

RHODE ISLAND SCHOOL OF DESIGN

INSTITUTIONAL SELF-STUDY | FEBRUARY 2016

PREPARED FOR
NEW ENGLAND ASSOCIATION OF SCHOOLS AND COLLEGES
NATIONAL ASSOCIATION OF SCHOOLS OF ART AND DESIGN

SELF-STUDY

Presented for consideration by the
New England Association of Schools and Colleges
and the
National Association of Schools of Art and Design
by
Rhode Island School of Design
2 College Street, Providence, RI 02903
401-454-6100

Degrees for which renewal of Final Approval is sought:

Bachelor of Fine Arts - 4 years: Apparel Design; Ceramics; Film/Animation/Video;
Furniture Design; Glass; Graphic Design; Industrial Design; Interior Studies;
Illustration; Jewelry and Metalsmithing; Painting; Photography; Printmaking;
Sculpture; Textiles

Master of Arts in Teaching- 1 year plus 1 summer

Master of Arts- 1 year: Art and Design Education

Master of Fine Arts – 2 years: Ceramics; Digital and Media; Furniture Design;
Glass; Graphic Design; Jewelry and Metalsmithing; Painting; Photography;
Printmaking; Sculpture; Textiles

Master of Industrial Design, 2 years; 2.5 years

Post-Baccalaureate Program- 1 year: Glass

Degrees for which renewal of Plan Approval is sought:

Post-Baccalaureate Program-1 year: Jewelry and Metalsmithing

Degrees for which Final Approval for Listing is sought:

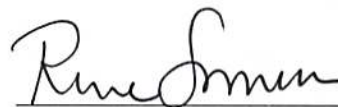
Master of Fine Arts-3 years: Graphic Design, Furniture Design

Master of Arts-1 year plus 1 summer: Interior Studies (Adaptive Reuse)

Master of Design- 2 years plus 1 summer: Interior Studies (Adaptive Reuse/Narrative
Environments)

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

February 17, 2016



Rosanne Somerson
President

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APPENDICES (Partial list for this edition only)

- Affirmation of Compliance
- E – Series Forms
- S – Series Forms
- Instructional Programs Portfolios and Curricular Tables

NATIONAL ASSOCIATION OF SCHOOLS OF ART AND DESIGN

11250 Roger Bacon Drive, Suite 21

Reston, Virginia 20190-5248

Telephone 703-437-0700

Facsimile 703-437-6312

APPLICATION FOR MEMBERSHIP

All information must be typed or printed legibly. Please do not retype this form.

Rhode Island School of Design

Name of Institution and Art and/or Design Unit

2 College Street

Street and/or Mailing Address

Providence

City

Rhode Island

State

02903

Zip Code

Multipurpose Institutions –

Chief Executive Officer/President: _____

Chief Academic Officer: _____

Dean Responsible for the Unit: _____

Independent Schools of Art/Design –

Chief Executive Officer/President: Rosanne Somerson

Chair, Board of Trustees: Michael Spalter

Has the institution had a consultative visit?

YES

NO

If yes: Date of the consultative visit _____

Name of the consultant _____

I. APPLICATION CATEGORY (check only one):

Membership (for first-time applicants or institutions with Associate Membership)

Renewal of Membership (for institutions with Membership)

II. INSTITUTIONAL CATEGORY (check all that apply):

Public

Not-for-Profit

Non-Degree-Granting

Degree-Granting

Single Professional Program
Accreditation–Graphic Design

Private

Proprietary

Community/Junior College

Doctoral Degree-Granting

Single Professional Program
Accreditation–Industrial Design

III. OTHER REVIEW ACTIVITY:

If applicable, please provide the following by indicating:

Last NASAD accreditation visit March 12-16, 2006

Full name of regional accrediting agency New England Association of Schools and Colleges

Year of latest regional accreditation agency visitation March 12-16, 2006

Year of next regional accreditation agency visitation April 3-6, 2016

Is the institution presently being denied recognition or accreditation by any state or accreditation agency? YES NO

If yes, which agency(ies)? _____

Is the institution's recognition or accreditation presently being revoked by any state or accreditation agency? YES NO

If yes, which agency(ies)? _____

Is the institution accredited by CAEP? YES NO

If yes: Year of latest CAEP visitation _____

Year of next CAEP visitation _____

(continued on the reverse)

IV. ITEMS TRANSMITTED WITH THE APPLICATION FORM:

Self-Study Document and Supporting Materials – 3 copies

Date Application Fee submitted: 8/13/15

Amount of Application Fee submitted: \$ 400

NOTE: One copy each of the Self-Study document and all supportive materials should be sent directly to each visiting evaluator upon confirmation of the visit, and must be received by the visitors at least four weeks prior to the visit.

