opposed to multi-tenant occupied floors.

IA 252 Space Planning requires students to perform post occupancy evaluations on the Design Center as part of a behavioral factors assignment. The questions the students develop for the assignment asks students and faculty to indicate what works in the building and what doesn't. This questionnaire becomes a tool to evaluate the space and establish goals and criteria for resolving existing problems in the building.

Research Theories and Methodologies
The upper division studio programs evolve from conceptual bases and formal strategies created by students. This process informs the development of their design projects. Faculty introduce theories and methodologies as introductory starting points. IA 483 Senior Project requires students to develop a theoretical framework for their senior project proposal.

IA 366 Contemporary IA History and Theory requires students begin to develop the theoretical framework for their senior project. This framework is initially put together as an abstract that is further developed by the student in their IA 482 Senior Project Research prep class. The abstract structure uses the Interior Design Educators Council requirements for abstract submittals and their reliance on APA standards for formatting and referencing.

Planning Methodologies are introduced to the students in IA 252 Space Planning.

Work Experience
As a requirement for graduation, students perform 300 hours of work experience. They take positions in interior design firms, showrooms, furniture dealers, and corporate interior design general contractors.

Students are active as student members of ASID and IIDA and participate in student scholarships and professional events hosted by the different professional organizations. There is an interior design student club that affiliates with both professional organizations, though student involvement lags during major studio deadlines throughout the semester. Several IA students have been awarded scholarships in recent professional design organization competitions. There is also a group of students that serve on the Interior Architecture Advisory Board. These students assist the department chair in increasing the quality of resources in the department. Just recently they successfully proposed changes to the computer labs that are being implemented by Woodbury University’s IT department. Selected students participate each year in the AIA Interiors Student Charette and usually place in the final round of competition with major architecture and design schools in Southern California.

Variety of Professional Practices and Points of View
Students are introduced to multiple professional perspectives through a variety of learning opportunities. During the public presentations jurors from different interior design and architecture practices as well as faculty from the different design, arts, and sciences disciplines

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provide critiques of the students’ work. The dialogue during these presentations results in the receiving critical input for their projects from both similar and opposing perspectives.

In IA 451 Professional Practice recent alumni returned to give presentations of their experience in different design firms in the area. The students in this course are also exposed to the different allied design disciplines such as corporate interior general contractors, furniture dealers, engineers, acoustician, and lighting designers. We also bring lighting designers into the designs studios to critique the students’ work from their professional perspective.

Studios, Libraries, and Resource Centers
All IA students are assigned a worktable in the IA dedicated studios. The dedicated studios are open to the students 24 hours a day, 7 days a week. In addition there is a photo shoot room, lighting lab and resource library. The photo shoot room is accessible through a reservation system. The lighting lab is accessible through a reservation system. The resource library holds materials such as textile swatches, carpet samples, stone, ceramic and glass. The resource library is student operated.

Results of the program related to its goals and objectives, means for evaluating these results and assuring that requisite student competencies are being developed and means for using these evaluations as a basis for program improvement.

Assessment

Student Learning Outcomes
The curriculum relies on both lecture and problem based learning experiences. Listed below are ways we assess learning outcomes in the different coursework.

Studio Courses:
Individual desk critiques. This is a standard way of evaluating a student’s progress through out the semester. In the desk critique helpful criticism occurs when the student prepares drawings and models to discuss. Verbal discussion elaborates on the visual ideas. Students also discuss ideas with other students in studio for additional criticism and dialogue.

Part of the grade is based on class participation and how students respond to the ideas communicated during the critique. It is important that students develop a strong continuity for their project from the sequence of critiques.

Class Pinups. Class pinups provide an additional opportunity for presenting the physical implementation of student ideas to a group of peers. During informal class pinups students are expected to develop the skill of verbalizing critical analysis of another student’s work. The class pinup is also important because ideas and critiques on one project often have relevance to a student’s own project. Seeing connections between disparate parts is a skill all designers strive to acquire.

Formal Presentations. There are a minimum of three formal presentations through out the semester. Students receive written evaluations on the progress of their project. Often the formal presentations are attended by outside jurors practicing in the field of design or an allied discipline. Written evaluations are divided into several categories:
• **Concept**: Concept deals with the main ideas that generate form. It is often derived from diagramming or conceptual analysis.

• **Implementation**: Implementation deals with how a concept or diagram is developed into physical form. The clearer the representation of the final form, the better the grade for implementation. Implementation can be divided into several categories including but not limited to craft of graphic and 3-D representation, compositional layout of presentation, clarity of presentation, implementation of concept based on space planning, code and constructability issues; use of color, materials and furniture to reinforce conceptual or diagrammatic ideas.

• **Completion**: Not all of the issues described above will necessarily be a requirement for a particular presentation. All Formal presentations have a specified list of graphic and 3-D requirements. The student’s ability to complete the specified requirement determines the completion assessment.

• **Process**: Process assessment is based on the student’s ability to make specific decisions throughout the process of the project. Keeping written notes and sketches from one desk critique to the next help create a sense of continuity in the project while also assisting the overall evaluation of the process. Students process a semester’s work in a final process journal including sketches, photographs of study models and narrative describing ideas developed through out the studio.

• **Class participation**: Students are assessed on their attendance, work ethic in class, and contribution during informal pinups. This is similar to process but takes into account both internal and external contributions to the design atmosphere in the community as a whole.

**Lecture Course Assessment**
Lecture courses employ various methods of determining a students' understanding of the course material and ability to communicate their knowledge:

• Quizzes testing periodic understanding of course materials throughout the term determine a student’s continuing comprehension and ability to express information in written form.

• Short essays illustrate the students understanding of information and concepts discussed in class and their ability to synthesize various aspects of the course material.

• Midterm and Final Exams test comprehensive understanding of the course learning outcomes.

• Term Research Papers ask students to research a topic of interested related to the course content and learning outcomes.

• Field Trips Analysis ask students to write a short synopses of a particular field trip in order to relate the field trip to course content, objectives and learning outcomes.

• Journals and self reflective writing provide students the opportunity to relate course content to personal experiences.

• Case studies provide students the opportunity to develop in depth analysis of specific interior projects to the course content and learning outcomes.

**Portfolio Review**
All students progressing from the sophomore studio to the junior studios must pass a portfolio review successfully. The review requires students to demonstrate their acquisition of knowledge and skills in three main areas: problem identification/conceptualization, design principles, and representational skills. Students develop a portfolio that illustrates these skills while articulating an understanding of how the four previous studios have been synthesized to inform an individual design process.
The portfolio reviews include four faculty members and occasionally outside professionals. Each juror reviews the individual portfolios and then discusses the results to come up with a consensus. A student either passes without exception, passes conditionally, or fails the review. If a student fails the review they are required to retake one of the sophomore studios or a summer make-up studio. Conditional passes require students to take coursework that will enhance skills and knowledge they may be deficient in.

**Evaluation of student success from exterior criteria**

**Local Student Competitions**
- AIA Interiors All Day Charrette, in which our students consistently place in the top 6 schools out of a pool of 20-25 southern California schools
- ASID competition, in which our students have one second and third prize for commercial and residential design categories
- IIDA student competitions, in which our students have won awards for research project and innovative design categories

**National Student Design Competitions**
- Donghia Foundation Scholarship, in which Woodbury IA students consistently win scholarship awards.

*Assessment of strengths, areas for improvement, challenges, and opportunities, including an assessment of institution-wide, and art/design unit aspirations for excellence.*

A recent successful program evaluation from the Council for Interior Design Accreditation (formally known as FIDER) identified several areas that remain strengths and others that need further improvement.

**Strengths**

The program has a strong approach to design that relies on a critical voice, strong conceptual development, and emphasis on the development of three-dimensional space. These major design strengths, allow students the opportunity of developing portfolios and design processes that prepare them well for the profession. It also reinforces critical thinking skills that align well with a strong liberal arts education.

The program provides a strong understanding of the technical aspects of interior construction, detailing, and construction documentation. It is the emphasis on the technical aspects of interior design that allow students to enter some of the more technical jobs in the profession.

The program provides a strong development of programming and planning. Starting with the initial space planning course and following through to the design studios, students develop strong skills for planning and programming. They also develop a keen understanding of how the two inform each other. This skill also provides students excellent professional opportunities.

Another strength of the program is the commitment to have students experience the outside world and understands its importance to the development of good design. This is accomplished at both the local, national, and international level. Most if not all studios and courses require students to experience the opportunities to be found in Los Angeles. Our Studio 6 public spaces require students to visit a U. S. city to understand how public spaces are developed in different regions of the country, and our study abroad program to Barcelona has proved successful. All of these experiences reinforce the program’s commitment to exposing students to the world outside of the
school as well as the University’s commitment to having students experience some form of travel and study abroad.

Areas of Improvement
There are certain areas that need improvement. Among them include a stronger development and understanding of more normative interior materials and furnishings. Because of the exploratory nature of the design studios, an understanding of existing normative materials and furnishings is limited. With this also comes a stronger understanding of material maintenance.

Over the past couple of semesters there has been a diminution of more immediate forms of representation. Specifically digital media is overtaking hand sketching and use of actual material samples. With this development comes the loss of tactile aspects of space as well as the more evocative forms of representation.

One way to overcome the elimination of the more immediate forms of representation would be to have students learn more alternative ways of seeing and saying. Reliance on the hand sketch can be fostered through a strengthening of the student’s confidence in these skills.

The departmental SWOT analysis revealed that the program needs to develop a stronger distinction between the different studios that can differentiate the experiential, social, and tectonic effects of interior design at a more thoughtful level. The faculty felt that the studios are somewhat redundant in presenting similar design processes. The only strong distinction between the studios is programmatic.

Challenges
In our recent faculty meetings to address the strengths, weaknesses, opportunities, and threats of the program, the following items were identified as overall weaknesses and threats to the program:

Entering students’ preconception of the profession does not align with the rigor and demands of the profession. In order to decrease attrition and increase success in the profession upon graduation, we should strengthen the conceptions of the program as well as change entering students’ expectations about the rigor of the discipline.

The ability to use technology as a tool for developing transformative spaces, the ability to convey to the outside world the strength of the department, and the ability to use innovative learning spaces to improve the learning process are all challenged by the restricted resources available to the department.

The faculty and chair must creatively understand the parameters of the guiding accreditation standards in order to develop projects and learning experiences that foster the professional expectations while maintaining a critical voice in the projects students develop.

Enrollment size of the department restricts diversity of learning experiences and our identity.

Studio curriculum is hampered by a strict understanding of design parameters based on program. The focus on programmatic differences undermines the value of other social, technical, and cultural perspectives of space.
Opportunities
From the same set of meetings, these were the items identified as opportunities.

The cultural diversity of the students parallels the diversity of the city. The department’s identity revolves around the notion of form making as a vehicle for exploring the political and social representation of diverse cultures. The identity of the department builds on the students’ unique perspectives of their material world while articulating and perhaps subverting contemporary theories and forms of interior environments. Criticality arises from undermining and enriching normative practices of avant-garde design.

