

NATIONAL ASSOCIATION OF SCHOOLS OF ART AND DESIGN

Visitors' Report

Otis College of Art and Design

Los Angeles, CA
Randy Lavendar, Interim President
Otis College of Art and Design
April 15-18, 2019

Nan Goggin, Herron School of Art and Design, Indiana University – Purdue
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Programs and degrees for which renewal of Plan Approval and Final Approval for Listing is sought.

Bachelor of Fine Arts – 4 years: Architecture/Landscape/Interiors; Communication Arts (Graphic Design, Illustration); Fashion Design (General); Fine Arts (Painting, Photography, Sculpture/New Genres); Product Design; Toy Design

Master of Fine Arts – 2 ½ to 3 years: Fine Arts

Master of Fine Arts – 4 semesters: Graphic Design (*It should be noted that the NASAD currently lists this degree as a Master of Fine Art – 2 years: Design (Graphic Design)*)

Degree for which Plan Approval is sought

Bachelor of Fine Arts – 3 years: Architecture/Landscape/Interiors (Jump-Through)

Degree for which renewal of Plan Approval is sought

Master of Fine Arts – 2 years: Fine Arts (Art and Social Practice) (*It should be noted that this degree replaces the Master of Fine Arts-2 years: Public Practice (Art)*)

Degree for which Final Approval for Listing is sought

Bachelor of Fine Arts-4 years: Digital Media (Animation, Game and Entertainment Design, Motion Design); Fashion Design (Costume Design)

Other Programs

Certificates–Art Education, Digital Media Arts, Fashion Design, Fine Arts, Graphic Design, Interior Design, Lighting Design, Photography, Product Design, Textile/Surface Design (*It should be noted that none of these undergraduate non-degree programs require 30 credit hours or more. Therefore, in keeping with NASAD's policy regarding listing, the programs have been reviewed but will not be listed by NASAD.*)

DISCLAIMER

The following report and any statements therein regarding compliance with NASAD accreditation standards represent 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 following a complete review of the application, including the Self-Study, the Visitors' Report, and any Optional Response to the Visitors' Report submitted by the institution.

OPTIONAL RESPONSE

It is strongly recommended that each institution submit an Optional Response to the Visitors' Report, which may be used to correct (1) errors of fact, (2) conclusions based on such errors, and (3) any documented changes made in the program since the on-site review. In particular, information in the Optional Response should address noted issues of apparent noncompliance, such as those included in Section P. of this report, and any areas where the provision of further information has been deemed advisable by the institution.

ACKNOWLEDGMENTS

The team would like to thank all individuals at Otis College of Art and Design with special recognition for the exceptional efforts of Debra Ballard, April Kullis, in preparing for and hosting for the site visit. The team would also like to thank the support team of Patricia Li, Matthre Penakala, Doniell Peters; Randall Lavendar and Kim Russo; the Board of Trustees; Vice Presidents, and Chairs of programs for their time walking the team through the curriculum and having student work ready to review. The visitors note that the College's faculty, students and the many other Otis staff also held key roles in preparing for the site visit. Given the complexities of coordinating efforts to review multiple degree programs—and especially considering the unforeseen complexities in the travel—the Self-Study site visit was exceptionally well organized. The document was readable, comprehensive, and effective. The visitors were treated exceptionally well throughout and all requests for information were handled in a timely, professional, and courteous fashion. The visitors offer sincere thanks for service above and beyond the call of duty.

While on campus the visitors had thorough tours of campus facilities and met with:

Randall Lavendar, Interim President; Kim Russo, Interim Provost; Debra Ballard, Associate Provost for Accreditation and Assessment; Board of Trustees: Bail Buchalter, Kirk Hyde, Bronya Galef, Judy Chambers; Karen Hill, Vice-President, Human Resources and Development; Patrick Mahany, Interim Vice President of Institutional Advancement; Jeffrey Perkins, Vice President of Communications; Leo Peña, Budget Analyst; Steve McAdam, Chair of Product Design; Patty Kovic, Professor; Jean-Marie Venturini, Instructional Designer; Angila Romious, Director of Institutional Research; Laura Kiralla, Vice President of Campus Life; Yoi Galyer, Associate Dean of Admissions; Kali Nikitas, Chair of Graduate and Undergraduate Graphic Design; Annetta Kapon, Interim Chair of Graduate Fine Arts; Rich Shelton, Director of Creative Action-Integrated Learning; Michele Jaquis, Director of Artist, Community, Teaching, Minors/Interdisciplinary Ed; Anna Manzano, Registrar; Carrie Malcom, Director of Advising; Maggie Light, Coordinator of Academic Mentoring; Tanya Rubbak, Assistant Chair of Digital Arts; Harry Mott, Chair of Digital Media; Kathleen Milnes, Assistant Chair of Digital Media; Deborah Ryan, Chair of Toy Design; Markus Maciel, Assistant Chair of Toy Design; Inez Bush, Interim Executive Director, Extension; Kathleen Masselink, Assistant Director, Continuing Education; Diana McCrimmon, Program Coordinator; Caitlin Patton, Assistant Registrar of Extension; Laura Kiralla, Vice President of Student Success; Kerri Steinberg, Interim Chair of Liberal Arts and Sciences; JoAnn Staten, Acting Assistant Chair Liberal Arts and Sciences; Linda Hudson, Chair Foundation Program; Joanne Mitchell, Assistant Chair Foundations Program; Ankush Mahindra, Vice President of IT and Operations; Claude Nica, Chief Facilities & Operations Officer; Hal Tekle, Manager of End User Computing; Andrew Armstrong, Director of Technical

Support Services; Antonio Ruiz, Environmental Health, Safety, and Security; Linda Pollari, Chair of Architecture, Landscape, Interiors; Jill Higashi-Zelenik, Chair Fashion Design; Mitra Rajabi, Assistant Chair Fashion Design; Connie Martinez, Academic Projects Manager; Carol Branch, Assistant Dean of Student Affairs, Title IX Coordinator; and Jason Barquero, Director of Career Services.

A. Purposes

The institution has a clearly articulated mission and a unique history as being the first school of art in Los Angeles, as well as being affiliated with the New York's Parson School of Design in 1978. With its many changes and growth, the College's vision, mission, values, and philosophies are clear and present in the Self-Study. The purposes of the art and design unit appear to be entirely appropriate; the site visit did not reveal any discrepancies between the stated purposes of the programs and/or the institution and the activities observed on site. The visitors note that "professional focus" and purposes appear to be broadly understood and embraced by students, faculty, staff, and administrators.

The institution appears to meet NASAD standards in this area.

B. Size and Scope

At the time of the visit, the institution reported an enrollment of 1,144 FTE students of whom 53 are Master of Fine Arts level, as well as an interest in increasing enrollments for majors and extension courses.

Otis College of Art and Design consists of seven buildings. Six buildings are located on the main campus, and one (graduate Fine Arts) is off campus in Culver City. The main campus houses exhibition spaces, administrative offices, studios, and classrooms for undergraduate and graduate students. The six buildings are: Ahmanson Hall (AHMN), Bronya and Andrew Galef Fine Arts Building (GALEF), Product Design (North Building), the Wood/metal shop, the Academic Building (Fashion), and Residence Hall.

The Otis College campus expansion included approximately 96,200 square feet of new building construction of a residential wing, including the main library relocated room Ahmanson and new food services. These additions have given the College a campus environment and thus has added to the faculty and student experience. Though the College has increased in amenities, the institution appears to be stretched for space for specific majors, needing access to specific facilities (computer labs, dedicated student space, etc.) at specific key times. It appeared to the visitors that the space needs for most majors were being met, however because each program has ownership of their space and managed it differently, it appeared that some program hierarchies were being created, of which the students were aware.

Current semester enrollments were discussed on site and appear consistent with data provided in past HEADS Data Surveys. Undergraduate enrollments in Digital Media and Toy Design programs are an exceptionally high proportion especially compared to the Studio Art degree enrollments. The visitors suggest the current enrollments be provided in the institution's Optional Response.

The institution appears to meet NASAD standards in this area.

C. Finances

The annual budget appears to be adequate to meet the basic ongoing needs of the art and design unit through the annual budgeting process. Financial resources and processes appear to support the purposes and the size and scope of its curriculum and other programs. Financial decisions appear to be made based

on the mission and strategic priorities of the institution. Long-range planning includes feasibility assessment for a new capital campaign and five-point direction for diversifying the revenue stream.

The College is committed to keeping a relatively fixed discount rate, variously reported at 28-34%. If it does not grow proportionate to the rise in tuition, there will be a widening gap in meeting student financial need. Projected enrollment in the degree programs ranges from 80-130 from current enrollment. To grow revenue beyond tuition, plans include increasing Extension programming, additional summer programming, hosting revenue-generating summer events with partners, increased sponsored projects, and increased donor gifts and bequests. Current contributed revenue is approximately \$2M-\$2.5M, which also includes sponsored projects. The visitors note that the provided Five Year Financial Projection for Fiscal Years 2019-2023 shows evenly proportionate growth in revenue streams and seems to not yet reflect higher, disproportionate growth in some areas as noted above.