STATEMENT BY APPLICANT INSTITUTION

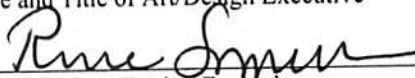
Failure to act favorably upon an application for Membership or renewal of Membership in the National Association of Schools of Art and Design shall not, in and of itself, constitute grounds for legal action against NASAD by the applicant institution or individuals therein.

In all cases when a disagreement cannot be resolved through normal NASAD procedures, the institution and the individuals therein agree to abide by NASAD Rules of Practice and Procedure entitled "Requests for Reconsideration by the Commission on Accreditation" and/or "Appeals of Adverse Decisions Concerning Accredited Institutional Membership" as set forth in the *NASAD Handbook*. These procedures provide for final action after review in accordance with the rules of the American Arbitration Association.

Upon receipt of an invoice before the visitation for an application fee, and after the visitation, for the expenses of the evaluators, the visited institution agrees to pay the application fee and to reimburse NASAD for the expenses incurred by the visiting evaluators.

Rosanne Somerson, President

Name and Title of Art/Design Executive



Signature of Art/Design Executive

Date

(401) 454-6764

Telephone (include area code)

(401) 427-6995

Facsimile (include area code)

www.risd.edu

Web Address

president@risd.edu

E-Mail Address

NEW APPLICANTS ONLY

If your institution is seeking accredited institutional Membership for the first time, this Application form must be signed by the Chief Executive Officer/President of the institution.

Name and Title of Chief Executive Officer/President

Signature of Chief Executive Officer/President

Date

Three copies of this Application form are to be returned to the NASAD National Office. One copy is to be retained for the institution's files.

INSTITUTIONAL CHARACTERISTICS

Institutional Characteristics Form

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

Date February 10, 2016

1. Corporate name of institution: Rhode Island School of Design _____
2. Date institution was chartered or authorized: March 22, 1877 _____
3. Date institution enrolled first students in degree programs: 1932 _____
4. Date institution awarded first degrees: 1937 _____

5. Type of control:

Public

State

City

Other

(Specify) _____

Private

Independent, not-for-profit

Religious Group

(Name of Church) _____

Proprietary

Other: (Specify)

6. By what agency is the institution legally authorized to provide a program of education beyond

high school, and what degrees is it authorized to grant? The Rhode Island Department of Education has authorized RISD to grant baccalaureate and masters degrees.

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

- | | | | |
|--------------------------|---|-------------------------------------|--|
| <input type="checkbox"/> | Less than one year of work | <input checked="" type="checkbox"/> | First professional degree |
| <input type="checkbox"/> | At least one but less than two years | <input checked="" type="checkbox"/> | Master's and/or work beyond the first professional degree |
| <input type="checkbox"/> | Diploma or certificate programs of at least two but less than four years* | <input type="checkbox"/> | Work beyond the master's but not at the doctoral level (e.g., Specialist in Education) |
| <input type="checkbox"/> | Associate degree granting program of at least two years | <input type="checkbox"/> | A doctor of philosophy or equivalent degree |

X Four- or five-year baccalaureate Other doctoral programs _____
 Other (Specify) _____

Note: RISD's CE certificate program does not meet the criteria of a postsecondary certificate program as defined by IPEDS.

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

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

9. The calendar system at the institution is:

Semester Quarter Trimester X Other: 4-1-4 _____

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

- a) Undergraduate _____ **12** credit hours
- b) Graduate _____ **12** credit hours
- c) Professional _____ credit hours

11. Student population:

a) Degree-seeking students:

Fall 2015	Undergraduate	Graduate	Total
Full-time student headcount	2,014	467	2,481
Part-time student headcount	0	0	0
FTE*	2,014.0	467.0	2,481.0

*RISD considers all students full-time, so FTE = Enrollment/Headcount

- b) Number of students (headcount) in non-credit, short-term courses:
 Approximately 4,000 students took Continuing Education Pre-College, Summer Studies, Extension and Young Artists Programs during the 2014-15 academic year.

