NATIONAL ASSOCIATION OF SCHOOLS OF ART AND DESIGN

Report of the Visiting Evaluators for:

WOODBURY UNIVERSITY
Burbank, California

Dori Little-Herrick
Director, School of Media, Culture, and Design

Dates of Visit
October 1-3, 2007

Visitors

Jon Esser, Associate Dean, School of the Arts
Purchase College, State University of New York
(Visit Chair)

John DeMao, Associate Dean, VCUArts-Qatar, VCUArts/School of the Arts
Virginia Commonwealth University

Programs or degrees for which Final Approval for Listing is sought:

Bachelor of Fine Arts – 4 years: Animation
Bachelor of Fine Arts – 4 years: Fashion Design
Bachelor of Fine Arts – 4 years: Graphic Design
Bachelor of Fine Arts – 4 years: Interior Architecture
DISCLAIMER

The following report and any statements therein regarding compliance with NASAD accreditation standards represents only the considered opinion of the visitors at the time of the visit. Definitive evaluation of compliance and the accreditation decision will be made by the Commission on Accreditation following a complete review of the application, including any Optional Response to the Visitors' Report submitted by the institution.

INTRODUCTION

The visitors wish to extend our appreciation to all of the members of the Woodbury campus community who made us feel at home and accommodated our requests during the visit.

Sincerely,
Jon Esser
John DeMao

Woodbury University’s Mission Statement:

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.

Students:
1,500 – plus undergraduate and graduate students
94 percent of students receive financial aid

Woodbury’s mix of students mirrors the remarkable diversity of Southern California. This combination of cultures, languages and outlooks on life makes for an energetic, exciting campus.

Campus:
Woodbury is located at 7500 Glenoaks Boulevard in Burbank, California, adjacent to the City of Los Angeles. The 22-acre residential campus is situated in the heart of the entertainment industry with nearby studios such as Disney, Universal, NBC, Warner Brothers and DreamWorks SKG.

History:
Founded in 1884, Woodbury University is one of the oldest institutions of higher education in Southern California.

BASIC CRITERIA FOR MEMBERSHIP

Woodbury University appears to the visiting evaluators to meet the threshold standards for NASAD institutions offering professional degrees (see NASAD Handbook 2007-2008, I.B.). However, the visitors are concerned that the full-time student to faculty ratio is rather high, that studio space is in short supply, that there is no dedicated gallery space or exhibition budget, and that the programs are overly dependent on part-time faculty for their delivery. These issues all need to be addressed if Woodbury is to deliver the best possible education for its majors, which is one of Woodbury’s stated objectives (see Woodbury Mission Statement, above).
A. PURPOSES

Woodbury University revised and refined its mission and vision in fall 2006 to integrate changes in faculty, programs, and the changing educational context it confronted. In the process six principles were identified as essential to achieve its mission; academic quality, innovation and creativity, communication, transdisciplinarity, social responsibility, and an integrated student. During the same time period, the University’s academic programs reevaluated their mission and goals and the programs in Animation, Graphic Design, Fashion Design, and Interior Architecture joined with Communication and Psychology to form a new School of Media, Culture, and Design. The School of Media, Culture, and Design developed its own mission and set of goals that are consistent with the overall mission and goals of the University.

Mission statement of the School of Media, Culture, and Design:

The School of Media, Culture, and 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.

Each of the programs within the School has created their own set of goals that further define their activities while reflecting the mission of the School and the University as a whole and fulfilling NASAD expectations (see NASAD Handbook 2007-2008, II.A.). Mission, and goals are published on the University website but current print materials do not appear to include the School of Media, Culture, and Design.

The departments within the School appear to work together to resolve planning and resource issues and share in decision making to support the goals established for the School and the individual units.

WASC and NASAD accreditation procedures have been external motivators to examine programs and plan for the future. Woodbury University shows a strong commitment to providing the best programs possible for their students.