Leadership is testing the efficacy of a new capital campaign that would be slated for endowment and capital projects. The last capital campaign focused on programs and capital projects. Reserve funds are earmarked for a balloon payment for a recent capital projects loan. It was noted by the board that the timing of the next capital campaign is affected by a transition in the President position.

If it does not do so already, the College may wish to consider use of the CFI (Composite Financial Index) and DoE ratio (Department of Education) as tools for assessing short- and long-term debt capacity and for financial reporting. With the departure of the Chief Financial Officer within days of the visit, it was not clear at the time of the visit what types of financial planning tools were utilized for long-term planning.

The team notes that projected growth in Extension programs will increase stress on facilities and space. Due to the land-locked location, it was suggested by leadership that additional space would be realized by building upwards on the current footprint. Any large capital project that touches existing buildings will put those off-line for some amount of time.

The budgeting process appears to be inclusive and thorough. The committee includes senior leaders, division leaders, and the Dean of Enrollment (admissions and financial aid). Operating budgets are flat, but managers can change priorities and distributions. Revenue is shared with departments that participate in sponsored studios. If funds are restricted, they are given directly to the department; unrestricted revenue is shared 50/50 with the College. Departments may use funding to offset expenses or to fund new initiatives.

The institution appears to meet NASAD standards in this area.

D. Governance and Administration

1. Overall Effectiveness

The institution's governance structure appears to be effective in serving the educational learning environment within the Otis College of Art and Design. It is consistent with the size and scope of its curricular programs. The administrative structure appears to be supportive of student learning, continuity of programs, and generally stable work conditions for faculty and staff. Communications pathways among key parties are in place to support long-term planning.

The visitors note that while the various administrators occupying current roles in the College appear to be working together effectively (Interim President, Interim Provost, Board and Chairs), some evidence suggests that the College might consider methods and practices of transparency and

inclusion by creating some clear and formal ways of communication and voice at the student, staff and faculty levels.

2. Policy-Making

The President's council consists of the senior team, the faculty senate leader, and rotating members from the students and faculty. Discourse is encouraged across lines. The Provost's office works with the President, the faculty, and academic leaders on new programs and initiatives, which are brought to the Academic Assembly for review, discussion, and recommendation. Most strategic planning decisions are made at the executive level.

The Board of Trustees is the fiduciary body. The Board oversees the College, focusing on topics such as educational planning, student life, and investment and audit.

The Otis faculty have ownership of the curriculum. Faculty are the architects of the programs, are responsible for program reviews and renovation, as needed, and play an important role in designing and maintaining their instructional spaces. There is a strong belief in shared faculty governance.

In the staff forum, the group felt that ideas can flourish, change is collaborative, and individuals are given credit for their work. Staff noted that they often feel out of the decision-making loop, that they are not fully informed about plans, policies, and changes that they are to implement. There is a desire to have centralized location for committee notes, as well as any policy and procedural changes. In general, staff do not feel informed about budget decisions. They are aware that enrollments are up yet have not seen increases in operating budgets.

Policy and procedures for faculty evaluations and promotion are clearly outlined in the faculty handbook.

3. Art and Design Executive's Load and Responsibilities

The College of Art and Design Director's roles and responsibilities appear to be clearly defined, in the institution's bylaws with the standard outward facing role and a range of administrative responsibilities—including oversight of budgets, course schedules, facilities and equipment, faculty management, faculty reviews, personnel decisions, staff supervision, resolution of student concerns, and program review.

There is a Senior Team that consists of the President and division leaders including the Provost (academic affairs) and individuals with responsibility for operations, finance, communications and marketing, institutional advancement, student success, and human resources. This group routinely informs and is informed by the Academic Assembly (faculty) and Town Hall (staff) meetings and makes decisions accordingly.

Given that the past President recently stepped down from the position, an Interim President has been appointed. College administrators are currently working with the Board of Trustees to begin a search. The Interim President has over 20 years of experience as a faculty member and in other administrative roles, including Provost. It appears that the Board, faculty and staff are supportive of the Interim President and the Interim President's leadership.

4. Communication

The visitors note that the College administrators (Interim President, Interim Provost, Board and Chairs) appear to be working well together. This said, there was evidence to suggest that the College

might consider some best practices for transparency and inclusion by creating clear and formal pathways of communication at the student, staff and faculty levels. Specific issues of these communication are listed below in E. Faculty and Staff and Q. Overview, Summary Assessment, and Recommendations for the Program.

The institution appears to meet NASAD standards in this area.

E. Faculty and Staff

Faculty and staff members across the Otis College of Art and Design are appropriately credentialed. The faculty appear to have successful professional careers with ample evidence of scholarly and artistic/design production. The College prides itself on hiring adjuncts with established professions. The faculty appear to be deeply committed to offering high quality educational experiences to their students. Many students commented favorably about the quality of the faculty within their specializations, noting the time and personal attention devoted to student learning and achievement. The visiting team notes an environment of mutual respect between students and faculty.

There appear to be concerns of how information moves up and down the administrative levels for both faculty and staff. Both groups mentioned a lack of central location for access and transparency for such information as: job postings, searches, grants, progress reports, best practices, procedures, development opportunities, etc.

The number of faculty and the distribution of faculty expertise in relation to purposes, curricular offerings, and size and scope appears to be generally appropriate for each department. The College does appear to be overly reliant on part-time instruction to deliver curriculum, with hiring percentages of part-to full-time different in each program. This said, the visitors noted that the robust enrollments in applied design areas with quickly evolving technologies and practices will require ongoing investment in appropriately qualified faculty at a time when the marketplace is very competitive for talent.

The visitors observed numerous indicators that faculty morale was good, with interviews focusing largely on visions for advancing programs and seeking new opportunities. It is clear that the faculty hold the support/technical staff in high regard as well as their fellow colleagues. The most serious concern for the faculty as a whole is the number of contact hours per course. This was amplified for the part-time faculty who feel overworked and undervalued. The need for service compensation or other types of support such as conference funding was voiced. Faculty have a voice within their departments. Each department works separately with a chair who serves as the main conduit for information from administration to faculty. It should be noted that there are differing qualities of communication depending on department as to how well information moves up and down the communication chain. The interdisciplinary instructors mentioned some anxiety in terms of double department evaluations. They felt they were often expected to have service obligations in both teaching areas. They feared saying no to any one areas, in order to pass review to be rehired the following semester.

The institution appears to meet NASAD standards in this area.

F. Facilities, Equipment, Technology, Health, and Safety

The Self-Study provides a solid analysis and description of facilities and equipment. The visitors found the study to be fairly clear in describing the facilities, ongoing needs, and future concerns.

Overall, the facilities appear to be (1) appropriate for the programs offered in terms of floor space, lighting, temperature/humidity control, and technological currency; (2) sufficient to support curricular and associated activities, including lectures, laboratories, and studio instruction; and (3) safe and secure in most all respects. The campus is ecologically concerned and has beautiful buildings. The facilities team is robust and takes its work seriously in terms of safety and efficiencies. Members of the team were professional and showed great pride in the care of their work.

The increased enrollments and interest in continued growth of the Extension programs appears to be placing pressure on space. Students expressed serious concerns that access to certain studio and computer spaces outside of scheduled class times might be insufficient to enable them to complete required studio coursework. These open spaces are critical as only two programs are able to give their Bachelor of Fine Arts students dedicated studio space, with other programs using hot desks and/or providing some dedicated space only during the senior year. As there are no lockers in the main building, many students must take their projects back and forth from home for each class day.

It was not clear if the institution meets standards pertaining to ventilation issues in the following areas (see *NASAD Handbook 2018-19*, Standards for Accreditation II.F.1.g.).

- 1) The undergraduate painting common studio, senior painting studios, and the overflow classrooms that are sometimes used for painting classrooms: These spaces do not have engineered ventilation for oil painting. There is AC intake/outtake ducting, but it appears that there are no exhaust systems. Open doors, windows, and occasionally fans are the current method of venting odors.
- 2) Master of Fine Arts Studios: Large material waste cans in the painting studio are concentrated in one area rather than dispersed for quick disposal of solvent rags.
- 3) Ceramics: It was not clear if the indoor work areas for handling of clay and glazing materials had adequate ventilation.

The woodshop and machinery rooms were beautifully organized with safety in mind, however, yellow caution lines (tape) around perimeter of standing power machinery is highly suggested as a visual safety zone for users (see *NASAD Handbook 2018-19*, Standards for Accreditation II.F.1.g.).

Documented policies, practices, and means for informing students and others regarding health and safety issues, hazards, and procedures—including but not limited to the use of materials, proper handling and operation of equipment, ventilation, and injury prevention—appear to be appropriate and in use. Faculty and staff appear to be attentive with regard to injury prevention, promoting the health of artists and designers, and maintaining the fitness and safety of equipment and technology.