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

Program	Agency	Accredited since	Last Reviewed	Next Review
BArch and MArch, Architecture	NAAB	1953	2014	2022
MLA, Landscape Architecture	LAAB/ASLA	1945 (see note below)	2015	2020
Note: The Landscape Architecture program came to RISD in 1945 already approved by the Education Committee of the ASLA. (Lowthorpe School of Landscape Architecture).				
Master of Arts in Teaching (MAT) <i>All Grades Art Education Teacher</i>	Rhode Island Department of Education (RIDE)*	1989	2011	2019 *postponed from 2016

* Candidates who complete Rhode Island Approved Educator Preparation Programs are eligible for full certification in Rhode Island and are eligible for certification in other states through reciprocity based upon agreements in the Interstate Certification Agreement with the National Association of State Directors of Teacher Education and Certification (NASDTEC).

13. Off-campus Locations. List all instructional locations other than the main campus. For each site, indicate whether the location offers full-degree programs or 50% or more of one or more degree programs. Record the full-time equivalent enrollment (FTE) for the most recent year.
 Add more rows as needed.

	Full degree	50%-99%	FTE
A. In-state Locations			
n/a			

B. Out-of-state Locations			
n/a			

14. International Locations: For each overseas instructional location, indicate the name of the program, the location, and the headcount of students enrolled for the most recent year. An overseas instructional location is defined as “any overseas location of an institution, other than the main campus, at which the institution matriculates students to whom it offers any portion of a degree program or offers on-site instruction or instructional support for students enrolled in a predominantly or totally on-line program.” **Do not include study abroad locations.**

Name of program(s)	Location	Headcount
European Honors Program	Rome, Italy	40

*19 Fall 2014, 21 Spring 2015

15. Degrees and certificates offered 50% or more electronically: For each degree or Title IV-eligible certificate, indicate the level (certificate, associate’s, baccalaureate, master’s, professional, doctoral), the percentage of credits that may be completed on-line, and the FTE of matriculated students for the most recent year. Enter more rows as needed.

Name of program	Degree level	% on-line	FTE
n/a			

16. Instruction offered through contractual relationships: For each contractual relationship through which instruction is offered for a Title IV-eligible degree or certificate, indicate the name of the contractor, the location of instruction, the program name, and degree or certificate, and the number of credits that may be completed through the contractual relationship. Enter more rows as needed.

Name of contractor	Location	Name of program	Degree or certificate	# of credits

n/a				

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

18. Supply a table of organization for the institution. While the organization of any institution will depend on its purpose, size and scope of operation, institutional organization usually includes four areas. Although every institution may not have a major administrative division for these areas, the following outline may be helpful in charting and describing the overall administrative organization:

- a) Organization of academic affairs, showing a line of responsibility to president for each department, school division, library, admissions office, and other units assigned to this area;
- b) Organization of student affairs, including health services, student government, intercollegiate activities, and other units assigned to this area;
- c) Organization of finances and business management, including plant operations and maintenance, non-academic personnel administration, IT, auxiliary enterprises, and other units assigned to this area;
- d) Organization of institutional advancement, including fund development, public relations, alumni office and other units assigned to this area.

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

RISD was founded and nurtured by women, more than 40 years before women in America even gained the right to vote. In 1877, the 34 members of the Rhode Island Women’s Centennial Commission voted to invest their group’s surplus funding of \$1,675 in founding Rhode Island School of Design. In doing so, they not only embarked on a radical experiment, but set the school's tone for challenging assumptions that continues to this day. From the time of its incorporation, Rhode Island School of Design has stood out as a leader in art and design education, attracting extraordinary people who thrive in its creative culture. As one of the first colleges of its kind in the country – founded simultaneously with the RISD Museum of Art – it has always been something of a maverick.

RISD awarded its first bachelor’s degree 1937 and its first Master’s degree in 1958, and has grown its offerings to include degrees in 19 disciplines in the fine arts, design and art education. Liberal Arts has been a cornerstone of a complete RISD education and students can earn a Concentration Certificate in all three departments in the Liberal Arts division and a newly established college-wide concentration in Nature-Culture-

Sustainability Studies. From the establishment of the unique Edna Lawrence Nature Lab in 1937 to the recent creation of Co-Works, a facility for collaboration around critical making and innovation, RISD continues to offer stimulating offerings to challenge its community with new experiences.