The flexibility of the curriculum allows for the development of projects that speak to the unique perspectives of the students and faculty, as well as for questioning the types of projects that are explored in the course work.

The high standards and rigor of the current studio practice allows incoming students the opportunity to integrate cultural and individual perspectives as a foundation for integrating diverse and often under-represented populations into a forward looking and transformational process of design practice.

Technological experimentation conducted in the studio practice continually grows and can transform into using technology as a tool for exploring the cultural understanding of form making and progressive craft.

Plans for Addressing Weaknesses and Improving Results

The department has established a series of goals to address the future plans of the department. They include goals for the program, students, and the faculty.

Program Goals
- Provide a nationally recognized curriculum in interior architecture.
- Engender the curriculum with critical insight into technical, social and experiential aspects of space.
- Utilize the Los Angeles region as a laboratory for developing and solving design problems.

Student Goals
- Provide learning experiences necessary to develop professional design leaders.
- Provide students design and critical thinking skills through a transformational process that engages their specific individual and community voices.
- Provide learning experiences that encourage students to engage in multidisciplinary experiences.

Faculty Goals
- Develop both professional and cultural diversity among the faculty
- Provide a structure for faculty to develop professional work that is integrated into the critical questions explored in the curriculum.
- Develop faculty that critically questions their own educational and professional experiences in order to foster better teachers.
**Studio Restructuring**
In addition to these goals, the faculty has developed a plan to realign the focus of the major design studios. This addresses specifically the question of how studios are named and the value that the current naming gives to program focus. We will implement studios that rely on differing design frameworks rather than differing programs. The development of studio nomenclature that focuses on more general ideas coupled with looser programmatic associations such as “Dwelling and Identity,” “Media and Patterning,” “Community and Typology,” and “Branding and Context” might be some of the new names for the studios.

**Sophomore Portfolio Review and Exit Strategies**
In spring 2007 the department revised the portfolio process. Rather than determining the admittance into the upper division design studios as a pass or fail result, the department is implementing the evaluation process as a tool for identifying students’ different strengths and weaknesses. The interior design profession offers many possible career trajectories for students with different skill sets. By using the second year portfolio review as a means of identifying a student’s strengths, we are able to guide students who have not demonstrated the necessary knowledge and skills in design studio into more suitable and rewarding design-related career paths. Several design concentrations are being developed that students will be aware of at the time they register and may take advantage of at any time during their matriculation.

**C. Visual Education for the General Public**
The University does not specifically offer courses in art and design for the non-art major, nor for the general public. However, many courses within the design majors and art history are open to all students enrolled in the University. Non-art/design major students may choose a selection of these courses as elective units.

All courses within the art/design majors adhere to University standards and are administered by the department chairs. Art History courses, faculty, and administration are under the direction of the Institute for Transdisciplinary Studies.

The art/design unit encourages non-design majors to enroll in art/design courses. Most lower division courses do not require prerequisites and are within the skills range of students without previous art/design experience. Design Foundation courses are especially adaptive for non-art/design majors as they are not discipline specific and present a broad appreciation for the visual arts along with basic applied methods, materials, and skills.

In addition, all art/design lectures, displays, and studio term critiques are open to the University community and are announced by posters and/or email (see attached schedules).

**D. Exhibitions**
Woodbury University supports exhibition spaces in several locations on campus. An Exhibition Committee representing a cross-section of the visual arts disciplines and student affairs staff schedule rotating exhibits that present a variety of visual arts interests including student course work, faculty projects, international topics, and invited artists/designers.

Although the University has not had a dedicated, central exhibition gallery for a number of years, there has been a continued interest in the display of art and design. Our ‘satellite’ display areas are
easily accessible and located where daily activities of student, faculty, and staff take place. This decentralized approach that puts art in the student’s work and living areas works well for the university and represents a central tenet of the art/design philosophy that tries to avoid the compartmentalization and privileging of various art forms as has sometimes been the tradition in typical museum and gallery settings.

The revised mission states:

“The mission of Woodbury Exhibitions is to present art and design that represents the full spectrum of artistic expression from the traditional to the experimental, and the historical to the contemporary. It is our intention that this broad examination of the rich and varied arts available in our immediate area and the world will compel our university to become curious and articulate on the nature and meaning of art and design”.

Our varied spectrum of art and design displays engages the University community and becomes part of the desire to maintain our exhibition mission.

The primary exhibit and lecture spaces for the art/design departments are:

**Design Center Entry Hall**
There are two standing wall cases for two and three-dimensional work that display three scheduled exhibits a term. For the most part, student projects curated by department faculty are exhibited, but occasionally guest designer work is on display.

**Fall 2006 Schedule**
- Interior Architecture: Karen Blik, Senior Project
- Fashion Design: Ethnic Syrian Costume Display in connection with “Armour Lecture”
- Design Foundation: Color Theory Analogous Color and Texture Projects

**Spring 2007 Schedule**
- Interior Architecture Tibet/China Display: student work study projects and native costumes
- Graphic Design: Senior Award Projects
- Graphic Design: University T-shirt Competition
- Graphic Design: Package Design Projects

**Fall 2007 Schedule**
- Animation and Design Faculty Exhibit: documentation of current projects
- Animation Drawing
- Graphic Design Senior Portfolio Projects

**Design Center Powell Gallery**

**Design Center North Lobby**
These two open gallery spaces on the first floor are the primary pin-up and critique areas for the design disciplines. Powell Gallery is also used for our guest lecture series. Invited professional artists and designers can exhibit here, but since it is an open space, there are security issues.

**Fall 2006, Spring 2007**
- Fashion Design “Armour Lecture”
- Interior Architecture “Simulacraft”: IA 327 Constructions student team project
- International Study Abroad Exhibit and Buffet
- Woosong University, Korea, Animation Exhibit
- Graphic Design Senior Identity Exhibit
**Powell Gallery Lectures**

**Spring 2007**

Amy Sowers, S.V.P. Production, Blue Collar Productions
Stephan Bucher, principal, “344” - Graphic Design as a starting point
Bill Plympton Lecture

**Woody’s Cafeteria Wall Cases**
The recent installation of four large, secure wall display cases in Woody’s has been a focal point of attention for the University. Three scheduled exhibits each term allow for a variety of faculty projects, student work, and professional exhibits. Lectures are also held in the dining area.

**Spring 2007 Schedule**
Faculty Exhibit
Armenian Genocide Poster Exhibit
Interior Architecture Award Winning Student Projects

**Woody’s Lectures**
Maxine Frankel Grant Program Lecture Series, Spring 2007
Helena Jubany, Principal, Jubany NAC | Architecture 'Practice x Design'
Rios Clemente Hale Studios, “De-Classified’
Janet Echelmen, Sculptor, 'Sculpting Air'
Bruce Danziger, Structural Engineer, ARUP
Virginia Postrel, Cultural Writer, 'The Substance of Style'
Hadley and Peter Arnold, Principals, HPA Studio, 'Water & Power'
Toshiko Mori, Principal, Toshiko Mori Architect, Chair, Department of Architecture, GSD

**Cabrini Hall Tamkin Center**
The glass-enclosed exhibition space in the entry to Cabrini Hall houses the rotating exhibits of the Fashion Design twentieth century costume collection. Exhibits present overviews of selected style periods. Students from different disciplines often use the displays for sketching and historical studies.

**Fall 2006**, “Fashions of the 1920’s”
**Spring 2007**, “Moda Millenia,” contemporary fashions
**Fall 2007**, “Global Garb,” International Textiles Exhibit,

**Cabrini Hall 1st floor Display Cases**
**Fall, 2006**, Animation Student Costumed Figure sketches
**Spring, 2007** “Moda Millenia,” contemporary fashion designs from the collection

**Cabrini Hall 2nd floor Display Cases**
The four wall cases and large standing pedestal cases display rotating exhibits of Fashion Design student projects.

**Fall 2006**
Student Group, “Common Threads”
**Spring 2007**
Design Foundation Color Theory Projects
Experimental Fashion Design student projects
“Gala 2006” Student Award Winners
Knitwear
Crinoline Ads
**Summer 2007**
Fashion Sketching, FGI /International Competition

**Library Case Exhibits**
- **Fall 2006**, Textile and Laser Cut Designs
- **Spring 2007**, Vintage Calculating Machines
- **Fall 2007**, Special Art Design Books Exhibit

**Library Events, Spring 2007**
- Faculty Learning Community Portfolio presentations
- ITS salon/discussion
- Faculty Development Grant Awards presentations

**Library Lecture Series**
- **Fall 2006**
  - Louis Zamperini
    - Conversations with Robert Graham and Anjelica Huston (presentation of the Ray Bradbury Creativity Award to Anjelica Huston)
- **Spring 2007**
  - Dustin Hoffman (presentation of the Julius Shulman Award for Excellence in Communication to Dustin Hoffman)

**Wedge Gallery**
The School of Architecture maintains the Woodbury Wedge Gallery and the Hollywood Studios Gallery, which are used for student studio presentations and are available for display and lectures.
- **Fall 2006**
  - “Reflections on Rome,” Summer Study Program
  - Architecture Student Forum
- **Spring 2007**
  - “Postcards From a Shifting Edge,” Ramon Ramirez, Architecture Instructor
- **Fall 2007**
  - “Beyond Closed Doors,” Behnoush McKay, Assistant Professor, Graphic Design

**Hollywood Studios Gallery**
- **Fall 2006**, “Evolutions,” student experimental fashion design
- **Spring 2007**, Architecture School Show

In addition, Woodbury is located in a major city that offers many opportunities to experience world-class art, design media, and related lectures. Art/design courses regularly include field trips to venues such as MOCA, LACMA, the Getty, Hammer, etc., and students, faculty, and staff visit exhibitions in these spaces, major architectural sites, and the myriad galleries in Los Angeles on a regular basis.

While the faculty and students appreciate the current satellite exhibitions, we also acknowledge and support the need for a centralized, dedicated gallery that allows for visiting exhibitions more easily and provides a communal experience for the art-design and university community. Present building plans do not include such a gallery, but the adaptive re-use plan, as it flows out of the art-design
master academic plan, will undoubtedly include a full exhibition space along with the decentralized ones.

E. Other Programmatic Activities

Study Abroad Programs
The university has identified study abroad programs as an activity that emphasizes many of the educational principles established in the WASC reaccreditation process. The university has established an Office of International Studies in an effort to coordinate the different institutional objectives applying to travel abroad. The Design and Animation departments have participated in study abroad programs.

Woodbury’s full-time or adjunct faculty, supplemented, as needed, with special tour guides on site, leads all Study Abroad programs. In all cases, the faculty had been previously familiar with the locations.

Animation is currently piloting an Animation studio class called International Production Project. This year we are collaborating with Woosong University in Korea. Three Woosong students have joined the Animation department in the spring semester for three years, studying with our students. This year, we have created a class which includes the three Woosong students at Woodbury, five Woodbury Animation students, and a group of eight students at Woosong in Korea. These students are using web technology to jointly develop and produce a short animated project. Two Woodbury students are from our school of Business and are doing production management and marketing, as well as participating in the project. In summer 2007, a group of our students will travel to Woosong to meet the other students and complete the film, which will be dubbed in both Korean and English, and entered in festivals in both countries. As we develop this model further, we hope to make connections at other universities internationally and expand the program to a worldwide animation workshop, mirroring the global animation industry.