It was not clear from the website, provided materials and limited time, if Extension classes provide needed information concerning health, safety, and injury prevention topics associated with their specific area of study or activity in art/design. The visitors respectfully suggest that information regarding this subject be provided in the institution's Optional Response.

The institution appears to meet NASAD standards in this area.

G. Library and Learning Resources

The library appears to have adequate staff, access hours, collection items, and facilities. With a move to the new library space in 2016, the library offers 30 public-access computers, individual and group seating for 80, open and more private areas to accommodate different work flows. The collection includes 40,000

books and 120,000 e-books. A broad selection of art/design and general interest magazines is available. An expansive artists' book collection resides in high density shelving area, accessed by library staff. While Otis does not participate in interlibrary loan due to the expense, students do have library privileges with the nearby Loyola Marymount University Library.

The library staff is proactive and effective in supporting student learning and supporting faculty. The library is completely integrated into the teaching and learning activities of the College. An added classroom space has enhanced library instruction, including information literacy, one of the ten institutional learning outcomes, and the "Introduction to Visual Culture" hands-on sessions for all first-year students. Guided research modules are imbedded in core courses. The library houses the Student Learning Center with additional computers and meeting space. The SLC offers professional and peer tutoring, and success coaching. Some offices are being shifted to expand the SLC. Nearby is the Teaching/Learning Center for faculty development for learning technology and LMS training. It contains space for production, a small conference room, and 8 computers.

The Director of the Library and Learning Centers reports to the Provost's office and is a voting member of Academic Assembly. The instructional designers are supervised by the Library Director, who is retiring. The proposed restructure of responsibilities evidenced by a desire to hire a director of teaching and learning in addition to a new librarian acknowledges the primacy of technology as a library resource for teaching and learning.

The budget appears for be adequate to support the collections; however, it is noted that the librarian has reduced library funding each year for books and magazines, and increased funding for data bases. As costs continue to escalate for the streaming video service and other electronic resources, the College may consider specific allocation for that rather than relying on redistribution of a flat operating budget.

The institution appears to meet NASAD standards in this area.

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

1. Recruitment, Admission, Retention

The institution appears to meet standards pertaining to recruitment and admissions, record keeping, advisement and complaint management. Transcripts appear to be accurate.

Enrollment management has been successful in its recruitment efforts, which included a well-received "Serious" campaign highlighting Otis' passion for rigor and seriousness. Applications are reviewed by admissions counselors; primary considerations are academic record and the portfolio, evaluated on a scored rubric. Chairs are brought in to review transfers at the junior level. With degree enrollment at 1,144 and limited academic space capacity, growth plans to 1,200-1,250 will have wide impact on program support. Enrollment growth would allow admissions to be more selective.

No studio classes transfer for those admitted into the foundation program, but students may apply for credits once they reach the sophomore level. Students must have 17 studio credits to enter sophomore year. Onsite interviews and document reviews indicate that students transferring credits from other institutions often have difficulty completing degrees in four years. Master of Fine Arts students may transfer up to 30 credits, provided they secure appropriate approvals. Undergraduate students do not declare majors until mid-spring semester of their first year.

The College utilizes specific recruitment strategies, including web/digital in appropriate channels, and on campus events. International diversity is a focus of recruitment trips abroad. Admissions staff members are fluent in Mandarin and Arabic. Otis holds accepted student receptions in Beijing, Taipei, and Seoul. Evaluation practices were recalibrated based on the increased number of represented countries with international transcript training and focused on how to evaluate types of curricular programs and international credentials. Conditional admits based on Toefl scores (or equivalent tests) attend a 2-month summer ESL program in partnership with El Camino College. The students live on the Otis campus during this period. Otis has amended the vocabulary used at El Camino to include that specific to the disciplines of art and design. The College conducts video conferencing with foundation faculty as it pertains to course advising for international students.

Graduate chairs and Enrollment Management consider different strategies for marketing and recruiting those students. The chairs have been given a budget to recruit at specific events, but they perceive the need for more direct support. It is noted that to achieve the desired yield rate, all efforts have to work in tandem with the enrollment funnel formula. Master of Fine Arts students at the Culver City building felt that the admissions process put more emphasis on the main campus, which is not readily accessible and does not have storage space for them. For those who attended the student meeting with the visitors, it appeared they were not shown the Culver City studios.

Admissions goals includes a plan to tighten up the process including tracking the pipeline, evaluating the efficacy of admissions, improving communications with applicants, and evaluating standards and rubrics. Enrollment management looks forward to working with institutional research to create a model for predicting graduation rates at the time of admissions.

2. Record Keeping

The records office permanently retains the appropriate documents and student files. The College has successfully converted from 130 to 120 credits, reflected in careful record-keeping. Otis entered a cross-registration/scheduling partnership with Loyola Marymount University for spring semester 2019. Cross registered classes were vetted by Otis chairs and an advising team; LMU approval is required at the dean level. Courses on transcripts are designated as offered by Otis; additional fields can be earmarked as offered by LMU.

The registrar notes that at times is it not clear who has authority to sign off on forms, and therefore, there can be a lag before forms get to the registrar.

3. Advisement

Otis recently adopted One-Stop, a collaboration among departments that centralizes academic advising, student accounts, and financial aid. Career Services is just around the corner. The College has a well-developed, multipronged approach to advising. The academic advisers at One-Step are curricular specialists guide students through requirement, ensure they are on track with their programs, and advise on transfer credits. Academic advising implemented Degree Works in 2018, a web-based degree-tracking tool that updates student degree audits in real time.

In addition, there are academic mentors in departments who offer specific content, portfolio and internship advice. They also discuss topics related to student success, such as educational and career goals. They may also confer about wellness, housing, and other life issues as appropriate. Mentors are faculty, paid by the hour and trained by the director of advising. They are housed in the departments.

It is noted that the academic side of the College trusts the mentors and their advising judgments, each having more communication with the other, better knowledge of the system, and an understanding of their capabilities.

4. Student Complaint Policy and Its Effectiveness

The Otis complaint policy and reporting process is easily found and described, with procedures for informal and formal complaints. The website also includes directions for filing complaints with external agencies for matters that need further attention. The linked complaint form is routed to the appropriate office, as indicated by the forms check boxes, and is responded to within 20 business days.

The institution appears to meet NASAD standards in these areas.

I. Published Materials and Websites

The primary published materials for the College are located on its website. The website advertises programs, facilities, faculty, news and events, admissions, scholarships, financial aid, and course catalogues. It is also used to house faculty practices and policies, the student handbook, governance materials and compliance regulations. These websites appear to be clear, current, accurate, effective, attractive, and easily navigable. There is also an array of printed materials available for faculty and staff for promotional uses and venues.

It appears that prospective students would benefit from knowing very early in the recruiting process about acceptance into the fashion department, as the College does not guarantee acceptance into a student's preferred major. It appears that the institution could offer clearer and more detailed descriptions about the 'Major Application' process and acceptance rate in its promotional materials. It also seems essential that that this process be disclosed in full detail at the point of application. The institution is invited to provide information in the Optional Response to verify compliance with NASAD standards (see NASAD *Handbook 2018-19*, Standards for Accreditation II.H.1.a. and b.).

J. Branch Campuses, External Programs, Use of the Institution's Name for Educational Activities Operated Apart from the Main Campus or the Primary Educational Program (if applicable)

Not Applicable.

K. Community Involvement; Articulation with Other Institutions (*if applicable*)

The College at large has articulation agreements with five community colleges and has thirteen others in progress. The College appears to adhere to university standards and has transfer materials readily available online. Otis has recently hired another counselor and purchased the software, Degree Works to assist in transfer admissions.

The institution appears to meet NASAD standards in this area.

L. Non-Degree-Granting Programs for the Community

Otis has a vibrant certificate program offered through its Extension programming (https://www.otis.edu/sites/default/files/Otis_Continuing-Education_Catalog_Spring-2016.pdf) as well as continuing education, pre-college, and K-12 courses. Classes can be taken for college credit, certificate credit or as non-credit. As these certificates and programming are all under the 30-semester hour requirement for listing, the visitors reviewed the materials for content, and achievement of specific results as specified (see NASAD *Handbook 2018-19*, Standards for Accreditation XIX. and Appendix III.D.).

Upon review of the non-degree granting programs, it appeared that Otis attends to the admission requirements and the art and design aptitudes and achievements to develop demonstrative competence for these fields in terms of subject matter, techniques and guidance.

It was not clear from the website, provided materials and limited time, whether non-major on-campus classes provide needed information concerning health, safety, and injury prevention topics associated with their specific area of study or activity in art/design. The visitors respectfully request that further information be provided in the institution's Optional Response.

The institution appears to meet NASAD standards in this area.

M. Review of Specific Operational Standards for (1) All Institutions of Higher Education for which NASAD is the Designated Institutional Accreditor and/or (2) Proprietary Institutions (if applicable)

Not Applicable.