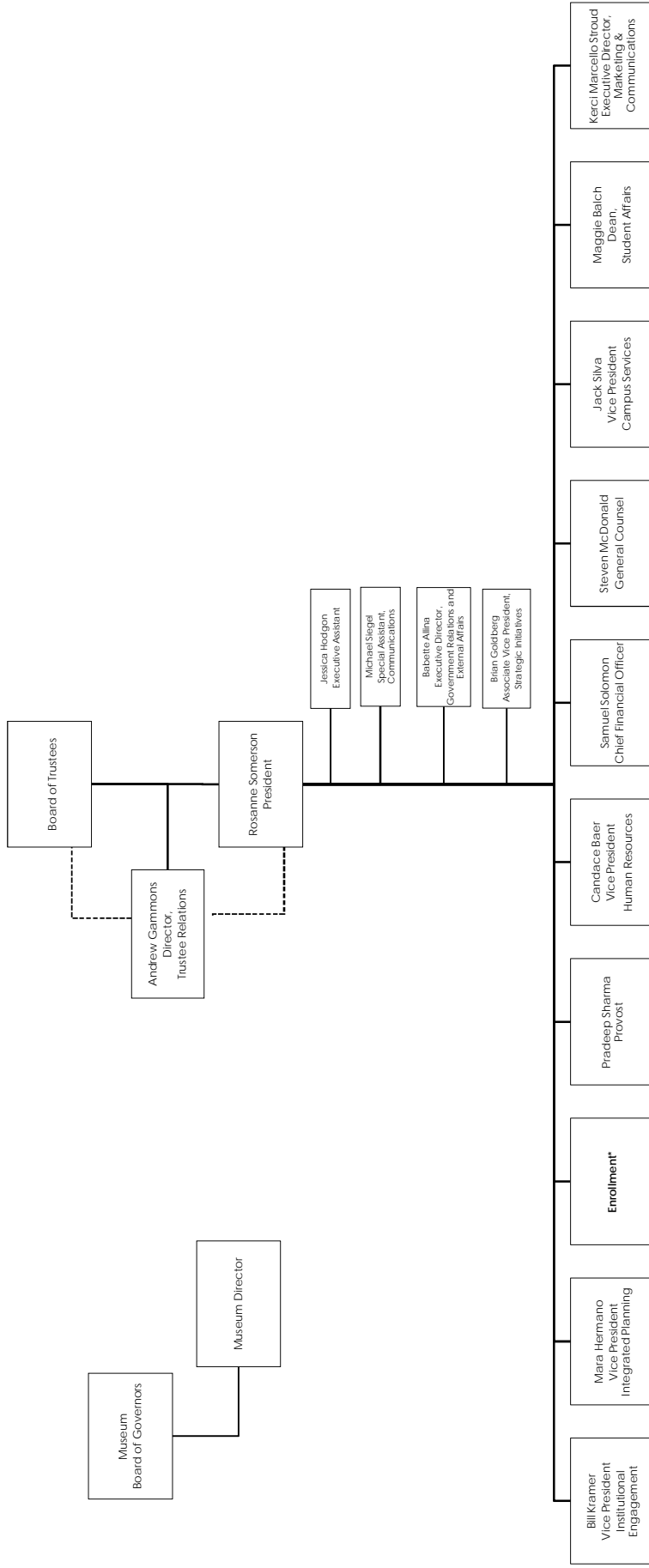
Table of CIHE Actions

Date of CIHE Letter	Items of Special Attention	CIHE Standards Cited in Letter	Self-Study Page Number
June 15, 2012	1. Implementing plans to endorse and publicize student learning outcomes and to develop a process to determine that students are meeting the identified outcomes	2.7 4.48 4.49 10.10	St. 2, pp. 8, 9, 10; St. 4, pp. 20, 25-26, 36-38; St. 6, p. 61; St. 7, p. 67
	2. Strengthening the use of data to inform decision making and future planning	2.1 2.2	St. 2, pp.6-7; St. 4, p.47; St.6, pp. 52-3, 56, 58, 59; St. 7, p. 67; St. 8, p. 72; St. 9, p. 82
	3. Undertaking campus master planning, with particular attention to deferred maintenance	8.4	St. 2, p.5; St. 8, p. 72-4, 77; St. 9, pp. 83, 84