The summer of 2006 also saw Animation students travel to Rome in another transdisciplinary study tour, and this resulted in another multi-media exhibition in the Wedge Gallery on the Burbank Campus.

One Interior Architecture student traveled to Tibet with Design Foundation faculty member Ildiko Choy, in summer 2006 to design a special home for the native Tibetan Mastif, an endangered species. The student and faculty member worked together to program and design the new dog breeding kennels and a museum that exhibited the history of this breed. This fulfilled the student’s requirement for work experience.

Another group of Interior Architecture students spent six weeks during the summer of 2005 and 2006, in Barcelona, earning 8 units of studio credit. Besides the studio project development in their temporary home of the Institute for Advanced Architecture of Catalonia, there were weekly excursions to other cities of specific architectural interest. A multi-media gallery exhibition in the Hollywood Studio Gallery in the fall of 2005 demonstrated the project’s concept, which was based on the city “patterns” the students had studied. In 2006 the IA Barcelona studio participated in the “International Study Abroad Programs” exhibit and reception in the Design Center.

Fashion Design students had the opportunity to study and travel to Milan, Como and Florence, Italy, and Istanbul and Bursa, Turkey in 2006. Students earned three units of GE (or Restricted Design credit by engaging in tours and workshops abroad, as well as compiling illustrated notebooks of their
experiences. Before they left in May 2006, they attended preparatory lectures throughout the spring semester. Students from non-design disciplines attended also, adding to the transdisciplinary experience.

2005-2006 saw a number of exchange students from the University of the West England (UWE) near Bristol, UK, enjoying the Woodbury campus for their fashion and graphic design studies, while four of Woodbury’s fashion design students, three in 2005-06 and one currently in spring 2007, studied in a more art-focused as opposed to design- or technique-focused university. This resulted in some uniquely creative student work in the field of fiber-manipulation, which has led to an elective course in knitting at Woodbury. Another benefit has been the experience of the English "Sketchbook Technique," which has also become part of the Fashion Design curriculum.

Students inevitably cite their educational travel experiences as being some of the highlights of their degree years and among their most powerful learning experiences. Our students echo the findings of the American Council of Education in the power of applying concepts and skills learned at a home institution in a new cultural and geographic context. The value of the study abroad program is enormous, and the faculty is excited about these programs, although the time and preparation by faculty is demanding and can be draining.

Study Abroad Opportunities can be found on the Woodbury Website, along with descriptions and photographs from previous trips. Documentation of these various trips will be available for review during the site visit.

**Potential Projects**

MCD, through the efforts of the Design Foundation Department and the School of Business are presently exploring the possibility of establishing a relationship with the Krefeld School of Design in Germany that will provide for visiting faculty presentations and seminars, collaborations on curriculum projects, and a student exchange program. To initiate the relationship, the Dean of the Design School, Jochen Stucke, is conducting a drawing workshop and presentation of the Krefeld School program at Woodbury in August 2007.
SECTION III: EVALUATION, PLANNING, AND PROJECTIONS

Woodbury University Evaluations, Planning, and Projections

In response to the WASC proposal and re-accreditation, the art/design departments are participating in an extensive University evaluation and planning process. There are two evaluation teams composed of faculty and administration representatives under the direction of the Woodbury Re-accreditation Steering Committee (WRSC): the Capacity and Preparedness Review Committee (CPR) and the Educational Planning Committee (EPC). All efforts of the committees and sub-committees are directed to achieving a comprehensive program for excellence in education that will lead us responsibly and with vision into the future. With the successful completion of our plan we anticipate these outcomes:

- A clear educational identity that establishes our main educational objectives across the University;
- Alignment of the University’s educational objectives with educational outcomes at the institutional level, the program level, and the course level;
- More effective instruction; and
- Even more successful students

The Capacity and Preparatory Review will establish a baseline for finances, faculty, and administrative staffing levels, part-time and full-time faculty salaries, and the library and information technology. The results of these studies will help use data more effectively to guide the growth of the institution, and to insure quality as we grow by building a continuous performance assessment in all areas of the University. The specific goals of the CPR are;

- A renewed mission and vision for the future that is embraced by the community.
- Performance objectives for each unit of the University.
- Greater capacities to collect, interpret, and communicate data to guide our decision-making and ensure quality.
- A mechanism for ongoing analysis of the ability of our core resources to sustain planned growth.

The CPR research documentation and conclusions, which are posted on the University Website and presented to the community periodically, will be reviewed by WASC in 2008.

The art/design units are being guided in our evaluations by strategies set forth by the EPC to achieve a Master Academic Plan (MAP). Our initial analysis summarized in the S.W.O.T. (strengths, weaknesses, opportunities, and threats) survey is in the second phase of achieving alignment with the University’s six educational outcomes:

- Academic quality
- Innovation and Creativity
- Social Responsibility
- Communication
- Transdisciplinarity
- Integrated Student

Animation and Design Departments Evaluation, Planning, and Projections

The art/design units have evaluated their individual analyses based on the S.W.O.T survey and are now in the process of developing a greater level of specificity in defining how the identified strengths,
weaknesses, opportunities, and threats can be implemented to ensure their program’s success for the future.

The evaluation, planning, and projections are based on the four essential categories listed below, and on how these categories respond to the university's six principals of achievement.

- **Students**
- **Faculty**
- **Resources and Budget**
- **Environment (physical resources, including space planning)**

**Design Foundation**

The Design Foundation program continues to evolve as an entry-level introduction to the visual arts for all beginning students in the Animation and Design programs. The focus is primarily on helping the students gain a visual literacy and proficiency with materials and methods used by all visual arts disciplines. We are currently developing plans to integrate the Color Theory and Design Elements into a sequential two-term experience. By recognizing the already imbedded relationships of these courses, we can condense some of the initial skills information and introduce more assignments requiring research, writing, concept development, and presentation competencies. In the response categories we have defined areas of present achievements and plans for future development.

**Students Implications**

**Academic Quality**
Generally, beginning students arrive at Woodbury with varied cultural experiences and a minimum of visual art and design abilities, but with a great enthusiasm to learn and succeed.

The meticulous skill requirements of hand-craftsmanship developed in Design Foundation classes makes students acutely aware of the nuance and subtlety of design at this elemental level.

To reinforce the introductory experience and to help students see their work in an overall context of achievement, the Design Foundation students are creating portfolios of foundation projects to keep as reference and resource material.

**Innovation and Creativity**
Students have a rigorous and positive learning experience that exposes them to concepts about art and design that requires them to absorb new ways of thinking and expressing meaning. Since most of the students have little experience in art and design practices, they need to be encouraged to be resourceful and confident in experimenting and developing their intellectual and critical abilities.

**Communication**
Emphasis is on achieving both verbal and visual presentation skills through a creative process of problem solving, research, and handcraft that can be applied successively to their majors. The introduction of more critical reading and writing for assignments has brought our critiques to a new level.

**Social Responsibility**
We support the Hannover Principles and have introduced methods of conserving materials for art and design and instilling a sense of responsibility for the natural environment.
We are revising course content to create an awareness of theoretical, cultural, and global issues as they relate to an art/design context. This could offset the students’ apparent lack of knowledge about the role of culture in art and design.

**Transdisciplinarity**
The interdisciplinary foundation courses provide an introduction to a basic understanding of the visual elements and vocabulary common to all art and design disciplines. Methods and vocabulary are introduced that relate to a broad overview of art and design disciplines.

**Weaknesses**
Woodbury does not require a portfolio review for entrance. As a result, students are not prepared intellectually or emotionally for the rigor of a university level education in art and design. This creates a situation where some students are unwilling or unable to seriously develop visual literacy and criticality in their work, which compromises the overall quality of the studio experience for all students. However, overall faculty find it rewarding to participate in the development and success of students who bring with them few skills, but who have the initiative to discover their own creative voice.

Students too frequently have preconceptions about the knowledge and skills needed to succeed in foundation, and in their major. Students can become too discipline-centered and not receptive to instruction in Design Foundation.

The continuity between Design Elements and Color Theory is weak, and extending from that, there is a lack of continuity into the majors. To begin a discussion for the re-alignment and integration of course content, we have added a final assignment to the color theory course that explores the relationship between foundation and the specific disciplines. Instructors from each major present a project that demonstrates how the knowledge gained in color theory can be applied to a specific major assignment. This allows the students to work on their individual projects and at the same time observe and critique color theory-based projects being created for the other disciplines. This interaction between the disciplines has informed and benefited all the students and faculty.

**Faculty Implications**

**Academic Quality and Innovation and Creativity**
Design foundation faculty has varied professional backgrounds in art and design and brings their personal expertise and unique voice into the course content and student experience.

There is a strong, collegial interaction between Design Foundation faculty members and the department coordinator. The faculty and coordinator work together to create a unified design philosophy and well-defined curriculum. The greatest constriction on their ability to achieve effective education results is the relatively short amount of time allotted for foundation courses. Course content is necessarily very compacted in terms of meeting desirable education requirements.

**Communication and Transdisciplinarity**
The past year’s student projects are displayed and evaluated by faculty and the major department chairs at the end of each fall term. The critical discussions are carefully evaluated and integrated into the curriculum.
Weaknesses
Cooperation with the department majors sometimes makes it difficult to maintain the intent of the interdisciplinary foundation courses as a broad introduction to a universal language of art and design. Trying to tailor class content to fit major discipline requirements can dilute the interdisciplinary quality of a broad understanding of the art/design professions.

The Design Foundation department would like to involve more faculty from the majors in the foundation process to provide a more integrated program and continuity of learned knowledge and skills. On the other side, foundation faculty have expressed a desire to learn more about the goals and objectives of the majors so they can be more effective in making these connections in the foundation courses.

Finding time when all Design Foundation faculty are able to meet together is difficult as only the coordinator is full-time and the adjuncts are in demand as faculty at other art/design schools.

Academic Quality and Faculty
The current budget for Design Foundation is adequate for maintaining the present number of faculty and course offerings. Although all of the faculty are adjuncts, except for the coordinator, they commit time, energy, and engagement far beyond what is required of their position. If enrollment increases, an additional full-time faculty would be desirable, but at the present time that would require dismissing at least one of the adjuncts. This would weaken the diversity of faculty viewpoints, which is a strength of the foundation Program.

We are able to maintain small classes with a ratio of faculty to student of no more than 15 to 1. However, it does not allow for expanding the potential of the foundation experience beyond the classroom. There are a number of opportunities that could greatly enhance the education of the students:

- If funds are made available the foundation program could initiate a Design Foundation lecture series, or invite visiting artists and alumni to conduct workshops. We are now exploring the possibility of an exchange relationship with a design school in Germany that would allow for faculty seminars, visiting lecturerships, and student exchanges. The director of the fine arts program of that school will be in Los Angeles in August, 2007 and will conduct a one-day drawing workshop and discussion seminar with the faculty and students. At the present time the budget for foundation does not allow for this type of expanded program and opportunities for the students and faculty.