N. Programs, Degrees, and Curricula

1. Credit Hours

a. Definitions and Procedures

(1) Definition of Credit and Methods of Assigning Credit

The institution's definition of credit and methods of assigning credit and its policies for granting course credit for transfer students appear a) to be to be within the range of commonly accepted practices in institutions and art/design units, and b) to meet the requirements, and to function in terms of the norms indicated by NASAD credit hour standards.

(2) Publication of Definitions and Policies

The HOOT, the student handbook provides current definitions, policies, and regulations regarding academic programs, credit-granting methods, program length, and transfer of credit evaluations for all undergraduate curriculum. It also includes course descriptions and degree maps for both undergraduate and graduate degrees. The visitors were not able to find a separate graduate handbook. Therefore, if available, the visitors would suggest that the institution provide this information in its Optional Response.

(3) Procedures Used to Make Credit Hour Assignments

Procedures the institution uses to make credit hour assignments for courses, programs, and other requirements appear to be consistent with credit hour policies applicable to its offerings, to meet NASAD standards regarding credit hours, and to be within the range of commonly accepted practices in institutions and art/design units.

(4) Means Employed to Ensure Accurate and Reliable Application

The means employed by the institution to ensure accurate and reliable application of its credit hour policies and procedures appear to meet NASAD standards regarding credit hours.

(5) Procedures for Institutions for which NASAD is the Designated Institutional Accreditor

Not Applicable.

b. Evaluation of Compliance

Evidence appears to indicate that institutional practices comply with NASAD standards.

c. New, Experimental, Atypical Formats or Methods

There were no new, experimental, atypical formats or methods evident to the visitors.

2. Specific Curricula

a. General Content and Competency Standards

The contents of the professional undergraduate degrees and the graduate degree in design were found to be consistent with NASAD standards. Overall, the programs are consistent with and support the mission of the institution combining courses in the major and related areas with general education offerings as appropriate.

b. Individual Curricula

Non-Degree-Granting Programs

Program Title(s):

Certificates: Art Education, Digital Media Arts, Fashion Design, Fine Arts, Graphic Design, Interior Design, Lighting Design, Photography, Product Design, Textile/Surface Design

K-12 and Pre-College: Include Summer Camps, High School programs and Young Artist Workshops

Online Courses: A selection of courses from the areas of: Art History, Digital Media, Fashion Design, Graphic Design, Illustration, Photography, and Professional Development are offered online in synchronous and asynchronous formats for non-credit or for college or certificate credit.

(1) Status: Degrees and/or programs for which renewal of Final Approval
All certificates were under the 30-semester hour requirement for listing.

(2) Curriculum: Otis has a vibrant certificate program offered through its Extension programming as well as continuing education, pre-college, and K-12.

https://www.otis.edu/sites/default/files/Otis_Continuing-Education_Catalog_Spring-2016.pdf

Classes can be taken for college credit, certificate credit, or as non-credit.

- (3) **Title/Content Consistency:** Titles/content appeared to be consistent with NASAD standards.
- (4) **Student Work:** The visitors were given access to several on-line courses; however, there was a limited amount of student work as part of past assignments. From the courses the visitors did review, the quality was strong for the level and format.
- (5) **Development of Competencies:** The visitors were not able to review each course, however the courses that could receive college credit did appear to develop in students expected competencies. Courses for only non-degree credit were reviewed for content, and achievement of specific results as specified.
- (6) **Overall Effectiveness:** Upon review of the non-degree granting programs, Otis met its admission requirements, the art and design aptitudes and achievements to develop demonstrative competence for these fields in terms of subject matter, techniques and guidance.

Baccalaureate Programs

Degree title: Bachelor of Fine Arts – 4 years: Communication Arts (Graphic Design, Illustration)

(1) **Status:** Renewal of Plan Approval and Final Approval for Listing.

(2) **Curriculum:**

Graphic Design

As presented in the Self-Study the institution appears to comply with NASAD standards in content and competency (see *NASAD Handbook 2018-19, Standards for Accreditation X.C.*). The program requires 57 semester hours (47.5%) in the major and supportive courses in art and design; 16 semester hours of art/design studio electives (13.3%), 2 semester hours of Creative Action Studio (1.6%), 12 semester hours (10%) in art/design histories; 32 semester hours (26.7%) in general studies, and 1 semester hour of elective (.8%). Examples of work confirm that students appear to be gaining appropriate competencies and the curricular structure appears to be working effectively.

Illustration

As presented in the Self-Study the institution appears to comply with NASAD standards in content and competency (see *NASAD Handbook 2018-19, Standards for Accreditation X.C.*). The program requires 56 semester hours (46.7%) in the major and supportive courses in art and design; 17 semester hours of art/design studio electives (14.1%), 2 semester hours of Creative Action Studio (1.6%), 12 semester hours (10%) in art/design histories; 32 semester hours (26.7%) in general studies and 1 semester hour of elective (.8%). Examples of work confirm that students appear to be gaining appropriate competencies and the curricular structure appears to be working effectively.

(3) **Title/Content Consistency:** The degree titles are consistent with the program content.

(4) **Student Work:**

Foundations

Student work demonstrates a clear understanding of basic principles of visual organization, drawing, design, color, and concepts; the ability to work with visual elements in two- and three-dimensional media and formats; and the ability to apply them to a specific aesthetic intent. The combined sequence of art foundations and design foundation seems to be perhaps particularly successful.

Graphic Design

Student work demonstrated knowledge and skills in the use of basic principles, concepts, tools, techniques, procedures, and technologies sufficient to produce professional and meaningful image and typographic forms. The curriculum fosters a functional understanding of contemporary practice, that includes research, critique, and personal presentation skills. The student work viewed was appropriate and clearly meets expectations of the discipline.

Illustration

Work reviewed in illustration was good with strong creative influences reflecting talent and preparation in both traditional and technical methods. Students are acquiring the necessary knowledge, critical thinking and problem-solving skills expected. Preparation for practical real-world applications using type and imagery in multiple media.

- (5) **Development of Competencies:** Based on a careful review of the curricular structure and student work, it appears the institution has established processes for assessment and is successful in ensuring the development of competencies across the range of degree emphases.

(6) **Overall Effectiveness:**

Graphic Design

Examples of work confirm that students appear to be gaining appropriate competencies consistent with NASAD standards and the curricular structure appears to be working effectively. The curriculum appears to successfully address the goals and objectives identified for the degree and it appears that conceptual and expressive development is encouraged in conjunction with necessary problem-solving skills, technical and professional development. The faculty are continually evaluating and adjusting the curriculum, with plans to introduce more experiential and environmental design outcomes in the senior year.

Illustration

Examples of work confirm that students appear to be gaining appropriate competencies consistent with NASAD standards and the curricular structure appears to be working effectively. The curriculum appears to successfully address the goals and objectives identified for the degree and it appears that conceptual and expressive development is encouraged in conjunction with necessary problem-solving skills and technical development.

The institution appears to meet NASAD standards in this area.

Degree Title: Bachelor of Fine Arts – 4 years: Architecture/Landscape/Interiors (General)

- (1) **Status:** Renewal of Plan Approval and Final Approval for Listing.
- (2) **Curriculum:** This unique multidisciplinary curriculum was designed to be competitive in the market. Three disciplines in one curriculum appears from title and purpose to either be one

degree with emphasis or a triple degree as these areas are separate and distinct areas of professional study. If the program is primarily architecture with emphasis in landscape and interior, it might be questionable if it would fall under NASAD's purview.

- (3) **Title/Content Consistency:** It is not clear that the "Architecture/Landscape/Interior" meets NASAD standard regarding consistency between degree title and content due to the fact that the title suggest three separate discrete bodies of knowledge as one professional degree as opposed to a sampling from each area of study. The current title and content appear to convey a triple major which would require 25% of courses in each area of study (see NASAD *Handbook 2018-19*, Standards for Accreditation II.I.1.g. and II.I.2.c.).
- (4) **Student Work:** Though the student work demonstrated knowledge and skills in the use of basic principles, concepts, tools, techniques, procedures, and technologies necessary to work in the areas of architecture, as several of these areas of professional practice require licensure, it is difficult to evaluate their compliance in each field. Specific student work viewed was extremely accomplished, innovative and professionally displayed. There was not, however a comprehensive viewing of all student work to actually see the range and overall competencies.
- (5) **Development of Competencies:** Based on a careful review of the curricular structure and student work, it appears the institution has established processes for assessment and does have specific outcomes. As two of these professional areas are outside NASAD's purview and the visitors' expertise, this area was difficult to accurately assess.
- (6) **Overall Effectiveness:** As there is only full-time person with one adjunct and part time instructors, the program also appears to have an issue of sustainability. Though the chair of the program is very competent, relying on one member to manage such a complex program, appears to pose management challenges.

The institution does not appear to meet NASAD standards in this area.