Chief Institutional Officers

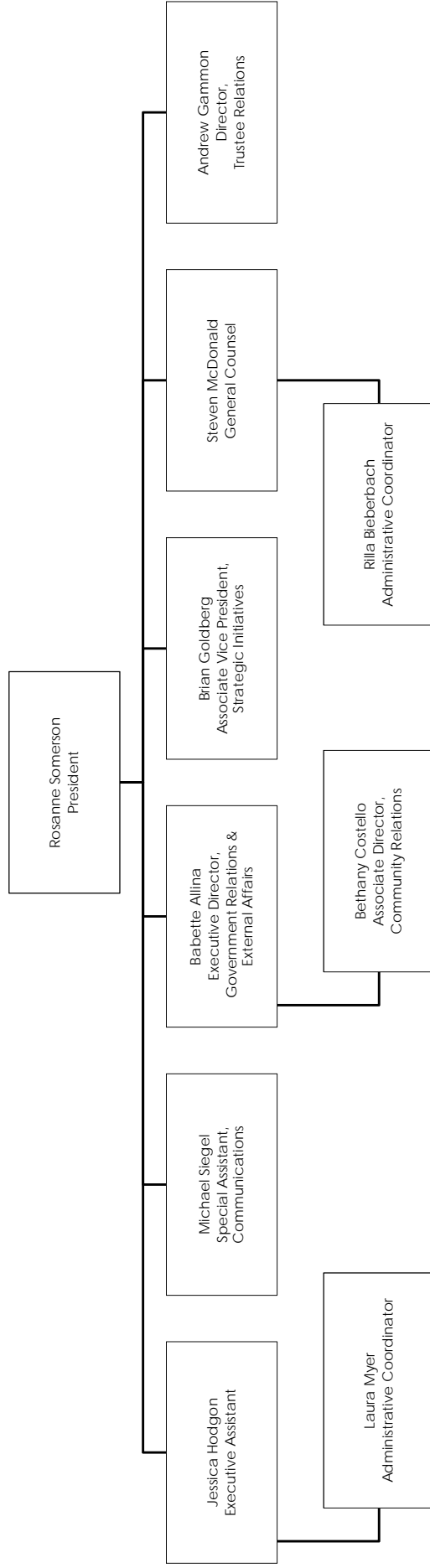
Function/Office	Name	Title	Year of Appt
Chair Board of Trustees	Michael Spalter	Chair	2015-2nd term
President/CEO	Rosanne Somerson	President	2/18/15
		Interim President	1/1/14
Chief Academic Officer	Pradeep Sharma	Provost	4/13/15
		Interim Provost	1/1/14
Dean, Experimental and Foundation Studies	Joanne Stryker	Dean of Foundation Studies	7/1/96
Dean, Architecture & Design	Nancy Skolos	Dean of Architecture & Design	7/1/15
		Interim Dean of Architecture & Design	1/1/14
Dean, Fine Arts	Sheri Wills	Dean of Fine Arts	8/25/14
Dean, Liberal Arts	Daniel Cavicchi	Dean of Liberal Arts	7/1/14
		Interim Dean of Liberal Arts	1/1/13
Chief Financial Officer	Samuel Solomon	Chief Financial Officer	3/24/14
Chief Student Services	Margaret Balch	Dean of Students Affairs	12/1/14
Planning	Mara Hermano	VP of Integrated Planning	9/1/15
Inst. Research	Mara Hermano	VP of Integrated Planning	9/1/15
Assessment	Mara Hermano	VP of Integrated Planning	9/1/15
		AVP of Effectiveness/Chief of Staff	1/1/14
Development	William Kramer	VP of Institutional Engagement	1/1/16
Library	Carol Terry	Director of Library Services	8/31/87
CIO	Richard Mickool	Chief Information Officer	7/20/15
		Contract with Wittenberg	unknown dates
Continuing Education	Gregory Victory	Executive Director of Continuing Education	9/1/14
		Associate VP of Student Affairs	10/1/13
Admissions	Edward Newhall	Associate VP of Enrollment	10/1/13
		Director of Admissions	11/1/76
Registrar	Steve Berenback		8/1/96
Financial Aid	Anthony Gallonio	Asst. VP of Enrollment Services	4/1/15
		Sr. Director Student Financial Svs	9/1/14
Public Relations	Kerci Marcello-Stroud	Executive Director of Marketing & Communication	10/2/13
General Counsel	Steve McDonald	General Counsel	5/28/02
Facilities/Safety/Auxiliary	Jack Silva	VP of Campus Services	1/1/15
		Associate VP of Facilities and EHS	7/1/08