- We have faculty who have the expertise to take students abroad for inter-cultural study and work experience, but do not have supportive funds that would make trips such as these financially viable for the students or faculty.

- The budget also needs to allow for more increases in adjunct faculty pay and facility improvements in terms of available space and equipment.

- As part of the University budget expenditure, we perceive a need for the University to more actively promote the visibility of our programs. Woodbury needs to be more competitive with other art and design schools in our area, with Design Foundation being recognized as a premier
department for attracting potential students and faculty. This should be a priority for the benefit of all of the schools’ programs.

Environment, Resources and Budget Implications

The space needs of Design Foundation depend entirely on the enrollment and space allocations for the design majors. We are generally pleased with the quality and accessibility of the studio classrooms in the Design Center. The open critique area of Powell Gallery allows our foundation students to observe the presentations of student work from all the disciplines. There is an energy and sense of participation that impresses on them the seriousness and importance of preparing for the art/design professions.

One of the most important environmental benefits at Woodbury is the university's proximity to resources such as museums, galleries, and other educational institutions, which allows for class field trips to directly research and study artwork. This outreach considerably broadens students’ point of view and allows for a greater understanding of the scope of the world of art and design.

While all the foundation faculty value the process of students achieving the skills and special coordination of the eye, mind and hand in the use of traditional media, the lack of computer access for assignments limits the potential to expand the content of Design Foundation courses. There are constant efforts on the part of the department chairs to meet competitive requirements in technology, but these efforts are usually focused on specific departmental needs. The new requirement in Animation and Graphic Design for students to bring their own laptops seems to be the most viable solution to a long-term problem. This could be extended to beginning students.

There is a continuing need for space to display faculty, student, and invited artists’ work. The ‘satellite’ display spaces fulfill part of this need, but a dedicated, secure gallery space is the best solution.

Future Planning

Academic Quality
As a result of the S.W.O.T. analysis, the Design Faculty has begun to redefine the course content and sequence of the three foundation courses. The desire is to create a more meaningful continuity of process and building of skills and knowledge from the basic elements to more complex development of form and conceptual research. This will require a re-alignment of what are now separate courses, FO 102 Design Elements and FO 103 Color Theory, into an integrated sequence that introduces a basic foundation of color theory into the first design elements course, and then continues with a more advanced understanding of design elements and color theory into the second course. The second course will emphasize research, conceptual and problem-solving development, along with writing and presentation skills. These two courses will be re-titled, probably as, FO 102 Design & Color Elements and FO 103 Design & Color Theory (or Processes). While FO 101 Beginning Drawing will remain as an introductory drawing course, the skills gained will become part of FO 103 and serve as an integral component of the design and color process. To overcome the weak drawing skills of some students in all the art/design majors, an elective drawing course will be offered staring in spring, 2008 for students who have not mastered free-hand drawing in the present one course introduction, and for those who want to sharpen their skills.
The future of Design Foundation is inevitably linked to the progress of the art/design majors, but with the organization of the new School of Media, Culture & Design, there are opportunities to expand the foundation program to encompass relationships to other departments in MCD. There are potential connections in course offerings between Communication and the other departments. How these ‘threads will be acted on is still in the formative stages, but the prospect presents exciting possibilities for developing all the art/design programs.

**Environment**

Adequate and desirable facilities are always an issue. With the formation of the school of MCD, planning strategies have focused on creating a physical, as well as academic, identity for the departments. This will mean a concentration of buildings that have a visually linked location with shared studios and classrooms that will allow for the separate disciplines, but will also offer opportunities for transdisciplinary collaborations and interaction. A proposal for this new organization will evolve out of the MAP analysis and availability of new spaces under the Adaptive Re-use Plan in fall, 2007.

**Animation, Evaluations, Planning, and Projections**

Animation brings together art, film, television, new media, technology, sound design, and the written word to make a unique contribution to both popular culture and the arts. By engaging our culturally diverse students in the production of challenging and relevant animation in all its different forms, we encourage the development and growth of new animation talent. The rapid technological changes in the craft of animation require an attitude of constant learning and problem solving while striving for artistic excellence, as well as professional expertise.

Animation launches a revised curriculum in fall 2007. This curriculum change will move the culture of the program away from one of teaching individual design skills to one of integrating skills into the narrative and thematic nature of time-based media such as animation. Supporting the core studios are three skills concentrations:

- **Art/Traditional Animation** skills concentrate on hand-drawn traditional media.
- **Digital Skills** cover the range of 2D and 3D technology currently in use in the industry.
- **Critical Studies** includes the history of art, film and animation, as well as writing skills. General Education courses may overlap with this skill concentration. Many of these courses are offered outside the Animation curriculum.

**Learning Outcomes**

- Produce a substantial body of personal work that showcases a unique creative voice.
- Engage in critical analysis of oneself as an animation artist and one’s creative process as well as the finished product, while showing the ability to offer and receive constructive critiques in studio settings.
- Communicate intent as an artist in both spoken and written words, and present visual and verbal concepts in an organized and professional manner.
- Gain a wide range of learning experiences including a basic understanding of math, observations of natural physical processes, a wide exposure to the history of art, design, film and literature, and current studies in communication, psychology, and culture.
- Explore their own lives, the culture around them, and the challenges of the time as subject matter for animated projects.
• Demonstrate a high level of skill development through presentation of a professional quality reel and portfolio, showing both artistic and technical mastery in a chosen skill set of animation.

• Develop ethical professional practices and a sustainable approach to personal career management as an artist.

Curriculum
The curriculum now centers on a set of core studios in each year of the major. The freshman core studios cover basic principles of animation and story. The sophomore, junior and senior studios require progressively more advanced animation projects. Students are expected to complete these projects prior to moving on to the next core studio sequence.

Portfolio Requirements
Placement portfolios are now required with yearly reviews to track progress. The goal of this portfolio is to enable us to judge the skill level of the student while at the same time signaling incoming students that Animation requires visual skills and is a production-oriented curriculum. Students will be supported with a Portfolio Review Workshop in the freshman year. Those students who do not pass the portfolio review will be required to enroll in Summer Open Studio for remediation.

Portfolio Projects
To support the yearly reviews and aid students in gathering the required material for the portfolio reviews, designated portfolio projects have been imbedded in the boilerplates for each studio course. Teachers will be expected to include this project in their curriculum and support students in the production of quality portfolio material rather than using tutorials as the core of their courses. Portfolio projects for each class will be listed in the 2007-08 catalog.

Studio Standards
To promote a rigorous program, core studios now require a “C” or better to pass. Students who do not meet this standard will be required to repeat the studio before progressing to the next studio in the core sequence.

Previously transfer students have doubled up the core studios, taking two in one semester in an effort to graduate sooner. This has resulted in lower quality work and affected the students’ ability to create a professional quality reel upon graduation. For this reason, and to eliminate unhealthy levels of stress and over-the-top workloads, doubling of core studios is no longer allowed. Students wishing to accelerate graduation may take Summer Open Studio as part of their core sequence.

Policies and procedures for placing incoming students at the appropriate level are being developed. Core studios cannot be waived, but may be substituted by Summer Open Studio. Skills classes will require either a portfolio submission and review, or a test and review as appropriate.

We are developing additional opportunities for students to expand their knowledge of the visual arts and to reach higher educational levels of achievement:
Study Abroad
Due to the intensity of the workload in the animation curriculum and the need for many students to devote summers to working, it has been difficult to develop a study abroad program. Animation students have participated to some extent in IS study abroad programs but this doesn’t support their major. We will be giving attention to how this valuable experience may be integrated into the program.

Work Experience
All students are required to do 120 hours of paid or unpaid work experience prior to graduation. Students in the freshman and sophomore year desiring field experience are encouraged to find volunteer activities in the local professional animation associations. It is recommended that students do their work experience requirement in the summer between the junior and senior year, or in the first semester of their senior year.

Lecture Series:
In cooperation with local professional organizations, Animation has been able to present outstanding animation events on campus, allowing our students to mix with professional artists and students from other animation programs. We will continue to promote this level of community involvement.

General Education
By overlapping the Critical Studies concentration with the General Education requirements, the new curriculum has integrated a broad liberal arts focus into the studio program. Our goal is to elevate the importance of these courses in the eyes of our students who often do not connect general education studies with their chosen major and therefore do not give the courses the attention or required to gain the best benefit.

Studio Outreach
The Animation department is relatively new and does not have the studio connections in place that would benefit both the students and the university. Our SWOT showed us the importance of focusing on this and we will be developing a strategy, beginning this summer with the formation of a new advisory board.

Festival Competitions
The new program now requires that students finish the junior and senior films to the appropriate level to be submitted to festivals and competitions. It is a requirement for the senior capstone project that they submit to at least one festival. Our goal is to increase our department’s and Woodbury’s presence in the international animation festival community.

Alignment with the Six Principals of the University

Academic Quality
Strengths: Our new curriculum should raise the level of both academic and artistic quality in the program. We will be designing methods of evaluation to track this.

Weaknesses: Initially the new program may drive some students from the major. We are looking at exit strategies for these students. Currently, the BA in Communication with a minor in Animation serves as an excellent alternative degree for students who wish to pursue management positions in animation or related fields.
Innovation and Creativity

**Strengths:** The introduction of a four-year, three-film format in our new curriculum supports the development of innovation and creativity. Our department technology is currently at the level of a quality small boutique studio allowing students to pursue innovative production techniques. It is not the policy of Animation to control the content of out students’ films, but rather to support their efforts in reaching the highest standard of quality possible. In this way, we also allow the development of original creative voice.

**Weaknesses:** The University does not currently provide adequate projection facilities to display student work. The large theater-style lecture hall in the new Business building will address some of this need but we will still be lacking small, 30 seat facilities that can be sound proofed and darkened to provide presentation space, production space and quality lecture space for the viewing of film, new media and still art. The lack of such space weakens the experience for the students and the ability of the faculty to offer quality teaching and review.

Communication

**Strengths:** Animation as a discipline focuses on communication across a range of media and type. Our program focuses on visual language but includes written language in the form of story structure, creative journaling and artist self-reviews. Oral communication in the form of dialogue and sound design is also part of animation production. Students are supported in exploring all these avenues.

**Weaknesses:** Currently student writing skills in the program vary from excellent to poor through to the senior level. We are introducing a written component into our annual portfolio reviews and, where appropriate, our courses in an effort to solve this. We will be relying on the Writing Center for support in this process.

Transdisciplinarity

**Strengths:** Our greatest strength is our association with the transdisciplinary design of the new School of Media, Culture & Design. In addition, Animation is by nature an interdisciplinary degree, covering a wide range of skills needed to produce work for film, television, or new media. As visual communication becomes more dominant in the culture, understanding and using the visual language of animation will become an important need to students across the campus as a way of visualizing knowledge in all disciplines.