Degree Title: Bachelor of Fine Arts – 3 years: Architecture/Landscape/Interiors (Jump-Through)

Bachelor of Fine Arts – 3 years (Architecture/Landscape/Interiors (A/L/I Jump Through) it's a transfer program, they come with 3yrs and get a bfa – they must have 17 credits of visual art 5-6 classes roughly. 12 credits of general – so they come in as sophomores...instead as a freshman

Nora: The visitors are asked to provide further clarity regarding the title and intention of this curricular program. In Section N.2., the visitors pair this program with the Bachelor of Fine Arts – 4 years: Architecture/Landscape/Interior Design degree listed above. However, it is not clear whether this is a stand-alone degree or non-degree program in addition to the BFA in A/L/ID or whether it is a part of the BFA in A/L/ID.

- (1) **Status:** Degree for which Plan Approval is sought
- (2) **Curriculum:** As with the four year degree, this is a unique multidisciplinary curriculum covering three disciplines as one. The degree is focused for transfer students beginning their sophomore year. Students are required to enter with 17 semester units of visual arts studio courses successfully completed and 12 general Education units. The program from the sophomore year is almost identical to the four year program.

- (3) **Title/Content Consistency:** It is not clear that the “Architecture/Landscape/Interior” meets NASAD standard regarding consistency between degree title and content due to the fact that the title suggest three separate discrete bodies of knowledge as one professional degree as opposed to a sampling from each area of study. The current title and content appear to convey a triple major which would require 25% of courses in each area of study (see NASAD *Handbook 2018-19*, Standards for Accreditation II.I.1.g. and II.I.2.c.). There is also some confusion of the title, “Jump-Through,” as Jump-Start is also used on some documentation.
- (4) **Student Work:** The visitors were only able to see a small sampling of this student work, however the work was similar in quality to the students in the 4-year degree program.
- (5) **Development of Competencies:** Based on a careful review of the curricular structure and student work, it appears the institution has established processes for assessment and does have specific outcomes. As two of these professional areas are outside NASAD’s purview and the visitors’ expertise, this area was difficult to accurately assess.
- (6) **Overall Effectiveness:** As there is only full-time person with one adjunct and part time instructors, the program also appears to have an issue of sustainability. Though the chair of the program is very competent, relying on one member to manage such a complex program, appears to pose management challenges. The three-year program appears to a good pathway for students transferring from other schools and art majors.

The institution does not appear to meet NASAD standards in this area.

Degree title: Bachelor of Fine Arts – 4 years: Fine Arts (Painting, Photography, Sculpture/New Genres)

- (1) **Status:** Renewal of Plan Approval and Final Approval for Listing.
- (2) **Curriculum:** As presented the institution appears to comply with NASAD standards in content and competency. The program requires 78 semester hours (65%) in art and design; 12 semester hours (10%) in art history; 30 semester hours (25%) in general studies. Students are required to take two of the three interdisciplinary courses of the three tracks, alongside the three sequential classes in the major. The track-specific courses include an introduction to the area, art history, theory, technique, skill building, and how to design their own practice and approaches.

The tracks have between 26-29 studio electives which allows for further interdisciplinarity, grounded with the specific studio track. Printmaking and books are housed in design, but the elective flexibility to incorporate these areas into fine arts exists. Clay is available as a minor.

Reading, writing and research come up frequently in the fine arts section of the Self-Study, with a concern that students could benefit from deeper involvement in all areas. The department incorporates these areas into the curriculum. The general studies and art history credits are on the lighter end of the NASAD percentage benchmark. The College may wish to review this issue as it pertains to fine arts majors.

- (3) **Title Content Consistency:** The degree title is consistent with the program content.
- (4) **Student Work:** Student work demonstrated knowledge and skills in the use of basic principles, concepts, tools, techniques, procedures, and technologies sufficient to produce professional and meaningful images and forms. The curriculum fosters a functional understanding of contemporary practice, that includes research, critique, and personal

presentation skills. The viewed student work was appropriate and clearly meets expectations of the discipline. Work was shown for all tracks in a range of levels. There was a great deal of variety in the upper levels, supporting the development of individual voices in the visual work. Senior studio work was accompanied by artist's statements.

Painting

Work shown included a range from still-life, color abstraction, and figural work, mixed media assemblage painting with figural elements. Sophomore paintings included series based on a self-chosen clearly stated issue. There also were accomplished paintings by senior sculpture/new genre majors, supporting the strategies of the interdisciplinary curriculum.

Photography

The photography track is fine arts based. Work shown at sophomore level included technical assignments, junior level research-based projects, and senior level whole bodies of work. Projects were accompanied by the learning outcomes, which were supported by the work. Fiber and digital were shown, as well as constructed sculptural images. There was a wonderful exhibition of work in a disused darkroom photo lab, taking advantage of the unique spaces before it is remodeled.

Sculpture/New Genres

Work shown included a wide range of work, such as mixed media assemblage, and found object constructions, mold making and casting in a variety of media, painted sculptures accompanied by painting with similar motifs. The work was inventive and well executed. While there was one piece that incorporated video, it was not clear to the visiting team how the work shown reflected new genres.

- (5) **Development of Competencies:** Sophomores and juniors have group studio spaces; seniors have their own studios, which double as exhibition spaces for the senior show. The program builds additive exhibition experiences: sophomore students organize a juried show with an outside juror, then organize small group shows in the junior year, followed by the senior show. Student committees organize the senior publication and exhibition. The required senior capstone paper is 20 pages.

Painting

There has been growth in representational painting, and the department will be bringing in new faculty to support this growth.

Photography

There are plans to introduce media art culture and editorial photography. Depending on data research, these may be a path within the fine arts, or a separate program. The current program reaches students who are not interested in the entertainment industry.

Sculpture/New Genres

Fine Arts is planning to add new faculty to expand the range of this track, adding film/video and performance. It does not appear that there is project space for sculptors to work on larger pieces or on installations. Students suggested that the smoking area located near the Lincoln Blvd. entrance could be repurposed as a sculpture garden for student work.

- (6) **Overall Effectiveness:** Examples of work confirm that students appear to be gaining appropriate competencies consistent with NASAD standards and the curricular structure appears to be working effectively. The curriculum appears to successfully address the

goals and objectives identified for the degree and it appears that conceptual and expressive development is encouraged in conjunction with necessary problem-solving skills, technical and professional development. The faculty are continually evaluating and adjusting the curriculum, with plans to introduce more media art culture and editorial photography.

The institution appears to meet NASAD standards in this area.

Degree title: Bachelor of Fine Arts – 4 years: Product Design

- (1) **Status:** Renewal of Plan Approval and Final Approval for Listing.
- (2) **Curriculum:** As presented the institution appears to comply with NASAD standards in content and competency. The program requires 78 semester hours (65%) in art and design; 12 semester hours (10%) in art history; 30 semester hours (25%) in general studies. The tight curriculum is sequential and purposeful. In order to fulfil the degree requirements, there are only 3 studio elective credits, so there is little cross over to other areas of the College. Transfer students are accommodated on a case by case basis.
- (3) **Title Content Consistency** – The degree title is consistent with the program content.
- (4) **Student Work:** Student work demonstrated knowledge and skills in the use of basic principles, concepts, tools, techniques, procedures, and technologies sufficient to produce professional work. The curriculum fosters a functional understanding of industry standards while allowing for individual direction. The curricular framework provides a strong contextual overlay for design, development and interpreting the world. It includes research, critique, and presentation skills. The work shown covered a range of levels and courses. Projects included furniture and lighting, personal accessories, and packaging, all well designed and crafted. The assignments were based on clear outcomes but allowed for very individual solutions. There was a good balance between expression and working with industry standards, manufacturing processes and material explorations. The work was accompanied by a beautifully designed poster display illustrating the sequence of classes, which included a great many more types of projects-mobility design, entertainment, home decor, etc. All exhibited examples of ideation and rendering skills, models and prototyping, and evidence of research. The student work viewed was appropriate and clearly meets expectations of the discipline.
- (5) **Development of Competencies:** Competencies are developed through a carefully constructed plan. In sophomore year students learn to design with intent, with hard and soft materials and skills. There is an emphasis on experience. Junior year includes designing for manufacturing feasibility, branding, packaging, pricing and research. By senior year, students are working toward professional opportunities, with direct guidance from the full-time faculty. Through portfolio assessment, faculty determine strengths and weaknesses, advising on how to fill the gaps. Professional preparedness is emphasized from the start of the program.
- (6) **Overall Effectiveness:** Examples of work confirm that students appear to be gaining – appropriate competencies consistent with NASAD standards and the curricular structure appears to be working effectively. The curriculum appears to successfully address the goals and objectives identified for the degree and it appears that conceptual and expressive development is encouraged in conjunction with necessary problem-solving skills, technical and professional development. The faculty are continually evaluating and adjusting the curriculum, with plans for increased partnerships. It does appear that the area

is space challenged and does not appear to have critique or display space. Student studio space was cleared to make temporary display area for the visiting team.