RHODE ISLAND SCHOOL OF DESIGN Administration February, 2016

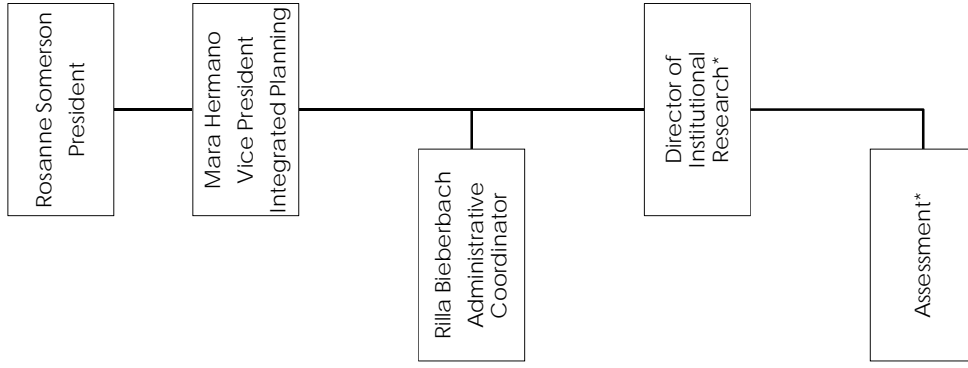


* Open Position

**RHODE ISLAND SCHOOL OF DESIGN
President's Office
February, 2016**

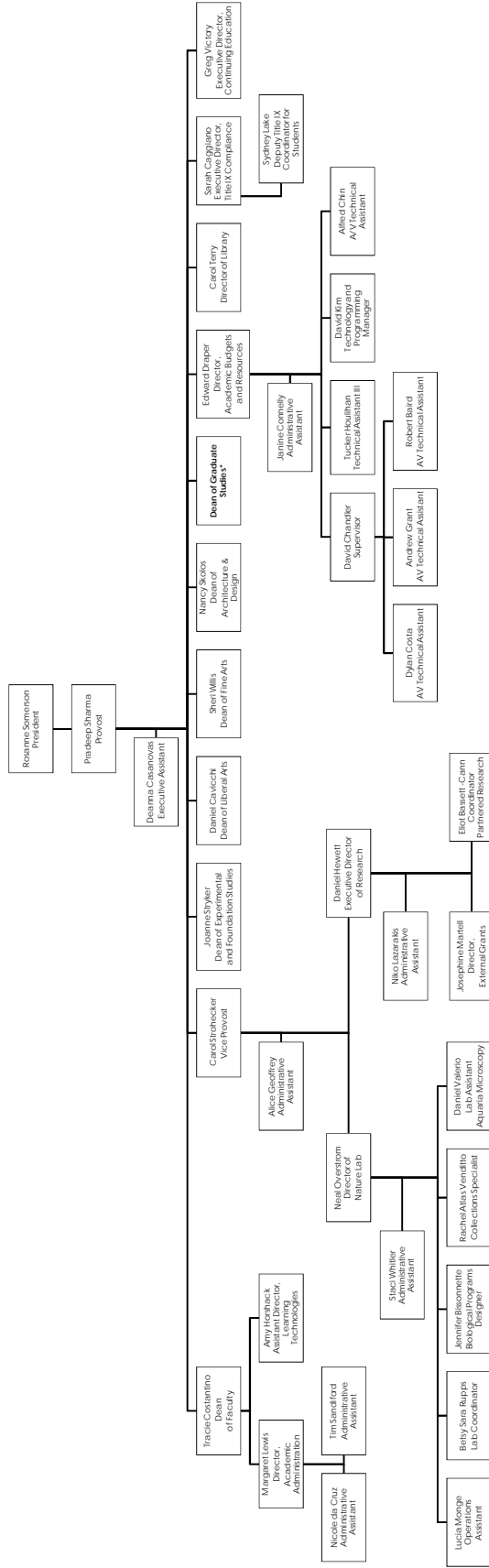