B. SIZE AND SCOPE

Woodbury University maintains academic programs, faculty, and facilities that are generally in keeping with a professional program of its size (see NASAD Handbook 2007-2008, II.B.). Although, the ratio of full time faculty to students is rather high, Woodbury is committed to small class size. In order to maintain small classes, Woodbury hires numerous part-time faculty members. Woodbury may be overly dependent on its part-time faculty. The visitors were concerned that the use of a high number of part-time faculty members could lead to curricular fragmentation and a lack of consistent outcomes across courses with multiple sections. Woodbury has already committed to the hire of an additional full-time faculty line in Fashion Design (see Woodbury University Self-Study, p.8). While the visitors commend Woodbury for allocating an additional faculty line for Fashion Design, Interior Architecture in particular is also in need of an additional full-time faculty line. Woodbury’s space allocation for the program is
barely adequate. There is no dedicated gallery space for the program. There does appear to be adequate specialized equipment to support the program.

C. FINANCES

Woodbury University has adopted a strategic planning process with regard to resource allocations (see NASAD Handbook 2007-2008, II.C.). Careful management, an emphasis on transparency, engagement in resource allocation decisions from all sectors, and consensus building is evident in all the University does (see Woodbury University Self-Study, p.12). Although still tuition driven, Woodbury is committed to building its endowment and has launched a capital campaign.

The establishment of an endowment and development plan for the School of Media, Culture, and Design would help to position it to address financial needs for future long range plans.

D. GOVERNANCE AND ADMINISTRATION

The University administrative and governance structure includes a Board of Trustees providing leadership and oversight, a Cabinet of University Officers composed of Vice Presidents advising on policy and several Presidential Advisory Committees dealing with specific areas of responsibility. The administration appears to be effective and highly committed to supporting a learning environment conducive to promoting the highest possible standards of scholarship and creative activity. The administration works within a structure that appears to be stable and clear in its current direction and purposes. Most importantly, there appears to be very supportive and innovative leadership open to change and program development.

Faculty and Chairs exercise oversight of the curriculum. Leadership and governance in the School is based on a process of shared decision making by the council of chairs representing the departments under the leadership of a rotating Director. The collaborative and cooperative potential of the New School of Media, Culture, and Design appears to have significant buy in from all parties. Chairs work collaboratively and collegially with the Director and Vice-President on fiscal and planning matters. However, there does not appear to be a benchmarked long term planning process in place. The general governance structure is published, and appears to be clearly understood by all parties, as are the guideline policies that impact faculty appointments, duties, and responsibilities (see NASAD Handbook 2007-2008, II.D.).

Faculty members have a voice through the Woodbury University Faculty Association and Senate in university policy changes, faculty appointments, admissions, academic standards and resource distribution. A number of committees support the operations of the Senate. Within the School itself, there seems to be an inconsistency of meetings for part time faculty of some departments.

The student undergraduate government is representative of all campus units and has a voice through its president who sits on the Academic and Student Affairs Committee of the Board of Trustees and attends all Board meetings. Students can participate on university committees and evaluate faculty and courses each term.

Overall, the communication between the administration and the faculty and students appears to be effective. A sense of transparency exists in regard to decision making and it is clear that student interests override campus politics. The University appears to have the capacity to respond rapidly to program needs and concerns.
E. FACULTY AND STAFF

Although by and large faculty members are properly credentialed, several have neither the appropriate terminal degree nor the professional experience to be teaching in the program. Woodbury needs to be attentive to providing students with properly credentialed faculty across the board (see NASAD Handbook 2007-2008, II.E.1.).

As noted under size and scope, there is a disproportionate dependence upon part time faculty to deliver the program. Additional full time faculty lines would enhance the program by providing greater diversity of expertise and greater participation in the life of the University.

The faculty appears energetic and committed. They exhibit a spirit of collegiality, appear to work well together, and are enthusiastic educators. They appear to be concerned with suitably addressing the needs of the students and eager to pass on their knowledge and experience. Faculty morale seems high and focused on addressing the mission and goals of the school and departments.

Department chairs appear to be overly taxed with administrative duties.

Administrative staff seems to be dedicated and appropriately assigned but faculty have noted a lack of sufficient and appropriately trained technical staff to support operations.

F. FACILITIES, EQUIPMENT, HEALTH AND SAFETY

Facilities, equipment, and technology appear to be adequate to support faculty needs, curricular offerings and the students in the majority of areas, however, there are issues that should be addressed (see NASAD Handbook 2007-2008, II.F.).