The institution appears to meet NASAD standards in this area

Degree Title: Bachelor of Fine Arts - 4 years: Toy Design

- (1) **Status:** Renewal of Plan Approval and Final Approval for Listing.
- (2) **Curriculum:** The degree appears to comply with NASAD standards in content and competency (see *NASAD Handbook 2018-19*, Standards for Accreditation X.C.). The comprehensive design curriculum includes the major toy design categories including preschool, plush, dolls, action figures, toy vehicles, games, and activity toys, and playsets. Additional categories are covered in various classes throughout the curriculum and in sponsored classes when relevant. The total number of credits within the degree program is 120 with 75 semester hours (62.5%) in the major and supportive courses in art and design; 12 semester hours (10%) in art and design history; 3 semester hours (2.5%) in electives; and 30 semester hours (25%) in general studies.

Due to the number of required courses in this program, there are few classes for any non-toy major to take any courses in this program.

- (3) **Title/Content Consistency:** The degree title is consistent with the program content.
- (4) **Student Work:** The work is very solid from beginning to advanced student examples and demonstrated a wide range of techniques. Student work depicted a myriad of categories of toys and materials, (plush, action figures, dolls, vehicles, preschool, playsets, games, packaging, collectible toys, touching and creating sculpturally, using fabric,) as well as traditional drawing and sketching. The students have the benefit of alum critiques, corporate projects and internships. The quality of student work was very strong. Toy design majors all have dedicated work space. The student growth from sophomore to senior work was notable.
- (5) **Development of Competencies:** Based on a careful review of the curricular structure and competencies within the student work, the results appear to be highly competent. Examples of work confirm that students appear to be gaining appropriate competencies and the curricular structure appears to be working effectively.
- (6) **Overall Effectiveness:** Examples of work confirm that students appear to be gaining appropriate competencies consistent with NASAD standards. The curricular structure also appears to be working effectively to achieve the institutional goals and objectives identified for the degree with respect to conceptual and expressive development, problem solving skills, and technical development that connects students with design departments of all major toy companies.

The institution appears to meet NASAD standards in this area

Degree Title: Bachelor of Fine Arts – 4 years: Digital Media (Animation, Game and Entertainment Design, Motion Design)

(Note: There is no longer a “General” emphasis, all student now choose one of the four emphases listed above)

- (1) **Status:** Renewal of Plan Approval and Final Approval for Listing. (Transcripts were there)

(2) **Curriculum:** As presented in the Self-Study the institution appears to comply with NASAD standards in content and competency (see *NASAD Handbook 2018-19*, Standards for Accreditation X.C.). The program focuses on students becoming problem solvers, not lost in software and hardware, but using design problem communication skills in story telling as part of the entertainment design profession. There are three tracks within the department: Animation, Motion Design, and Game and Entertainment. The total number of credits within the degree program is 120 of which, all three tracks require 61 semester hours (50.8%) in the major and supportive courses in art and design; 12 semester hours (10%) in art and design history; 17 semester hours (14.2%) in electives; and 30 semester hours (25%) in general studies. Examples of work confirm that students appear to be gaining appropriate competencies and the curricular structure appears to be working effectively.

(3) **Title/Content Consistency:** The degree title and track titles are consistent with the program content.

(4) **Student Work:**

Animation

Work displayed appears to indicate that students are acquiring the knowledge, skills and craft required for practice in a production studio or as independent animation artists. Work in the sophomore year progressed through basic hand and digital animation drawing methods of figure motion studies. Work demonstrated a good understanding of technical imaging. Work reviewed at the junior and senior years was individualistic in nature and demonstrated appropriate sophistication and effectiveness. This work demonstrated effective use of sequential narrative and storytelling and illustrated a mastery of the requisite animation methods and skills. Some senior animations were exceptional.

Game Entertainment

Work displayed appears to indicate that students are gaining the requisite knowledge and skills and the ability to apply them to produce the high-quality results. Work focused on creating new and imaginative interactive digital environments to educate, tell stories and/or entertain. This work is evidence that the necessary game theory and mechanics are being learned along with requisite technical skills.

Motion Design

Advanced work represents individual styles and subject matter. Sophomore work illustrated effective storytelling using Photoshop and other digital tools. Junior and senior work exhibited a wide range of individual themes and style.

(5) **Development of Competencies:** All three tracks share common learning outcomes which are assessed using level-appropriate rubrics and evaluations of presentations, papers, projects and capstone as well as departmental programmatic assessment projects. Examples of work confirm that students appear to be gaining appropriate competencies consistent with NASAD standards and the curricular structure appears to be working effectively. The curriculum appears to successfully address the goals and objectives identified for the degree and it appears that conceptual and expressive development is encourage in conjunction with necessary problem-solving skills and technical development.

- (6) **Overall Effectiveness:** Examples of work confirm that students appear to be gaining appropriate competencies consistent with NASAD standards. The curricular structure also appears to be working effectively to achieve the institutional goals and objectives identified for the degree with respect to conceptual and expressive development, problem solving skills, and technical development.

The institution appears to meet NASAD standards in this area.

Degree title: Bachelor of Fine Arts – 4 years: Fashion Design (General, Costume Design)

- (1) **Status:** Renewal of Plan Approval and Final Approval for Listing.
- (2) **Curriculum:** The curricular table for Fashion Design was not included in the Self-Study but was provided on site. As presented the institution appears to comply with NASAD standards in content and competency. The program requires 78 semester hours (65%) in art and design; 12 semester hours (10%) in art history; 30 semester hours (25%) in general studies. In order to fulfil the degree requirements, there are only 5 studio elective credits, so there is little cross over to other areas of the College; similarly, due to the intensity of the program, there is little room for non-majors to take their electives in the program. Examples of work confirm that students appear to be gaining appropriate competencies and the curricular structure appears to be working effectively.
- (3) **Title Content Consistency:** The degree title is consistent with the program content.
- (4) **Student Work:** Student work demonstrated knowledge and skills in the use of basic principles, concepts, tools, techniques, procedures, and technologies sufficient to produce professional designs, technique and construction. The curriculum fosters a functional understanding of industry practice, that includes research, critique, and personal presentation skills. The viewed student work was extremely accomplished, finely crafted, innovatively designed and clearly meets expectations of the discipline.

General Fashion Design

Projects included assignment sheets with outcomes listed, based on competencies for the major. Students learn industry standards and manufacturing processes. Students learn to articulate their ideas through drawing, draping, and treatments, as well as hand-tailoring and luxury fabrication. Portfolios and project books were displayed, along with finished garments. Project development included research, hand drawn or digital images from different views, fitting on live models, photographs, technique samples, and final projects.

Costume Design

As above with the general Fashion Design track, students in the costume design track participate in the same competitions and projects, but with costume design mentors connected to the film and television industry of L.A.

- (5) **Development of Competencies:** The Fashion Design program is well-established, with strong industry partners. It manages internships and job placements within the department, due to the direct relationships between the chair, faculty, and those partners. Students participate in ever more-complex assignments, building skills and techniques, often in response to market prompts. Sophomore year emphasizes technique, skill

building, and gaining knowledge of materials. In junior year those skills are applied to real projects, working to deadline. Students participate in the Jury Show an annual exhibition where invited guests serve as jurors. Senior year, especially as it is guided by the annual Scholarship Benefit and Fashion Show, emphasizes concept development and innovation, while perfecting the skills learned thus far. Each student participates in two mentored projects, which include a research component. Juniors assist seniors in completing the work for the annual show, an example of active collaboration.

- (6) **Overall Effectiveness:** Examples of work confirm that students appear to be gaining appropriate competencies consistent with NASAD standards and the curricular structure appears to be working effectively. The curriculum appears to successfully address the goals and objectives identified for the degree and it appears that technical and expressive development is encouraged in conjunction with necessary problem-solving skills and professional development. Faculty members are required to review student work quarterly and are encouraged to meet with their peers to review and confer on practices. They also hold a portfolio day to assess portfolios and interview skills. The chair and faculty are continually evaluating and adjusting the curriculum.

The institution appears to meet NASAD standards in this area.

Graduate Programs

Degree Title: Master of Fine Arts – 2 ½ to 3 years: Fine Arts

- (1) **Status:** Renewal of Plan Approval and Final Approval for Listing.
- (2) **Curriculum:** As presented in the Self-Study the institution appears to comply with NASAD standards in content and competency (see NASAD *Handbook 2018-19*, Standards for Accreditation XII.A.). The program requires 30 semester hours (50%) in studio art; 10 semester hours (17%) in electives; 20 semester hours (33%) in art history. Examples of work confirm that many students appear to be gaining appropriate competencies and the curricular structure appears to be working effectively.
- (3) **Title/Content Consistency:** The degree title is consistent with the program content.
- (4) **Student Work:** Student work demonstrated knowledge, skills, concept development, and historical and contemporary frameworks to produce professional work. The curriculum fosters individual exploration and development while adhering to advanced levels of competency. The curriculum includes research, critique, and professional practice. The Master of Fine Arts solo thesis exhibition in the Bolsky gallery showed depth and range supporting a cohesive body of work at the graduate level. Online portfolios and work in studios similarly showed independent direction and professional competence. Students were able to contextualize their work within contemporary art discourse.