**Weaknesses:** Currently the BFA structure limits the number of courses that students may take outside the department. Minors are possible but difficult to complete in a four-year college career. This keeps students from seriously studying in areas outside the major. The School of MCD will be addressing this by designing transdisciplinary opportunities within the school that will still meet degree needs for animation and design students. Faculty hires will be needed to support this.

Social Responsibility

**Strengths:** Animation often fills the role of the court jester, using humor to explore the nature of the culture. Given this is can be hard to describe in what way animators are socially responsible, but our commitment not to control content and to encourage an original and creative voice on the part of the students is a socially responsible stand.

**Weaknesses:** We have not addressed other ways we could look at social responsibility, especially in the area of resource use. Programs could also be introduced that offer the students an
opportunity to use their communication skills directly in support of organizations engaged in social justice work. This area needs to be addressed.

The Integrated Student

Strengths: By supporting students in the development of a personal creative voice and in the self-examination as an artist to achieve this, we create an environment that encourages students to integrate their art with their lives. In addition we offer courses in professional practices aimed at developing the skills students need to have an ethical and sustainable career in animation.

Weaknesses: Our adjunct faculty, who are professionals, provide examples of integrating the personal and professional; however, they can not get involved with students outside of class time and are not trained to deal with students’ personal issues. Full-time faculty could also use more training and support, especially in the recognition of problems at an early stage and an understanding of how students may be guided to qualified support at an early stage.

Student Implications

Our proximity to the industry studios allows us to draw faculty with extensive professional experience. This benefits the students both in the classroom and in connecting to the animation community outside the campus. We could improve our performance in this area in two ways:

- Create a database of studios, festivals, and professional organizations and begin an outreach program. This is a task that would require additional time from the staff, which is already overloaded, but is essential to growing the program.
- Develop a visiting artist program that would attract independent animated filmmakers and artists to campus to teach and work on projects. This would require finding funds to support the position. In addition this would require a studio/office space on campus for the visiting artist.

These steps will benefit students by connecting them to the animation community and modeling innovative and creative animation.

Students are most directly affected by the following:

- The program currently has low visibility both on and off campus. Until recently we were in Architecture and Design, which did not describe the discipline of Animation. The program is just maturing in the area of CG, which is a critical part of the business, and the administration is not familiar with the LA animation market at the upper levels. We have not marketed the program aggressively in appropriate venue, and are not making a consistent showing in festivals. This threatens the students in the area of all the principles. It suppresses our numbers, affecting the number and variety of classes we can offer, diminishing the quality of our program. Resources required to change this include dedicated staff in the areas of Admissions and Development, funds to create a new marketing campaign in print and internet venues and funds to support students in finishing films for festival submission.

- The cost of technology and the limited space affect our ability to offer students adequate dedicated workspace and digital tools to produce their projects. This problem will increase as the numbers increase. We are currently being housed in temporary spaces and will lose one dedicated studio when North Campus is removed. Resources necessary to solve this are more facilities dedicated to the school of MCD that can be designed to provide adequate dedicated space for all students in the program with adequate shared multiuse space to meet the school’s needs. As the other two large schools on campus are getting space needs addressed in the new build out, it is appropriate that MCD, including Animation, be given priority in the allocation of space in the adaptive space re-use plan, and in addition that funding plans begin to create appropriate space.
for the new schools including gallery space, media production and presentation space, research space and dedicated space for students.

Faculty Implications

Animation currently has two full-time faculty positions including the chair and one visiting full-time position. This number is sufficient for the current enrollment and would support up to another 20 students. However, one of those faculty members is leaving, and we will be converting the visiting position to full-time, resulting in the need to search for two full-time positions over the next year. Our goal will be to search for faculty who can demonstrate an ability to move through all strands of the new curriculum from traditional art and animation skills to digital skills to critical studies of animation and film. As our enrollment increases to our five-year goal of 120, we would expect to reach at least 5 full-time faculty positions.

Because of our proximity to the studios, we are able to attract highly qualified professionals as adjunct faculty. This requires us to hold evening classes but benefits the students immensely. Salaries for adjuncts are not competitive with other local animation programs and need to be addressed.

Lack of full-time faculty within the department and the larger school means that faculty is taken out of the classroom and away from professional development by the need to do administrative work such as facilities management, technology oversight, advising, and accreditation. This is reflective of a staffing shortage, rather than a need for more full-time faculty. The School of MCD needs a facilities manager and at least one more full-time dedicated administration assistant. In addition we need to create a staff position to facilitate relationships in the professional community for development, internships, career opportunities, and recruitment.

Resource and Budget Implications

Our current budget is adequate to implement the new curriculum and maintain our program at the current size. As the numbers increase we will expect the budget line to increase, especially in the areas that effect facilities and technology.

Other budget and resource issues include:

- Multiple department chairs currently share administrative staff, which puts administrative work back in the hands of the chairs. Additional staff is needed to support the work of the departments.
- Technology support is handled centrally on campus, but is understaffed and often not adequately trained to handle the media style systems administration. At least one position should be added to that department that is dedicated to the Design Center labs and is familiar with systems administration in media studio environments. This person should be trained in both Mac and PC platforms as well as familiar with Linux, and willing to learn the software used in the various Design departments as well as Animation.
- Facilities support is seriously lacking at the university. The current maintenance department is not able to take on the planning and support necessary to maintain the Design and Animation facilities at their current state and will be a liability as we grow. A facilities manager is necessary.
- Adjunct salaries remain low in comparison to the local market. While adjunct pay will never rise to a level that will represent comparable pay for design and animation professionals, it needs to at least represent a reasonable compensation for the time they spend away from their work to teach at Woodbury. Currently we are losing trained adjunct faculty to other programs.
- Support for professional development of full-time faculty is a must. Animation faculty require time and facilities to produce quality work, and currently that time is being taken up by
administrative tasks, facility maintenance and technology support which should be handled by
staff. In addition, animation faculty must stay abreast of software developments that require
training and the purchase of software licenses for curriculum development. The Animation
department needs a technology line in the budget to cover the software and a larger faculty
training line.
• Funds to develop a study abroad program that focuses on animation are needed. Many animation
opportunities exist internationally that we are not taking advantage of, including major animation
festivals that we could attend.

Environmental Implications

The following environmental issues impact our program:
• Donations of equipment from studios improve our facilities; for example Disney recently donated
more animation furniture. However, animation requires a unique workspace that requires
maintenance and repairs. Currently this is handled by a participating adjunct that works with
Maintenance to oversee the studios.
• Our small size as a program and as a University limits our resources to maintain the space and the
technology necessary to run a first class program. Currently we have sufficient technology for the
number of students, but as all the departments in MCD grow, we will soon outstrip the available
space for labs. Instituting a lap top requirement will help to solve this but will put a burden on
some of the students. The university network is already overloaded and needs expansion.
• Room for dedicated workspace is also at a premium and is equally crucial. A growth of 20
students in the program would necessitate an additional dedicated animation studio, and one of
our current studios is in temporary space on North Campus. The department goal is to work
towards dedicated space for all students in the program. This will impact university physical
resources immediately. The addition of space in the old Business building will help, but with
Animation, and five design departments including foundation vying for the space, it will soon be
an issue. As classrooms in the Design Center are booked throughout the day, dedicated space for
animation students will become a must.
• The campus lacks appropriate venues for the exhibition of student work in Animation, as well as
the presentation of animated material for teaching purposes. While some classrooms are provided
with projectors and screens, they can not be darkened sufficiently for daytime projection and are
not sound proof. Neighboring classes are disturbed when projects are presented, making critique
difficult.
• Large presentation spaces are lacking and the current practice of projecting on the wall of the
cafeteria is not adequate and does not respect the program's needs nor allow us to make the
quality of presentation we could otherwise present. The addition of the lecture hall with
multimedia capabilities to the Business building will help but will not answer the need for daily
available small, 30 seat teaching spaces.
• Galleries are a problem on campus for all the design departments but are a particular problem for
Animation which requires projection technology to display student work. Most display spaces are
not secure enough to use small flat screen projection solutions. Many are not located near sources
of power.

Fashion Design, Evaluations, Planning, and Projections

Student Implications
**Academic Quality**

Generally, Fashion Design students enter Woodbury’s program with little or no previous art/design experience. There is no portfolio requirement for entry; so many students arrive in our program academically unprepared for a university program in design. While it is the mission of the university to provide access for such students, some are plainly unable to rise to the level of critical thinking demanded by the program, which compromises the program's overall academic quality. Students often have mistaken assumptions about the major – perhaps stemming from the ubiquitous “Project Runway” brand of media versions of the world of fashion.

Several steps are being taken to prepare students to meet this challenge, regardless of their entry-level abilities:

- The first two years are a rigorous introduction to the skills, knowledge, and concepts needed for the Fashion Design major and basic general education courses.
- In an effort to improve the academic quality for all the students and to establish an evaluation of each student’s ability to continue into the junior and senior level courses, in the 2005-07 catalog the portfolio requirement was changed from third year to second year. At the end of the sophomore year, all fashion design students are required to submit a comprehensive portfolio of their work from each major design studio in order to enter 300 level courses. This requirement has had the effect of raising the bar to require remediation, if necessary, before advancement into junior and senior studios.
- In the spring of 2007 we added the writing component to the second year portfolio, and in conjunction with the Writing Center each student is required to submit a 500 – 750 word reflective essay on their progress in the Fashion Design major.

**Communication**

With the presentation requirement in each studio course, fashion design students quickly learn the importance of both verbal and visual presentation skills. There are several approaches being studied and implemented:

- We have been analyzing the curriculum to discover the most appropriate placement for writing intensive courses. Our students are assisted in written communication skills by programs offered by the Writing Center, by the raising of prerequisite levels for entry into writing intensive courses, and by examining the curriculum for potential writing intensive courses.
- For upper division and senior presentations, an acting coach has been engaged to teach presentation techniques, giving the students more confidence and bringing the annual Design Review presentations to a higher and more professional level.
- Presentations also require the construction of boards to visually communicate design inspirations and ideas as well as the topology of the design. By putting a faculty member in charge of the fashion sketching and illustration curriculum, the department has moved to standardize the size of presentation boards and has clarified expectations for visual presentations.

**Social Responsibility**

Within the context of the studios, we are constantly looking for ways to conserve fabric and paper materials, by providing recycling bins in many locations within the fashion design studio complex.

Social Responsibility is addressed in curriculum, particularly in the Experimental Design course, in which several projects focus on the utilization of found, re-used or recycled materials. In the fall of 2007 the experimental design class mounted an exhibition of their work, featuring apparel made of scrap material and plastic shopping bags.
Even though it is listed as one of the six principles, the full commitment of the university to the concept of social responsibility is sometimes a question. The Hannover Principles are embraced in principal and supported to some extent by the art/design and architecture departments. The university, however, has not fully engaged in opportunities to use sustainable design and materials on campus.

The Integrated Student
In fashion design, the integrated student is taught how to prepare for the realities of apparel business at the same time as engaging in critical and creative thinking. Fashion is an industry in which there are varied interpretations of ethical standards, and students are often faced with decisions on topics such as knockoffs and intellectual property and must learn to negotiate the conflicting demands of their industry. Personal growth and various learning styles are accommodated through different enrichment activities such as conventional lectures, multimedia presentations, and hands-on access to the Fashion Study Collection. Leadership and volunteer opportunities abound in Common Threads, the annual Design Review and Gala, and student-initiated workshops.