A current lack of sufficient and appropriate space is most notable by the need to make use of the temporary facility, Kirby Hall. This space lacks adequate sound attenuation and has possibly hazardous conditions due to inadequate clearances for egress (see NASAD Handbook 2007-2008, II.F.).

Lab and classroom space are quite limited. Plans for increased enrollment should not be implemented unless space limitations are addressed.

The HVAC noise problem in the Design Center appears to pose significant problems for lecturing and discussion. Heating has been noted to be inadequate on very cold days. Additionally, sound attenuation between the first floor and second floor studios needs to be addressed. Movement of people and furniture creates significant distractions. Inadequate lighting exists in some of the studio spaces and makes it difficult to review and examine work. In general, there appears to be a lack of sufficient critique space and dedicated individual studio workspaces. There is a need for additional equipment to support some activities, most notably in the Photo Studio/Lighting Lab.

There is currently no dedicated gallery and exhibition space that can be secured. It is not possible to exhibit externally originated shows that could help to broaden students’ exposure to
new ideas and work. The possibility of exhibiting work at the architecture space located in Hollywood is a benefit and should be exercised as often as possible. Storage space seems to be needed generally throughout the facilities. The lack of a dedicated screening room for animation raises problems in scheduling critiques and presentations. The current practice of using the University cafeteria is not appropriate. There is a lack of both office space and storage for part time faculty. Obtaining suitable, climate controlled storage with enough space for housing the artifacts of the Woodbury University Fashion Study Collection should be a priority. The lack of a dedicated communal space for students to congregate hinders out-of-class critical discussion and the building of community. Questions exist over how academic equipment is maintained and replaced and technical staff support appears to be somewhat lacking for traditional media and some facilities.

Students expressed concerns about inadequate access to specialized tools and facilities after hours and also some concern about the security of displayed student work and possessions.

Computer technology appears to be in keeping with curricular and student needs. Its access as a shared resource and integrated multiple use system demonstrate careful and judicious planning on the part of the IT department. There does appear to be a lack of equipment in traditional animation as well as some that is not in good repair. The Woodbury University Fashion Study Collection is an excellent teaching resource.

The institution appears to have a plan to address health and safety issues. Fire and health inspections are conducted by city inspectors, orientation sessions for students are held and equipment use is supervised. All areas meet ADA standards.

The self study makes mention of inadequate maintenance as an institution wide problem.

**G. LIBRARY & LEARNING RESOURCES**

The renovated church portion of the Woodbury University Library is a handsome facility that operates as a thoroughly professional venture in active support of the goals and objectives of the School. The head librarian takes great pride in the facilities and is familiar with the program’s resource needs. The current holdings cover a diverse range of art and design related topics. The art holdings of the library appear to meet the thresholds necessary to satisfy NASAD undergraduate norms of operation, and are housed in a facility that promotes an ambience conducive to the serious study of the visual arts (see NASAD *Handbook 2007-2008*, II.G.). Student use of the facility was somewhat difficult to ascertain, but it appeared by the time of departure on the day the team visited that the library was as heavily used by the student body as any other institution of like-size and educational purpose. Shelf space appears to be approaching its limit and although plans for a capital campaign for a major addition are proposed within the next five years, firmer arrangements for addressing the shortfall in storage during the interim should be finalized.

Students appear to have access to digital research tools, and there appear to be adequate microfilm, video, and other types of library equipment necessary to sustain research at the baccalaureate levels. Additionally, the library subscribes to ARTstor and makes InterLibrary Loan available.
The library appears to be staffed by an appropriate number of qualified individuals, and has two members specifically identified as liaisons to the design programs. Access and hours appear sufficient. The budget for the library has remained stable over time and the expectation is that it will remain so. Any plans for additional enrollment growth will require appropriate increases in budget. A formula is in place for determining allocations for subject areas.