The biggest challenge for the program and for development of student work is the distance of the Master of Fine Arts building from the main campus, where labs and shop facilities are housed. As students cannot store anything on the main campus, their work is made to fit in their cars. A lack of exhibition space in the Master of Fine Arts building makes it difficult to work spatially and precludes leaving work up for in-progress conversations outside of critique seminars.

- (5) **Development of Competencies:** Critique occurs throughout the program and is the basis for determining growth and accomplishment of competencies. In the critique seminar, one faculty member critiques two students' work each class, for 2 to 2.5 hours each. Students are critiqued twice in each semester. Students also participate in end of semester reviews with 3 faculty; one of whom is their mentor. All appears that the reviewers are internal. If it does not happen already, it might benefit students to have an outside person critique their work on one of these occasions. The four-semester program culminates in a 15-page thesis that locates their work in contemporary discourse, and an exhibition on main campus.
- (6) **Overall Effectiveness:** Examples of work confirm that students appear to meet the appropriate competencies consistent with NASAD standards and the curricular structure appears to be working effectively. The curriculum appears to successfully address the goals and objectives identified for the degree and it appears that conceptual and expressive development is encouraged in conjunction with necessary problem-solving skills, technical and professional development. The faculty are continually evaluating and adjusting the curriculum, with long-term plans for more collaboration between the Master of Fine Arts programs.

The institution appears to meet NASAD standards in this area.

Degree title: Master of Fine Arts – 2 years: Fine Arts (Art and Social Practice)

(This degree replaces the Master of Fine Arts – 2 years: Fine Arts (Public Practice)

- (1) **Status:** Renewal of Plan Approval
- (2) **Curriculum:** As presented in the Self-Study the institution appears to comply with NASAD standards in content and competency (see NASAD *Handbook 2018-19*, Standards for Accreditation XII.A.). The program requires 40 semester hours (67%) in studio art; 20 semester hours (33%) in art history. Examples of work confirm that many students appear to be gaining appropriate competencies and the curricular structure appears to be working effectively. The Master of Fine Arts in Fine Arts track in Art and Social Practice follows the Master of Fine Arts in Fine Arts curriculum for the Graduate Critique and Graduate Studio sequence of classes. Instead of electives, the Art and Social Practice curriculum includes 11 credits of collaboration projects and field methodologies, specific to social practice.
- (3) **Title/Content Consistency:** The degree title is consistent with the program content.
- (4) **Student Work:** The Master of Fine Arts in Fine Arts with a track in Art and Social Practice replaces the Graduate Public Practice program which was dissolve fall 2017. The team did not see work specified from this program at this time. The emphasis is developed through the aforementioned Collaborative Projects classes: 2 semester sequence, field-based, and undertaken with a partner organization. It appears that this structured class is held with other students, and the graduate students do not choose the partner. In conversation with the graduate students in the program, they did note that they develop their own projects as well. Professors may help to facilitate those projects. It is not clear to the visiting team if the graduate students have enough independent opportunities to develop their own partnerships, important at the graduate level.

- (5) **Development of Competencies:** Examples of work confirm that students appear to meet the appropriate competencies consistent with NASAD standards and the curricular structure appears to be working effectively. Regular individual and group critiques, research projects, visiting lectures and guest artists are frequent at their graduate studios. Students are required to have liberal studies and critical theory courses promoting personal development of artists invested in developing a sustainable and professional practice.
- (6) **Overall Effectiveness:** Examples of work confirm that students appear to meet the appropriate competencies consistent with NASAD standards and the curricular structure appears to be working effectively. Graduates have thesis requirement and individual exhibition. The work showed development of critical and experiential concepts from politics to social and art contexts. The students work was able to communicate complex ideas, contexts, and conceptual frameworks.

Degree Title: Master of Fine Arts – 2 ½ to 3 years: Graphic Design

(Note: the degree has changed from 2 ½ to 3 years to 4 semesters - 2 summers and one academic year: 15 credits per semester.)

- (1) **Status:** Renewal of Plan Approval and Final Approval for Listing
- (2) **Curriculum:** As presented in the Self-Study the institution appears to comply with NASAD standards in content and competency (see *NASAD Handbook 2018-19*, Standards for Accreditation XVII.A.). The program is individualized with the faculty working with each students' strengths and weakness to create a plan of action for work that can cross media and platforms through a series of studio projects, visiting workshops, courses in design theory and history and round table discussions. The program is devised around these consistent elements: taking risk and accepting challenge, research and development, and defining a practice. The program requires 46 semester hours (77%) in studio or related areas; 9 semester hours (15.0%) other studies in art/design; and 5 semester hours (8.0%) in electives.
- (3) **Title/Content Consistency:** The degree title is consistent with the program content.
- (4) **Student Work:** The goal is for students to learn how they best work and to understand that their value as designers is best understood through their practice, which is composed of multiple, short- and long-term creative explorations. Therefore, graduate work could only be viewed online from past years which appeared adequate. The graduate studio had some sketches, prototypes and ideas on the walls and at desks. The visitors reviewed past work on line and felt the work was competent. Projects are individually-based so was difficult to compare. There is no written thesis for this major.
- (5) **Development of Competencies:** Based on review of the curricular structure, it appears the institution has established processes for assessment and is successful in ensuring the development of competencies; however, the visitors were not able to see any of these outcomes in current design work. The program does not host a traditional final, but it does have an open house. The final project contextualizes their work by defining their practice in a contemporary context through written statements, oral presentation, and final projects. Student work is reviewed each of the four semesters by faculty, external reviewers and visiting artists.

(6) Overall Effectiveness: Examples of work suggest that students appear to be gaining appropriate competencies consistent with NASAD standards and the curricular structure appears to be working adequately. The curriculum appears to succeed in addressing the goals and objectives identified for the degree as a very individualized program and accommodates a wide range of international students. While there are advantages and student interest for the accelerated 14-month Master of Fine Arts in Graphic Design, there may not be adequate time for reflection with the compressed work load.

The institution appears to meet NASAD standards in this area.

3. Study of the Transcripts of Recent Graduates and Comparison with Catalog Statements

Baccalaureate Programs

Bachelor of Fine Arts – 4 years: Communication Arts (Graphic Design, Illustration)

The site visitors reviewed and verified five transcripts for this degree. The transcripts appear to align with the program design and to follow NASAD standards and guidelines recommendations.

Bachelor of Fine Arts-4 years: Digital Media (Animation, Game and Entertainment Design, Motion Design)

The site visitors reviewed and verified three transcripts for this degree within each of Animation, Comics and Sequential Art, and Digital Cinema. The transcripts appear to align with the program design and to be in compliance with NASAD standards and guidelines recommendations.

Bachelor of Fine Arts-4 years: Fashion Design (General, Costume Design)

The site visitors reviewed and verified three transcripts for each emphasis of the degree. The transcripts appear to align with the program design and to be in compliance with NASAD standards and guidelines recommendations.

Bachelor of Fine Arts-4 years: Architecture/Landscape/Interiors

The site visitors reviewed and verified three transcripts for this degree. The transcripts appear to align with the program design and to be in compliance with NASAD standards and guidelines recommendations.

Bachelor of Fine Arts-4 years: Fine Arts (Painting, Photography, Sculpture/New Genres)

The site visitors reviewed and verified five transcripts for emphasis of this degree within each of the emphases. The transcripts appear to align with the program design and also appear to be in compliance with NASAD standards and guidelines recommendations.

Bachelor of Fine Arts-4 years: Product Design

The site visitors reviewed and verified three transcripts for this degree. The transcripts appear to align with the program design and also appear to be in compliance with NASAD standards and guidelines recommendations.

Bachelor of Fine Arts-4 years: Toy Design

The site visitors reviewed and verified three transcripts for this degree. The transcripts appear to align with the program design and also appear to be in compliance with NASAD standards and guidelines recommendations.

Graduate Programs

Master of Fine Arts-2.5–3 years: Fine Arts

The site visitors reviewed and verified three transcripts for this degree. The transcripts appear to align with the program design and also appear to be in compliance with NASAD standards and guidelines recommendations.

Master of Fine Arts-4 semesters: Graphic Design

The site visitors reviewed and verified two transcripts for this degree. The transcripts appear to align with the program design and also appear to be in compliance with NASAD standards and guidelines recommendations.

The institution appears to meet NASAD standards in this area.

4. Exhibition

The professional exhibition space, the Ben Maltz gallery, is located in the Galef Center. It hosts three to four shows a year of regional, national and international work, and is open to the public. The Bolsky Gallery, also in the Galef Center, is available for student exhibitions. For fine arts senior thesis shows, the entire building is reconfigured to support their shows. Studios are converted to exhibition space.