Innovation & Creativity
Innovation and creativity are embedded at all levels of the curriculum. Further exploration is encouraged in the fashion and costume design elective series, with courses such as textile design, experimental design, costume seminar, shoe design, etc. In addition students are encouraged to take advantage of workshops and lab availability in Swarovski crystal technology, laser cutting and fabric manipulation, and mini workshops on special topics. However, limited resources and space restrict these offerings.

We have such potential for innovation and creativity with the combination of disciplines that exist at the university. The display of student and faculty work is limited though, because of the lack of gallery space. The lack of presentation space weakens our program because there are not good venues for the review of work. Students should have the opportunity to practice their presentation skills in an appropriate environment on a regular basis. Students should have more opportunities to be engaged with exhibition practices, such as those that exist in a limited way with the fashion study collection.

The auditorium/lecture hall in the new Business building will enhance opportunities for presentations and lectures. The adaptive re-use plan will add additional exhibition and lecture spaces.

Transdisciplinarity
Transdisciplinary is evidenced in departmental policies which allow students from other disciplines to participate in lower division fashion design courses such as FD 113 and FD 125 if space allows. Opportunities to utilize the fashion study collection as a resource for analysis of material culture are being explored with the advent of the School of Media, Culture, and Design. The history of fashion sequence requires student attendance at public lectures both on and off campus, crossing various disciplinary boundaries. Student collections presented in the 2007 gala, with titles such as “Urban Decay,” “Identify,” and “Dia De Los Muertos” are testimony to the students’ ability to synthesize knowledge from a broad range of sources.

The fashion design department is interested in continuing to offer study abroad opportunities to students, such as the exchange program with the University of the West of England, and the study
abroad programs of AIU. We have faculty who have the interest and expertise to take students abroad for cultural study, and we are looking for ways to make these trips affordable for our students.

Faculty Implications

Academic Quality

Fashion Design faculty come from various areas of the fashion and costume industries and have varied professional backgrounds. The faculty is extremely dedicated, and there is a free exchange of ideas and a warm interaction among all faculty members in the department. The faculty has remained relatively stable over the past several years, and most have been involved in the self-study analysis leading up to not only NASAD but to the university’s Master Academic Plan. Faculty has been engaged in an examination of the curriculum and has brought forward new ideas for strengthening the areas unique to Woodbury’s program:

- The Fashion Study Collection presents a unique opportunity to study the evolution of twentieth century design in context with historical events and social revolutions that are of importance not only to Fashion Design, but all the visual and social science disciplines and costume design curriculum.
- The Costume Design curriculum has become an integral component in the Fashion Design program. Classes are arranged in sequence so that preparations for designs based on a script can segue into the following semester’s costume construction class, although there is still a lack of complete integration of coursework across the curriculum.
- This year’s Design Review on April 16th, 2007 saw the achievement of a higher level of student work and presentation, due in part to a concentrated effort on the part of the faculty to engage students in presentation skill development.

Finding time when all faculty members are able to meet together is difficult as only the chair and collection curator are full-time and the adjuncts are holding down jobs in the apparel profession or are in demand as faculty at other art/design schools. There is currently the potential increase of full-time faculty with the hiring of a new chair, and there are two participating adjuncts who have taken on supervision of certain areas of the curriculum. Hopefully with this increase in personnel, faculty will be able to devote time to cohesiveness of the curriculum, sequencing, and cross-curricular project structure.

Resources and Budget Implications

The current budget for fashion design is barely adequate for maintaining the present number of faculty and course offerings and does not allow for any growth. The size of the fashion design department has remained static for several years, as there is not adequate space allotted to the department. This situation has caused unrest among students, particularly in the senior class who have requested dedicated senior studio space.

In addition to the need for space and additional equipment, resources are needed so that workshops and lectures can become a regular part of the educational experience.

For example, a lecture series has been initiated but is only intermittently offered because of lack of resources. Additionally, workshops have been offered occasionally through Maxine Frankel Foundation or departmental funding, but although these have been very popular among students, we have neither the resources nor the staff to make them a regular occurrence, since at the present time
the budget for Fashion Design does not allow for this type of expanded program and opportunities for students and faculty.

The budget also needs to allow for more increases in adjunct faculty pay and facility improvements in terms of available space and equipment, and for marketing of our programs.

The department of Fashion Design arose in the 1930’s with the evolution of Hollywood, and over the years has been the alma mater of designers such as William Travilla, so there is the sense of history to match the remarkable holdings of the Fashion Study Collection. The work of the Fashion Design department has recently caught the attention of the head designer at BCBG, and graduating students are being recruited to join that company. The potential is there. The faculty and students are willing and able, but have been hindered working in facilities that are cramped and not appropriate for the best learning. Acquiring the resources and budget for the improvement of facilities in Cabrini Hall for Woodbury’s Fashion Design Department and Fashion Study Collection could make it a world-renown program.

Environment Implications

The space needs of Fashion Design can not be overstated. The program is currently operating in insufficient and in some cases potentially unsafe spaces, and although studios are accessible 24/7, the quality of the space is poor. As the department has grown, we have been allotted additional classrooms that were never designed to accommodate studio activities. The spaces are cramped provide no dedicated critique area, so students are faced with the challenge of presenting their work in the same spaces where they have in some cases been camping for days. This severely limits opportunities for the professional or campus community to observe the presentations of student work.

The lack of devoted space for fashion studios as well as for larger meetings of the students and faculty in the department has significant impact on the ability to create a higher level of cohesion for both students and faculty in the program. These impacts could weaken the Fashion Design department’s attempts to align with, and integrate into the mission of the university, and uphold the six principles.

No computer labs or classrooms are dedicated to fashion design, which gives the mistaken impression that technology is not an important feature of the curriculum in fashion design. For lack of any other space, fashion students must use the campus labs for class meetings and often these labs are crowded with other students during the class time.

Fashion Study Collection storage space is extremely limited, which limits accessibility and complicates the process of utilizing the collection in our curriculum. In addition to appropriate storage, additional secure studio space is needed to work with the collection, maintain it, and prepare for demonstrations and exhibitions.

The addition of Cabrini 207 as a lecture and presentation space in spring 2006 has alleviated the space problem somewhat. The renovation of Cabrini into the Fashion Design Center as part of the re-adaptive use plan in 2008 is essential to maintain the current quality of the program and to implement future plans.
Future Planning

Academic Quality
The reformation of the University academic programs and the emerging influence of the School of Media, Culture & Design have generated new transdisciplinary relationships and the development of hybrid integrations within the disciplines. In inter-departmental exchanges, formerly discipline-oriented faculty is absorbing and taking advantage of discovered ‘threads’ of research and pedagogy. This potential for related interests in the visual arts offers new forms of identities and expanded professional opportunities for students graduating into a contemporary world that demands flexibility and cross-discipline knowledge.

In the Department of Fashion Design, we must address the ongoing challenge to continue to offer our students a superior degree that emphasizes technical skills and a solid professional understanding of the Fashion Design industry. A number of areas are being researched and developed to enhance our academic development and research to embrace the expanded opportunities for a cross-disciplinary education. In response to these multiple challenges, the Fashion Design department is responding to several proposals:

- **MCD**: In the new School of Media, Culture & Design, opportunities exist to expand the Fashion Design program and to add depth to our program by encompassing relationships to other departments in MCD. There are potential connections in course offerings between Psychology and Communication and the other design departments.

- **Fashion Study Collection**: The Fashion Study Collection can serve as a valuable interdisciplinary resource in furthering the understanding of design and material culture. In the Fashion Design program, courses that will explore the rich historical, social, and visual processes of clothing the body have been proposed. With the addition of a third full-time faculty member, this process will hopefully be expedited.

- **Costume Design**: The Fashion Design Department already offers a minor in costume design, but the potential for an expanded concentration focusing on the different skills of the costume designer, and costumer is being researched. Many of the basic technical skill and academic requirements are similar, making it a logical progression of sharing course requirements within the basic Fashion Design program.

The critical difference between Fashion Design and Costume Design is that the latter is intended to serve students wanting to become costume designers or costumers in the field of film, television, and the internet. The new Costume Design concentration will be unique in our area in that it will combine tailoring, sketching, draping, and patternmaking skills, along with costume history, script-breakdown, computer skills and hands-on techniques.

Challenges exist in the development of suitable facilities for an expanded program for Costume Design. As we do not have a theater program for essential staging and filming requirements, it is proposed that we establish exchange relationships with existing film schools in Southern California. How the potential for offering this program will impact current budget and space limitations is still under study. Enrollment projections are also being researched.

Environment
The adaptive re-use plan which will create the Cabrini Fashion Center and expand and re-design the present studios and lecture capabilities for the Fashion Design program, is essential to the future of the department and meeting the goals and vision of MCD and the University.
Graphic Design, Evaluation, Planning, and Projections

The 2007 fall semester will mark the inauguration of the new Graphic Design curriculum designed to insure academic quality through changes in curriculum, policies, and procedures. Through its implementation the department expects to improve learning outcomes, build its reputation in the community, and increase its public profile and thereby enrollments to approximately 120 within the next few years. Eventually, our target enrollment is 180-200 students. The following changes will be implemented or studied:

Student Implications

Curriculum
- The curriculum has been redesigned in an effort to update the contents, articulate more precisely with accreditation standards, and provide an excellent program for our students. It provides students with a strong understanding of the design process through critical and creative thinking combined with strong technical and representational skills. All of the courses in the Graphic Design curriculum sequence have been addressed by, either replacement, removal or redesign. We have established senior emphasis areas in Entertainment, Environmental and Print design. Some of the courses in the general education sequence have also been addressed.
- Less than average work will no longer be acceptable. A minimum of “C” is required for the design studios in order to continue in the studio sequence. A student receiving a grade below a “C” must successfully repeat that studio prior to enrollment in the succeeding studio.
- Through both catalog content and advising, it is strongly recommended that students take no more than 12 studio units in a single semester. We will study the effects of this recommendation, and consider this as a mandate rather than a recommendation.

Assessment
- Upon acceptance, transfer students will be required to submit a portfolio of their work for studio placement.
- At the end of the sophomore year students will be required to submit a comprehensive portfolio of their work from each major design studio in order to enter the upper division courses. The portfolio should demonstrate a sufficient mastery of the knowledge and skills of graphic design and the ability to integrate that cumulative knowledge and skill into original, creative, and meaningful visual communications.
- Students will be expected to satisfactorily complete the Portfolio Review and GD388 Branding and Identity Systems, before the Field Experience or Internship will be approved.
- Comprehensive examinations are currently being developed in the digital media area. Course waivers will only be granted through the examination process or sufficient demonstration of the necessary and appropriate knowledge and skill sets for lower division courses.
  Articulation agreements with local community colleges are being evaluated for appropriate equivalencies.