H. RECRUITMENT, ADMISSION-RETENTION, RECORD-KEEPING, AND ADVISEMENT

It appeared to the team that little or no attention has been given to recruitment to the MCD department. In part this can be attributed to the recent reorganization into MCD. However, it is clear that Woodbury’s recruitment efforts focus on Business and Architecture, with MCD as yet to come into its own in terms of program identity. The Office of admissions has recently reorganized such that one counselor will focus on recruitment for MCD. Once MCD has developed a coherent image, admissions should be able to develop print materials for recruitment purposes. (see NASAD Handbook 2007-2008, II.H.)

Woodbury University has established a unique recruitment niche by offering professional degrees in the arts without portfolio requirements. While this has served both students and Woodbury well in general, MCD needs to develop alternate BA majors as paths to graduation for those students who are unable to build their skill levels in keeping with the expectations of the BFA degree.

IQ Web has greatly aided faculty and student access to records. Given the up to date real time access to student records through IQ Web, faculty and students require little by way of hard copy of student records. Unofficial records can readily be printed using IQ web, and official transcripts can be requested through the registrar’s office.

Many part-time faculty members believe that IQ Web is incompatible with the Mac Platform. Better communication is needed with part time faculty in order to maximize their participation with the campus.

Retention is high in comparison to State operated campuses in the region. Woodbury’s commitment to small class size and its strong sense of community both contribute to the high retention figures.

I. PUBLISHED MATERIALS AND WEB SITES

Published materials concerning the university are clear and readily available. The university publishes a catalog which covers mission, goals, and objectives; size and scope; curriculum; faculty; administrators; locale; facilities; costs and refund policies; rules and regulations for conduct; quantitative, qualitative, and time requirements for admission, retention, and completion of degrees and other credentials; academic calendar; policies and procedures for due process; and accreditation status with appropriate accrediting agencies.

The catalog (and other documents) distinguishes clearly among various program offerings. Relationships among length and curricular emphasis on the visual arts/design, level and purpose, and projected results are clear for each program.
Costs; qualitative, quantitative and time requirements; and academic calendars have an appropriate relation to missions, goals, objectives, curriculum, and subject matters taught.

Published materials clearly indicate those programs, courses, services, and personnel not available during a particular academic year. Publications do not list as current any courses not taught for two consecutive years that will not be taught during the third consecutive year (see NASAD Handbook 2007-2008, II.I.)

J. BRANCH CAMPUSES, EXTERNAL PROGRAMS

Not Applicable.

K. COMMUNITY INVOLVEMENT AND ARTICULATION WITH OTHER SCHOOLS

Woodbury University has established a niche for itself by providing professional degree programs to students without requiring a portfolio for entry into the program. This strategy serves the program well, since it does not find itself in competition with other professional programs in the area that do have portfolio requirements. Woodbury has also worked with area community colleges and has established numerous articulation agreements (see Woodbury University Self-Study, Appendix C). These agreements appear to serve both students and Woodbury University well by providing a path to the BFA degree. Transfer students are asked for portfolios for placement purposes within the curriculum (see NASAD Handbook 2007-2008, II.I.K.).

L. NON-DEGREE GRANTING PROGRAMS FOR THE COMMUNITY

Not Applicable.

M. STANDARDS FOR PROPRIETARY INSTITUTIONS

Not Applicable.

N. PROGRAMS, DEGREES, AND CURRICULA

1. Curricula

The content of all degree plans and degree titles are consistent with NASAD standards. All baccalaureate degree plans exceed the minimum of 120 semester credit hours. Art history/critical theory studies appear comparatively low as a percentage of curricula. Degree titles are used consistently throughout the program catalog material, and provide a structured curricula advancing from introductory through more advanced coursework. There also appear to be opportunities for students to select elective studio coursework within their chosen areas of interest. The programs appear to provide a challenging and appropriately rigorous learning experience. As it only totals one semester's work, the first year Art Foundation program appears a bit thin in art/design offerings and could be more effective with the addition of further study. Drawing skills, especially, seem weak and uneven. More attention to drawing skills from beginning drawing to figure drawing through to completed compositions would be beneficial. Upper level student studio work appears competent, but at times uneven in some areas. This may
have something to do with the nature of the general student profile. There appears to be, in
general, too much overall emphasis on job preparation and software training at the expense of
critical analysis and theory.