There is dedicated exhibition space on most of the floors across the Goldsmith Campus, used for critiques and for majors-based student exhibitions. The 3rd floor gallery space is available for foundation student work. The College provides an Artwork Installation/Presentation Guide with directions, necessary precautions, and common mistakes to avoid. It was suggested by sculpture students that the open area of the Lincoln Boulevard entrance, used primarily as a smoking area, could be repurposed as a sculpture park.

Master of Fine Arts in Fine Art students showcase their work at the annual Graduate Open Studios event and mount a thesis exhibition in the Bolsky Gallery on the main campus. One or two-person thesis exhibitions held throughout the spring semester. The Master of Fine Arts building is located in nearby El Segundo and does not have its own exhibition space. Students suggest converting two studios to exhibition space so they can leave work up for extended conversation and critique.

Junior and senior Fashion students' designs are featured in the Annual Scholarship Benefit and Fashion Show as well as store windows at Neiman Marcus in Beverly Hills.

The institution appears to meet NASAD standards in this area.

5. Art and Design Studies in General Education

Since the College is a stand-alone unit, there are only art and design students enrolled. However, there are extension courses at Otis which serve students seeking credit, certificates and non-credit for majors and non-majors. Extension is a self-supporting enterprise with a staff of eight and a part-time teaching staff of 90 (including 20 who also teach in the Bachelor of Fine Arts program) who also teach with the broader certificate and summer programs. The Dean reports to the Vice President of Campus Life and supervises the staff. Currently the eight staff members include an Interim Executive Director, Interim Director, Interim Assistant Director, Director of Summer Programs, Office Manager, Coordinator of Summer Programs, and Receptionist/Program Assistant.

O. Art/Design Unit Evaluation, Planning, and Projections

1. Evaluation, Planning, and Projections Development

The institution appears to operate in compliance with NASAD standards regarding evaluation, planning and projections and the art/design unit appears to be compliance with NASAD standards. Evaluation, planning and projecting was a consistent topic in both the Self-Study and in interviews across the College during the site visit. Departments made use of data to ascertain need for increasing faculty and staff. The College is willing to re-structure departments and support areas across the institution to accommodate growth and new initiatives. Attrition in staff often lead to reorganization of departments to better serve students and the curriculum, as seen with the aforementioned reorganization of the library leadership with the retirement of the director. Administration, academic affairs, enrollment management, and institutional research have a strong consultative relationship leading to better planning and implementation. Capital planning acknowledges the realities of space and facility needs coupled with enrollment growth. The College implemented new advising processes, data bases and systems, and one-stop to improve the student experience.

Evaluation is built into the annual report cycle. The reports assess two to three program outcomes, one of which must be an institutional goal. The assessment is analyzed with the faculty. If the outcome was not met, an implementation plan is devised for the following year, including an action plan and follow-up. It becomes the basis for the next year's report. Programs go through external review every 6 years, with a 2 to 4-year follow up plan to address issues in the external review.

Staff in Institutional Advancement noted that development does not drive the strategic plan. The student experience is primary, and the academic side drives the processes and IA responds with what it would take to achieve the goals.

2. Completeness and Effectiveness of Self-Study

The Self-Study was extremely well prepared, readable, comprehensive, precise and effective. The information was well organized, and easy to navigate. The site visitors offer complements of a job well done.

P. Standards Summary

1. It is not clear to the visitors if the Bachelor of Fine Arts in Architecture/Landscape/Interior degree as well as the "Jump Through" 3 year program meets NASAD standard regarding consistency between degree title and content. The title suggests three discrete bodies of knowledge as one professional degree as opposed to samplings from each area of study. The current title and content appear to convey a triple major which would require 25% of courses in each area of study (see NASAD *Handbook 2018-19*, Standards for Accreditation II.I.1.g. and II.I.2.c.)
2. It was not clear that the institution is in compliance with standard related to ventilation issues (see NASAD *Handbook 2018-19*, Standards for Accreditation II.F.1.g.).
 - 1) The undergraduate painting common studio, senior painting studios, and the overflow classrooms that are sometimes used for painting classrooms: These spaces do not have engineered ventilation for oil painting. There is an AC intake/outtake ducting, but there appears there are no exhaust systems. Open doors, windows, and occasionally fans are the current method of venting odors.
 - 2) Master of Fine Arts Studios: Large material waste cans in the painting studio are concentrated in one area rather than dispersed for quick access for solvent rags.

- 3) Ceramics: It was not clear if the indoor work areas for handling of clay and glazing materials had adequate ventilation.
3. The woodshop and machinery rooms were beautifully organized with safety in mind, however, yellow caution lines (tape) around perimeter of standing power machinery is highly suggested as a visual safety zone for users (see *NASAD Handbook 2018-19*, Standards for Accreditation II.F.1.g.).

Q. Overview, Summary Assessment, and Recommendations for the Program

1. Strengths

- The visitors commend the institution on the completeness of the Self-Study, the preparation for the visit and for the time and effort required by the staff, faculty and students who participated in the review.
- Faculty members appear to be appropriately credentialed with successful professional careers. Overall, there appears to be a good balance between full- and part-time numbers with a few significant differences in specific departments. Faculty/student ratios are also good but do fluctuate between some departments (10/1 highest with 23/1).
- The visitors met faculty who are deeply committed to quality educational experiences, prepare students for professional practices by connecting students with the larger Los Angeles community. Curriculum showed a true concern for working in a social and global context.
- There was positive support for the Interim President and its office from the board and staff. There also appears to be sound trust in the consultative approach of governance by the administration from the faculty, though there was some discussion for needed transparency moving forward.
- The Board appeared to be responsive to the changing administrative conditions, attentive to College feedback appeared to have a strong commitment to the College and community relationships. Faculty were included on several board committees.
- Staff felt they are equal partners with the faculty and are respected by them. Faculty and staff felt there was a good work/life balance and that there was a collaborative spirit.
- The campus and its buildings are beautifully cared for and ecologically focused. The new additions of dorm rooms and eating facilities have created a real campus. The facilities team is robust and take their work seriously in terms of safety and efficiencies. They were professional and showed great pride in the care of their work.
- Student work was strong in concept and technique including good communicative skills. There was a commitment to get students out in the world with field trips, visiting lectures, and internships. On-site interviews suggest that departments are successful supporting placement.
- The College's assessment program and protocols appear to be both effectively executed and driving positive changes within the curriculums.
- The College has had three years of clean audits and has a representational budget committee.

2. Recommendations for short term improvement

- Current increased enrollments and interest in the continued growth of the extension programs, appear to be placing pressure on space and computer room access for specific majors. Students expressed serious concerns that access to certain studio and computer spaces outside of scheduled class times might be insufficient to complete required studio coursework. These spaces are critical as only two programs are able to give their Bachelor of Fine Arts students dedicated studio space with other programs using hot desks and/or providing some dedicated space only at the senior year.
- Transparency and Inclusiveness:
 - Faculty and staff expressed a need for department chair meeting notes to be more broadly shared. They requested a formalized method that would include information, best practices, and curriculum updates as clear information appeared to differ between departments.
 - Students expressed a need of transparency. They requested representation in formal discussions of issues.
- Space:
 - There appears to be limited gallery space for exhibitions for student or outside artists/designers.
 - Computer lab access was the number one complaint from students. It appears that labs depending on department have different hours with sometimes extension classes also taking up many open hours. There appears not be a College-wide policy.
 - The institution appears to be stretched for dedicated studio space for some programs. Though it appeared that most space needs were being met, each program had ownership of their space and managed it differently causing some program hierarchies of which students were aware.
- It was not clear from the website, provided materials and limited time, if extension classes provide needed information concerning health, safety, and injury prevention topics associated with their specific area of study or activity in art/design. The visitors respectfully suggest that further information be provided in the Optional Response.
- Due to the number of required courses in Toy Design, there are few opportunities for toy major to take other classes.

3. Primary Futures Issues

- There appears to be a significant number of open or interim positions (staff, senior leadership and full-time faculty). Communication and succession planning will be important for continuity as well as building trust. They are also opportunities for reorganizing. The Interim President noted that the next two years of leadership transition will lead to a new era, with invigorated processes.
- With base revenues derived principally from tuition, the College might consider assessing next possible capital campaign for endowment and capital projects.

4. Suggestions for Long-Term Development

- Financial: The institution may wish to consider using the CFI (Composite Financial Index) and DoE ratio (Department of Education) which might be helpful for short- and long-term financial reporting, evaluating financial trends, and ascertaining capacity for debt.
- The College is moving to a new era with leadership transitions. Otis is going through a healing phase, facing fiscal challenges, siloing of departments, enrollment threats, and at times unclear communication. Yet, Otis also has a strong and long-established tradition of quality education

and is uniquely established in the community. It will be critical for the institution to strategically plan in terms of its future finances, curriculum, and culture.

- The Master of Fine Arts in Fine Arts students are isolated from the main campus and community. The students and faculty feel that they are: out of sight, out of mind. Some programs have their graduates on the main campus and these interactions benefit the institution might look for meaningful ways to integrate the students with the rest of campus.