Opportunities
- The department is interested in adding a study abroad component to its curriculum but the funds have not been made available for the 2008 term. Should funding become available, we are currently exploring options for implementation next year, including DeProgram, the Dutch summer graphic design program, Italy and Turkey in conjunction with the Fashion Design department, and the Rotary International Internship Program. The Rotary program
places students in international internships for 4-6 weeks, and involves other consortial partners including Art Center, Occidental College, and California Institute of Technology.

- We are interested in developing more design opportunities for students that involve sponsored partnerships with both corporate and non-profit organizations, providing more real world experiences for the students, and possible donation revenues for the department.
- While two guest-speakers lectures this year, the department is interested in establishing a regular speaker series bringing continued insight to the students as well as outside interest to the program.
- The new School of Media, Culture and Design provides stronger media, communication and psychology connections for the Graphic Design students and strengthens the academic program by promoting the liberal studies and professional education in a much more integrated way. As part of the general education curriculum, our students will now take classes in Media Culture, Visual Communication, and Consumer Behavior. We will also explore opportunities for integrated foundation and senior capstone courses.
- We are interested in developing a community outreach program through software classes for local high school teachers, alumni, or design professionals seeking to update their software skills. Additionally, we will explore partnerships with local business and community organizations.
- The department will develop a plan for regular and consistent participation in student design competitions.

Weaknesses

Academic Quality
Competing local programs are able to attract more and better-qualified students because of their breadth of opportunities, program integrity, and reputation. Past department practices of indiscriminate waivers, and policies and procedures that compromise academic integrity, have created student expectations that need to be changed. As we work to dispel these expectations, it is inevitable that we may lose some students who and cannot meet the new standards. We are confident that while enrollments may fall initially, they will eventually rebound as the new curriculum is fully implemented.

Transdisciplinarity
Accreditation requirements have absorbed 6 unrestricted electives thereby making it impossible for students to take minor requirements within that fifteen-unit structure. We would like the students to be able to take a Business or Communication minor, but currently it is difficult without attending summer sessions. Additionally, there is a question as to the ability of the Psychology department to staff the classes specified for the general education portion of the Graphic Design curriculum.

Innovation & Creativity
Lack of gallery space for both student and professional exhibitions diminishes the credibility of a professional design program. Students are not exposed to first hand gallery experience and visiting artist/designers and the discourse they bring through exhibition.

Communication
The written communication skills of our students span a wide range from excellent to poor. The skills of many international students are often far below those of English speaking writers. The program has been poorly communicated to potential students. Outdated and graphically uninteresting material has been circulated. We are interested in developing a yearly dialog between the office of Admissions and the department to communicate
information about curricular changes, events, and activities, in addition to strategy
discussions focusing on ongoing improvements to promotional material and Web content. We
are currently in the process of developing new promotional print and multimedia materials
that will reflect the new curriculum.

The Integrated Student
With low enrollments it is difficult to offer multiple courses that explore various emphasis
areas that are designed to provide opportunities for students to explore their individual talent
and personal voice.

Faculty Implications
The Graphic Design department has a strong assembly of dedicated full and part-time faculty. While
the full-time contingent is relatively new as a group, they work exceptionally well together and have
established an excellent camaraderie and are in full support of the new curriculum, policies, and
procedures, and the creative potential of the students. A Participating Adjunct position has provided
additional support in the areas of advisement, archive, and exhibitions. The adjunct faculty are
dedicated and as much as possible, involved in the department. There are several faculty implications
arising out of the planning process important to consider as we grow the program over the next few
years:

• The new department administration provides an opportunity to reinvent the program, increase
  academic rigor and establish a greater sense of department community and tradition. As the new
curriculum is implemented and the department enrollment increases, we are interested in adding
two instructors with entertainment and interactive specialties.

• In order to increase faculty, we must increase enrollment. One of the ways to do this is through
  faculty attendance at recruiting events. This is problematic as the full-time faculty is overworked,
sometimes outside of the classroom with administrative course release, and not always able to
impact student innovation and creativity in a continuous and comprehensive way. Additionally,
with the full-time faculty shouldering some of the administrative duties of the department, it is
difficult for them to find the time to address the requirement of faculty development and
professional work.

• The large adjunct faculty population teaches at other institutions, making their attendance at
  meetings and department events difficult and often impossible. Communication, as well as the
establishment of a department community, is compromised.

• As the new curriculum is implemented, faculty assignments are being reevaluated to assure that
  faculty is teaching in the areas that are most advantageous for the students.

• The Integrated Student is defined as having a fully integrated personal and professional life.
  Faculty is not entirely comfortable with the implications of this principle, as they feel unqualified
to discuss or impact students in other than professional pursuits. That being said, they are in full
support of the mission statement that addresses the development of the students’ individual talent,
potential and personal voice.

• There is a need to provide more opportunities through financial support for both full-time and
  adjunct faculty to explore their own scholarly and creative activities.

• Faculty objectives should expand the present use of socially responsible objectives and
  perspectives and integrate them into the curriculum.

Resource and Budget Implications
Our current budget is sufficient to maintain the program and to implement the new curriculum. As our enrollments increase, budget line items should be increased proportionately. Other resources are more problematic. Our analysis suggests that the following issues be considered:

- Currently, there is inadequate staff at the department level. Staff is shared among several department chairs. They are overworked at present, and as we expand enrollments the problem will be exacerbated.
- Competitive pay for both full-time and adjunct faculty is critical to maintaining not only the department community, but new standards are being implemented.
- The self-governance of the new School of MCD requires that a Chair act as Director of the school on a rotating basis. A plan that addresses how this will impact the departments is necessary. We recommend that an Assistant Chair is in place during a Directors’ tenure and that another full-time temporary position is provided for that department.
- The IT department is understaffed and frequently under-trained in technology relating to the graphic design computer platform.
- Space is a limited resource on the campus. This impacts the departments’ ability to expand enrollments. At present, there is difficulty in finding enough public space for student work reviews.
- Without a facilities manager, Chairs are tasked with handling all of the facilities issues. This requires an excessive amount of time in coordinating the details of new projects and overseeing ongoing maintenance.
- There are no resources in the current budget to implement a speaker series or a study abroad program. Additional resources will need to be found.

Environmental Implications

It is important that all design facilities are focused yet flexible enough to meet the students learning needs. The size of the studio classrooms is adequate for the class size limit however other issues compromise the learning atmosphere.

- The Design Center was designed as a “green” building in keeping with the principal of Social Responsibility, but its operation is problematic. When the air circulation system is in operation the noise is too loud to hear the instructors, and the wind that is generated consistently blows papers and supplies off the tables. When the outside temperature is too high, the system is not effective and sometimes results in cancelled classes because of the extreme heat. During the colder winter months room heaters are manually operated by the Maintenance staff. Additionally, because of the open ventilation system, sound is carried from room to room, causing a distraction for students and faculty.
- Nearly all Graphic Design classes require computer technology which impacts lab availability. The lap top requirement is intended to address this problem.
- Presentation spaces are currently inadequate. In order to use these larger public spaces for final critique many Graphic Design reviews have been moved to the final day of class, which decreases the amount of time students can devote to their projects.
- The current gallery space for both student and professional exhibitions diminishes the credibility of a professional design program. Students are not exposed to first hand gallery experience and visiting artist/designers, and the discourse they bring through exhibition. The open Powell Gallery is restrictive in its exhibition opportunities because there is no way to secure the space against theft.
- When the Senior dedicated Graphic Design studio is locked, students are not able to retrieve their personal computers or studio items.
Interior Architecture, Evaluations, Planning, and Projections

The mission of the university and the mission of the department recognize the importance of the students’ particular backgrounds and voices. The educational process includes empowering narratives emerging from these specific perspectives. It also realizes the importance of transforming these perspectives so that they actively incorporate an understanding of other narratives associated with the design of interior spaces. An important goal of the program is creating discourses between the two: the internal narratives of the individual and the collective narratives of multiple communities.

Student Implications

In order to best serve the student in the Interior Architecture program the following suggestions should be considered:

Diversity of Background
- Develop course work that acknowledges the individual backgrounds of the students
- Develop concentrations within the department that serve the various talents of the students.
- Develop inter-subjective strategies for integrating the individual background of the students, the socially responsible potential of the discipline, and a curriculum that provides students’ access to different professional opportunities.

Integrating Discipline with Broader Educational Goals
- Develop ways for students to integrate general education with a stronger understanding of how innovation and creativity is not confined to the design process but also includes rigorous academic research.
- Develop stronger educational experiences in the first two semesters that help the student broaden their understanding of the discipline in order to realize the potential areas of academic and professional exploration.
- Develop stronger co-curricular activities for students such as guest lectures, travel abroad, student organization, service projects, and local field trips.

Technology
- Develop an assertive stance on using new technologies to develop and communicate design problems, while revealing the communicative power all forms of representation hold.

Faculty Implications

The Interior Architecture department has a strong assembly of committed full-time and part time faculty. There are multiple voices within the group. There are several faculty implications arising out of the planning process important to consider as we develop the program over the next five years:

- Continue diversifying the different voices with in the department, diversity that includes a broad spectrum of different professional perspectives and individual identities. The diversity should both mirror and add to the diversity found within the student population.
- Provide available opportunities through financial support for the faculty to explore their own scholarly and creative activities. This should not be limited to just full-time faculty but also for faculty members who have provided committed teaching over a sustained period of time.
- Develop faculty objectives that incorporate the use of socially responsible and politically engaged perspectives and projects.
• Increase the number of full-time faculty so that there is a faculty member who focuses on the proposed concentrations in the department: design, technological focus, social science concerns, and experiential focus.

Resource and Budget Implications

In order to fulfill the mission of the university, there are several budget and resource implications, some of which are already addressed and others that need further development. For the most part resources are available for developing programs within the curriculum as well as co-curricular activities. However, even though these financial resources are available, the department often lacks adequate human resources to implement additional curricular and co-curricular activities. When planning for additional resources, the following elements of the mission and goals of the university in relationship to those of the department should be considered:

Social Responsibility and Problem Solving
• Form making as a vehicle for exploring political and social representation of diverse cultures should embrace transdisciplinarity –problem solving that incorporates multiple disciplinary voices. This would require human resources and time to engage in possible projects that transcended the boundaries of IA.
• The program’s identity should embrace social responsibility and political engagement. Curricular flexibility enables experimentation with projects and research that critically explores socially responsible and politically engaging design projects, material innovations, and social inhabitation of space.

Innovative Transformation
• Innovation and creativity are inexpensive commodities. Innovation and creativity arising from critical understanding of contemporary theories and forms of interior environments relies on research and informed faculty members.
• The curriculum transforms the lives of our students. We should be more intentional about how they are transformed; namely we should produce students who see design as being critical, socially responsible and positively affecting the people housed in their designs. Entering student’s preconceptions of the profession need to be changed. Transdisciplinarity can occur when we establish a stronger foundation of the discipline. Providing the resources necessary to the department for first year experiences will provide a foundation by which transdisciplinarity can grow.
• Co-curricular activities necessary for developing the integrated student need human and financial resources necessary to develop and maintain programs that provide learning experiences outside of the course work. Taking design to the streets is dependent on a coordinator of community programs.
• The IA faculty has diverse ways that their interests in researching interior form address issues of social responsibility. Currently two of the full-time faculty has developed their own ideas through the use of faculty development awards. The limited number of full-time faculty limits different perspectives within the department. By increasing the number of full-time faculty or increasing the availability of funding and time for adjunct faculty, we will increase the diversity of ways we explore critical issues.