The creation of the new school of Media, Culture, and Design incorporating the Psychology and
Communication departments provides a unique and exciting opportunity for collaborative cross-
disciplinary study.

Assessment procedures and criteria appear appropriate. Overall, the program appears to be quite
healthy and to produce graduates prepared for future professional growth.

Bachelor of Fine Arts – 4 years: Animation
This program is being submitted for Final Approval for Listing.

Since the program does not exist as a separate NASAD designation, the curriculum meets similar
NASAD criteria from the digital media and film/video degrees. The curriculum appears to have
a comparatively low percentage of art/history critical theory credits compared to the norm. The
program title is appropriate. Students are exposed to both classical and computer animation,
character design, story development, layout, and acting.

Review of the student work in Animation shows it to be generally adequate. There are uneven
outcomes due to some deficiencies that exist in the drawing skills of some majors. This can be
attributed to the lack of a consistently rigorous and comprehensive drawing program starting at
the Foundation level. The work of the students through years one to four shows increasing
complexity and mastery of technical skills but the development is not uniform. The need to
understand and become adept at several different skill sets may factor into this. Student work
shows awareness of the technological and narrative aspects of visual, spatial, sound, motion, and
temporal elements integral to a time based medium.

Assessment activities seem appropriate. Students are reviewed individually in studios on a one
to one basis and undergo periodic presentation reviews and critiques to assess performance.
Semester juries are also conducted which include industry professionals.

The curriculum appears to address the goals and objectives established for the Department of
Animation. Students are encouraged to discover their own voice, exposed to the visual language
of time based media, expected to develop a viable, focused skill set, and be aware of the history
and practices of the industry. They are exposed to animation as both a creative activity and also
as a necessarily production and deadline driven discipline.

Bachelor of Fine Arts – 4 years: Fashion Design
This program is being submitted for Final Approval for Listing.

The curriculum meets NASAD criteria for similar degrees except for what appears to be a
comparatively low percentage of art/history critical theory credits. The program title is
appropriate. Students are exposed to the design and technical aspects of fashion apparel, leading
categories of clothing, tools, and processes of manufacture.

Review of the student Fashion work showed it to be skilled in terms of fabric selection, the use
of color, and the technical and material aspects of the craft. The work of students through years
one to four showed a steady progression in understanding conceptual thinking, technical expertise, and use of a wide variety of materials and processes. Students in their senior year appear to have achieved mastery of technique and are able to demonstrate their competency.

Assessment activities seem appropriate. Students are reviewed individually in studios on a one to one basis and undergo periodic reviews and critiques to assess performance including a yearly review by industry professionals.

The curriculum appears to address the goals and objectives established for the Department of Fashion. Students engage in studio practice with the end result expected to be a collection of serious work embodied in their portfolios demonstrating technical expertise, artistic skill, and creative, sustainable, and ethical approaches to fashion. They are exposed to current issues in the area and to varying perspectives on the meaning of dress in a global and sustainable context.

**Bachelor of Fine Arts – 4 years: Graphic Design**
*This program is being submitted for Final Approval for Listing.*

The curriculum meets NASAD criteria for similar degrees except for what appears to be a comparatively low percentage of art/history critical theory credits. The program title is appropriate. Students develop their creative abilities and technical skills in studio, are exposed to appropriate academic studies, and expected to integrate the results of their work in both areas. They are exposed to appropriate technologies and their applications.

Review of the student Graphic Design work showed it to be skilled in terms of visual organization, the use of color, typography, and technical proficiency. The work of students through years one to four showed a steady progression in understanding formal visual composition, conceptual thinking, technical expertise, and use of a wide variety of traditional and digital mediums. Students in their senior year appear to have achieved mastery of necessary techniques and problem solving skills and are able to demonstrate their competency.

Assessment activities seem appropriate. Students are reviewed individually in studios on a one to one basis and undergo periodic reviews and critiques to assess performance. The department requires a unified grading procedure that helps insure consistent standards. Student portfolios are evaluated by the faculty in the junior year as well as in the senior year when they are also evaluated by outside professionals as well as the faculty.

The curriculum appears to address the goals and objectives established for the Department of Graphic Design. Students engage in studio practice with the end result expected to be the ability to analyze and understand communication problems, articulate visual ideas, and produce effective solutions with a personal voice.

**Bachelor of Fine Arts – 4 years: Interior Architecture**
*This program is being submitted for Final Approval for Listing.*

The curriculum meets NASAD criteria for similar degrees except for what appears to be a comparatively low percentage of art/history critical theory credits. The program title is appropriate. In addition to basic principles of design in two and three dimensions, students are
exposed to the technical, material, spatial, and social concerns of the discipline as well as its professional practice.

Review of the student work in Interior Architecture showed it to be of very high quality in its use and understanding of color, material, planning, technical and construction aspects. The work of students through years one to four showed a steady progression of understanding in problem identification, planning and programming, research and analysis, and creative problem solving. Student work demonstrated an awareness of structural and mechanical systems, as well as formal and functional concerns.

Assessment activities seem appropriate. Students are reviewed individually in studios on a one to one basis and undergo periodic reviews and critiques to assess performance.

The curriculum appears to address the goals and objectives established for the Department of Interior Architecture. Students are engaged in studio practice with the end result expected to be the ability to critically analyze individual, functional, and social needs and how they can be addressed and enhanced through creative and ethically responsible design. Students are exposed to business, professional practice, research theories and methodologies.

2. Transcripts
The visitors reviewed transcripts of recent graduates as well as students currently enrolled in the program and found that all requirements for the degrees offered were met.

3. Exhibitions
A serious weakness has been the lack of a dedicated exhibition gallery for a number of years. The University has adopted a decentralized approach that places work in areas normally accessed during the daily routine of students and faculty. Faculty and staff should be commended on their active role in seeing that this strategy works to its best possible advantage. However, while this approach puts work into the daily lives of members of the University community it fails to allow the regular exhibition of work generated from outside the University and negates opportunities for large scale works, performances, and other forms of experimental work that can help to broaden the experiences of students and faculty alike. Also missing in such an arrangement is the likelihood of critical discourse arising between students and students and faculty when confronted with work that challenges ideas and visions, an activity often stimulated within the space and context of an exhibited show. Such opportunities provide an essential complement to the studio curriculum and are an asset to professional development.

The lack of a permanent budget specifically targeted to exhibitions is an issue that should be addressed. In the same vein, the lack of a coordinated and funded visiting artist/designer lecture series limits students’ exposure to the wider world of art and design.

The glass enclosed exhibition case in Cabrini Hall for rotating fashion collection exhibits is a useful asset. The annual fashion show is a strong form of outreach to the community and plans should be considered for integrating other areas of the School of Media, Culture, and Design into the event.
4. Visual Arts in General Education
Woodbury University appears to have adequate space in art history courses to accommodate the general education needs of its students.

O. EVALUATION, PLANNING, AND PROJECTIONS

The NASAD self-study, along with work in preparation for WASC re-accreditation, have been external factors that have, in part, driven the recent development of the Media, Culture, and Design (MCD) program at Woodbury University. However, Woodbury is internally committed to delivering programs of the highest quality and is engaged in constant evaluation of the effectiveness of the programs offered. MCD is in its early stages, but shows tremendous promise as an academic unit.

The School of Media, Culture, and Design’s Self-Study appears comprehensive and to have been undertaken with attention to detail and conformity with NASAD requirements. Responses are generally thorough and informative.

The visitors believe that the program’s processes for evaluation, planning, and projections appear to need attention. New faculty hires, possible new majors (art history), equipment, and space needs including exhibition opportunities are stated concerns. There does not yet appear to be an action plan or priority scheduled for dealing with these concerns.

P. STANDARDS SUMMARY

There do not appear to be any operational or curricular issues concerning non-compliance. All areas appear to be at or above threshold accreditation standards.