New Technologies
• Current and new technologies in design process and manufacturing provide a venue for pushing innovation and creativity. The students are at a disadvantage when they graduate without these resources or the knowledge to understand and teach these emerging
technologies. Developing critical perspectives on contemporary theories and form of interior environments relies on a broad spectrum of views presented by a diverse faculty.

**Public Awareness and Accreditation**
- Communicating ideas about the department to the outside world needs human resources focused on this activity, specifically in the area of marketing.
- Maintaining accreditation standards in two accrediting bodies, while being able to creatively understand the different standards in order to maintain a critical voice relies on human resources to compare course work innovation with accreditation standards. Research on assessment focused on this objective requires time and financial support and the ability to coordinate with the institutional researcher.

**Environmental Implications**

Currently the university is experiencing a deficit in space. This will be alleviated with the completion of the buildings for the School of Architecture and School of business. In order to serve the remaining schools the adaptive re-use program can address the concerns of the departments within the School of Media, Culture and Design and the Institute for Transdisciplinary Studies. When viewing the adaptive re-use plan, several strategies can foster the University’s mission and the mission of the Interior Architecture program.

**Social Responsibility and Problem Solving**
- The development of a sense of social responsibility depends on the realization that institutional collectives are made up of varying hierarchical and community identities. Clearly articulating the different levels of the institutional structure through its appropriation and distribution of space fosters responsibility for all levels of the community from the individual to the institution as a whole and to the community outside of the boundaries of the university. Providing environments that allow for the breakdown of hierarchical identities fosters critique of set structures, critique empowers socially responsible sharing of environmental resources.
- Fostering innovation and creativity relies on establishing a strong studio culture. Community relies not only on individual student space but also space that allows for community interaction, community negotiation, and community identification, statement, and proclamation.

**Community**
- The environment should provide opportunities for communication between and about the different levels of the institution. Isolation of academic units and the students they house prohibits communication that can lead to change. Eliminate barriers between units while maintaining the ability to communicate identities of the different units. Find opportunities for balancing the need for identity with the need for open communication between the different identities.
- Currently the dedicated studio space is designed to accommodate individual needs more than the needs of the community and teaching environment. In order to teach more effectively in these spaces it is important that space is allocated for alternative methods of discussing and relaying information. Spaces need to be set for lectures, presentations, and informal pinups in environments that are conducive to these teaching strategies.
- There is a general balkanization of space distribution on the campus that hinders the cross over of different disciplines.
Facility resources needed by both architecture and interior architecture are poorly distributed throughout the campus. Because the two departments are on opposite ends of the campus facilities in the architecture complex that are used by interior architecture students and facilities in the design building that could be used by architecture students are inadequately utilized by each department.

Adequate Standards
- Studio space in Kirby hall was meant to be temporary. Due to budget constraints at the time of construction the space inadequately addresses acoustic and space needs of a studio. The building has no plumbing and inadequate natural light. Either the building needs further investment to bring these studios up to acceptable standards or new space needs to be found for these studios.
- There needs to be more spaces for public presentation of student course work and invited professional artists and designers with a secured gallery space available and run by a university level group of faculty as opposed to individual departments.
- A better strategy is required for incorporating secured spaces for student work and belongings. The IA studios are completely open, and students need to provide self initiated solutions to securing their property and work.

Auxiliary Spaces
- The IA department relies on auxiliary spaces for exploring different aspects of the interior environment. Specifically these areas include lighting, materiality, and building techniques. Corresponding auxiliary space needs include an updated dedicated space for a lighting lab, resource library that has a dedicated computer station for web resources, and a shop that has traditional and digital manufacturing capabilities.

School of Media, Culture & Design Evaluations, Planning, and Projections

Working together, the departments of the School of Media, Culture & Design are developing an evolving vision that will establish our individual programs and the School as a dominant force in educational innovation and effectiveness within the University, the Los Angeles area, and nationally. We see many opportunities for interrelationships in MCD that will strengthen all of our programs:

Shared Foundation and Capstone Experiences
The departments in MCD are exploring the expansion of the current Design Foundation curriculum to include courses that meet the foundation needs of all students in the school. We are also looking for ways that students from different departments can come together to create a shared capstone experience in their senior year.

Exploration of Interdisciplinary Threads
One of our highest priorities is to explore the various interdisciplinary threads between the departments and to introduce courses that support these threads. This effort may take the form of single courses that cross two or more departments, new minors, or new degrees.

Study Abroad
MCD will coordinate study abroad programs to serve students in all of its programs and is committed to providing a number of rich learning experiences in this area. Currently, we have relationships with Woosong University in Korea and the University of West England. We are also exploring relationships with schools in Greece, Germany, and China.
Possible New Degrees
Several departments in the school are examining the potential of offering graduate degrees within their discipline. As interdisciplinary threads are explored, new minors and new degrees may be identified. For instance, both Communication and Animation are interested in strengthening their offerings in the areas of Digital Video and New Media. Either one of these directions could be developed into a new degree. Such decisions involving new majors would begin in the MCD Council. After consent, they are sent to the Educational Planning Committee (EPC) for approval and then continue through the appropriate channels in the University and on to consideration by accreditation organizations where necessary.

Internships and Corporate Sponsorships
All the departments in MCD require internships or work study experiences for graduation. Communication and Graphic Design have been exploring corporate sponsorship of students to expand their internship programs and assist the transition of students to professional life. This is an area where coordination between departments could benefit all the students. More staff help would be necessary to support a coordinated internship program managed by the school.

Annual Event
As part of our goal to establish a clear identity, MCD is considering the idea of supporting an annual event that would center on a theme chosen by the chairs in its annual retreat. The annual event for the first year will concentrate on the full public roll-out of the school. It is planned for the end of academic year 2007-8. In the long run, an annual interdisciplinary conference has been suggested. The resources for this would come from fundraising and the budget allocated to the school.

Alignment with Six Principals of Woodbury

Academic Quality
A high level of academic rigor is expected in all of the programs housed within MCD. Benchmark reviews of student progress in studio and lecture classes will monitor the quality of instruction. The creation of alternative pathways to education will increase retention while also improving the quality of instruction in all areas.

Innovation and Creativity
The school promotes innovation and creativity in all aspects of our programs, from curriculum planning to student projects.

Communication
Communication competencies are being strengthened among students, including public speaking and listening, writing in the disciplines, visual presentations, and how communication influences the flow of meaning in cultural discourse.

Transdisciplinarity
The formation of the school, in large part, reflects a transdisciplinary mission in which learning is expanded to explore knowledge beyond disciplinary boundaries. Students are encouraged to challenge themselves with research and other projects that benefit from multiple perspectives or talents.
Social Responsibility
Social responsibility is a critical component of the school’s learning outcomes and is embedded throughout the curriculum. This includes an active awareness and participation in environment sustainability, and an understanding and response to culture issues.

The Integrated Student
By combining multiple types of academic and creative study into one school, we hope to facilitate student integration of diverse content. Curriculum changes are already underway that create greater cohesiveness between programs and raise expectations of integration in senior year projects.

Five Year Goals and Identity

Identity
Over the next five years, we plan to establish a recognizable market name that draws students specifically to the School of Media, Culture, & Design and its programs. This mission necessitates the creation of a cohesive identity for the school both internally and externally in a manner that takes advantage of the school’s unique variety of disciplines. We must create strong professional connections locally, nationally and internationally and improve our public relations. It is essential to our goal that all of our departments attain the highest standard of professional accreditation.

A strong identity at the school level can only be achieved if we build a common identity among all MCD students. These bonds can be established through student-wide MCD initiatives like such as a more fluid and expanded foundation program, and developing optional program offerings for students seeking to expand their disciplinary boundaries. An ongoing series of events including shows, forums, and conferences can also influence campus culture and support all of our interconnected disciplines.

Our vision is to become known for innovative and intellectual research in the areas of media, culture, and design in Southern California.

Student Implications
The combination of creative and academic programs in the school will greatly enhance the quantity and quality of learning opportunities available to MCD students. Interdisciplinary opportunities, or combined degree options are being explored for interested entering students or those who decide to change from their original major.

- We are pursuing a number of groundbreaking curricular innovations and other student learning initiatives. Besides the development of flexible, interdisciplinary programs, integrated foundation sequences are being developed that support all the disciplines in the school.
- New interdisciplinary study abroad and senior capstone experiences may have equally broad appeal.
- Existing resources like the Fashion Study Collection are finding new applications in a diverse array of topics classes.
- Furthermore, in keeping with the six principles of the University, we hope to become a model for studies in sustainability and social responsibility.
Interdisciplinary and Graduate Programs
All departments are examining the possibility and usefulness of offering graduate degree programs. Some of these may develop from a curricular structure that leads talented undergraduates into the graduate program. Specific degree offerings being considered at the undergraduate or graduate level include:
- MFA in Interior Architecture
- Interdisciplinary BA and MA degrees in Media, Culture, and Design
- MA’s and MFA’s for each undergraduate degree-granting program

Faculty Implications
It is clear that more full-time faculty will be needed as programs grow and that compensation levels should be increased for both full-time and part-time faculty. The school as a whole desires for each program to have the number of faculty sufficient for optimal functioning.

Resource and Budget Implications
Our school seeks to establish an effective network of media, culture, and design companies in the immediate Los Angeles area willing to work with us in a variety of ways for the benefit of our students. Alongside this network, we plan to establish a donor program that solicits contributions directly to the school.

Administrative Support
One of our leading short-term goals is to increase administration awareness of our school and educate members of the university staff about the needs of its students and programs. As part of this effort, we hope to include professionals from our disciplines on the University’s Board of Trustees. We shall also identify at least one staff member in Student Development, Admissions, and Advancement who can focus solely on the needs of MCD students and its academic programs. The hiring of an additional staff person experienced in fundraising/public relations is being considered as a way to raise the internal and external profile for the school.

Environmental Implications
The School of Media, Culture, & Design seeks a visual identity. The Adaptive Re-use Plan will begin to unify the school's physical structures by adding the Aspect Building to the existing extended 'triangle' of Kirby Hall, the Design Center, and Cabrini Hall. The Design Center will gain new space being vacated by Student Development on the North side, and Cabrini Hall will gain additional space that is being re-designed to better accommodate the Fashion Design program and the Fashion Study Collection. The Cabrini Meeting Room will become an MCD center for lectures, films, and exhibits.

Future plans include the possibility of a new building linking the 'Aspect Building' and the Design Center, and a build-out from the second floor of the Design Building to connect the MCD Triangle to Kirby Hall on the North Campus. Appendix D: Adaptive Re-use Plans.