Q. OVERVIEW, SUMMARY ASSESSMENT, AND RECOMMENDATIONS FOR THE PROGRAM

STRENGTHS / ASSETS
The visitors wish to commend Woodbury University for the following:

Purposes
- Well defined mission, goals and objectives, in keeping with other programs of similar size and scope

Size and Scope
- Technology support in keeping with needs
- Dedicated support staff
- Small class size
- Sense of community – ‘Woodbury Spirit’ shared by faculty, staff, and students

Finances
- University’s ability to respond rapidly to program needs
- Responsible and responsive management of funds
Governance and Administration
- Sense of transparency with regard to decision making
- Student interests trump campus politics
- New governance structure
- Supportive and innovative leadership open to change and program development
- Collaborative and cooperative potential of New School of Media, Culture, and Design with significant buy in from all parties
- MCD well considered and positioned in center of cultural industry (Los Angeles, Hollywood)
- Strong sense of loyalty to institution from all constituencies

Faculty and Staff
- Students hold the faculty in high esteem
- Energetic and committed faculty
- Faculty closely connected to industry

Facilities, Equipment, Health and Safety
- Beautiful campus with excellent location
- Excellent teaching resource in the Woodbury University fashion study collection

Published Materials/ Web Sites
- New Website for MCD programs

Community Involvement / Articulation
- Annual fashion show
- Enrollment ‘niche’ of a professional program without portfolio requirement
- Great opportunity to show work at space located in Hollywood
- Proximity to animation studios and fashion district

Programs, Degrees, and Curricula
- Competency of student work, imaginative, well crafted
- Transcripts appear to be in compliance with degree programs

Evaluation, Planning, and Projections
- WASC and NASAD accreditation procedures have been external motivators to examine program and plan for future. Additionally, Woodbury University shows a strong commitment to providing the best programs possible for its students

AREAS OF CONCERN
Size and Scope
- Full-time faculty and space allocation marginal in size for program to function effectively
- Art history content appears comparatively low as a percentage of curriculum
- Drawing skills and foundation program not completely articulated with majors – foundation program a bit thin (one semester, not one year)
- Uneven outcomes in animation program (drawing skills at times inadequate)
• Inadequate attention to the development of drawing skills from foundation to figure drawing on through to advanced drawing courses

Faculty and Staff
• Tech support lacking for traditional media and gallery/exhibition facilities
• Excessively heavy dependence on part-time faculty to deliver program
• Lack of continuity and curricular fragmentation stemming from excessive use of P/T faculty
• Difficulty attracting qualified part-time faculty due to low salaries
• Several faculty do not hold terminal degrees and are not properly credentialed
• Inconsistent frequency of meetings for part time faculty
• IQ Web thought to be incompatible with Mac platform by many part-time faculty
• Lack of sufficient full-time faculty (chairs are pulled too heavily into administration to function effectively as full-time faculty)
• Faculty would benefit from assistance with grant writing

Facilities, Equipment, Health and Safety
• Question as to how academic equipment is acquired, maintained and replaced
• Lack of a gallery space for program
• Need for additional equipment to support program
• Lack of gallery and exhibition budget
• Limited space given size and scope of program
• Possibly hazardous conditions due to inadequate clearances for egress in some studio spaces
• Technical support staffing lacking for: traditional media, gallery and exhibition, and program facilities
• HVAC noise problem in design center
• Need for additional equipment to support program (Photo Studio, Lighting Lab inadequately equipped)
• Storage space needed generally
• Inadequate access to specialized tools and facilities after hours
• Inadequate lighting in some studios
• Inadequate critique space
• Inadequate dedicated individual studio space
• Inadequate office space (and storage space) for part time faculty
• Concerns about security of artwork and student possessions
• Lack of communal space for students to congregate

Recruitment, Admission-Retention, Record Keeping, and Advisement
• Lack of recruitment plan
• Lack of Recruitment and Enrollment Planning

Published Materials/ Web Sites
• Lackluster and poorly coordinated print materials for recruitment
Community Involvement / Articulation
- Need to bring attention from outside community to programs other than fashion
- Lack of a coordinated and funded visiting artist lecture series
- Lack of endowment and development efforts in support of MCD
- Need for advisory board for MCD
- Failure to adequately take advantage of Los Angeles’ cultural resources in support of program

Programs, Degrees, and Curricula
- Too much emphasis on job preparation and software training

Evaluation, Planning, and Projections
- Desire to increase enrollment without sequenced benchmarked plan to realize goal
- Lack of program assessment plan

With sincere best wishes to Woodbury University, this concludes the Visitors’ Report.