RHODE ISLAND SCHOOL OF DESIGN
Integrated Planning
February, 2016



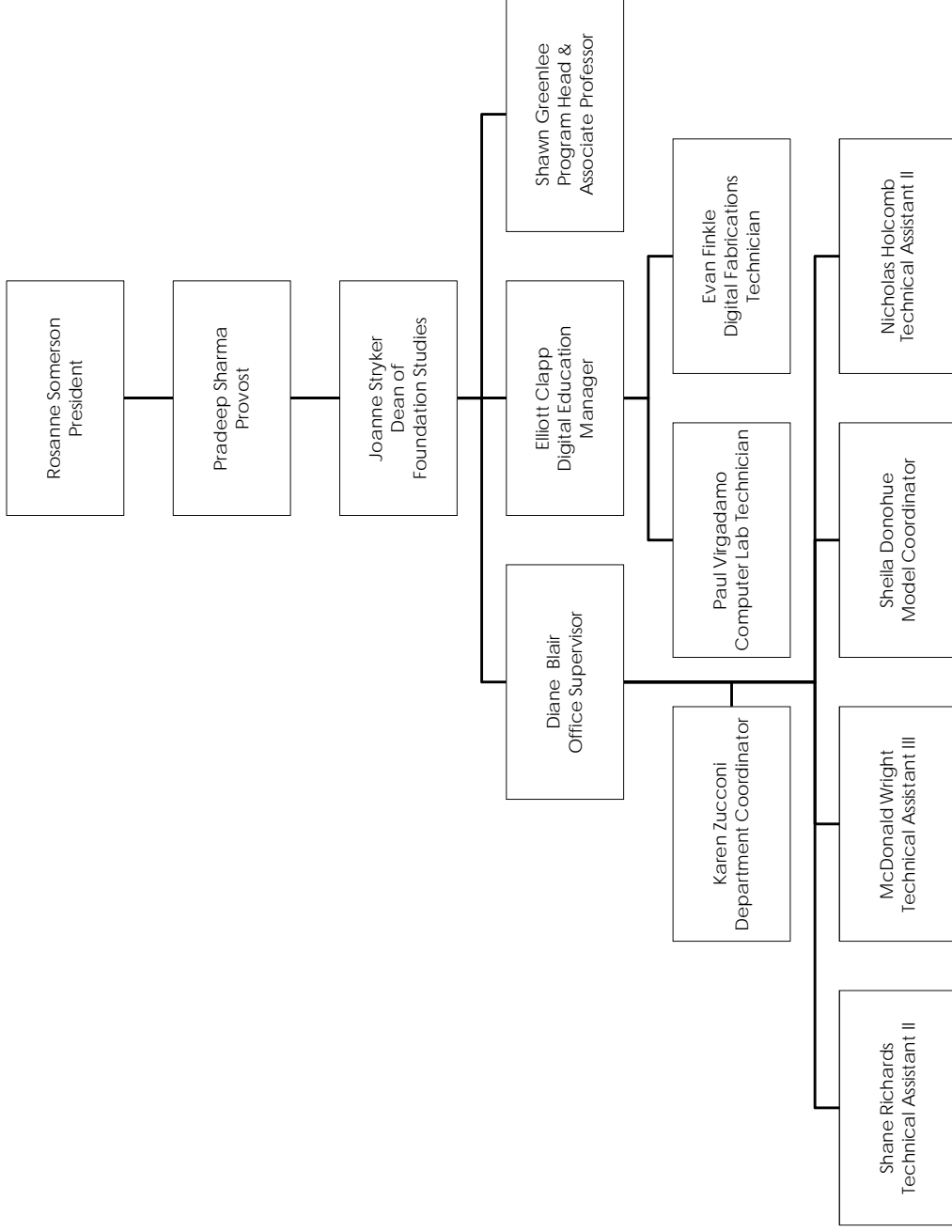
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RHODE ISLAND SCHOOL OF DESIGN
Academic Affairs
February, 2016

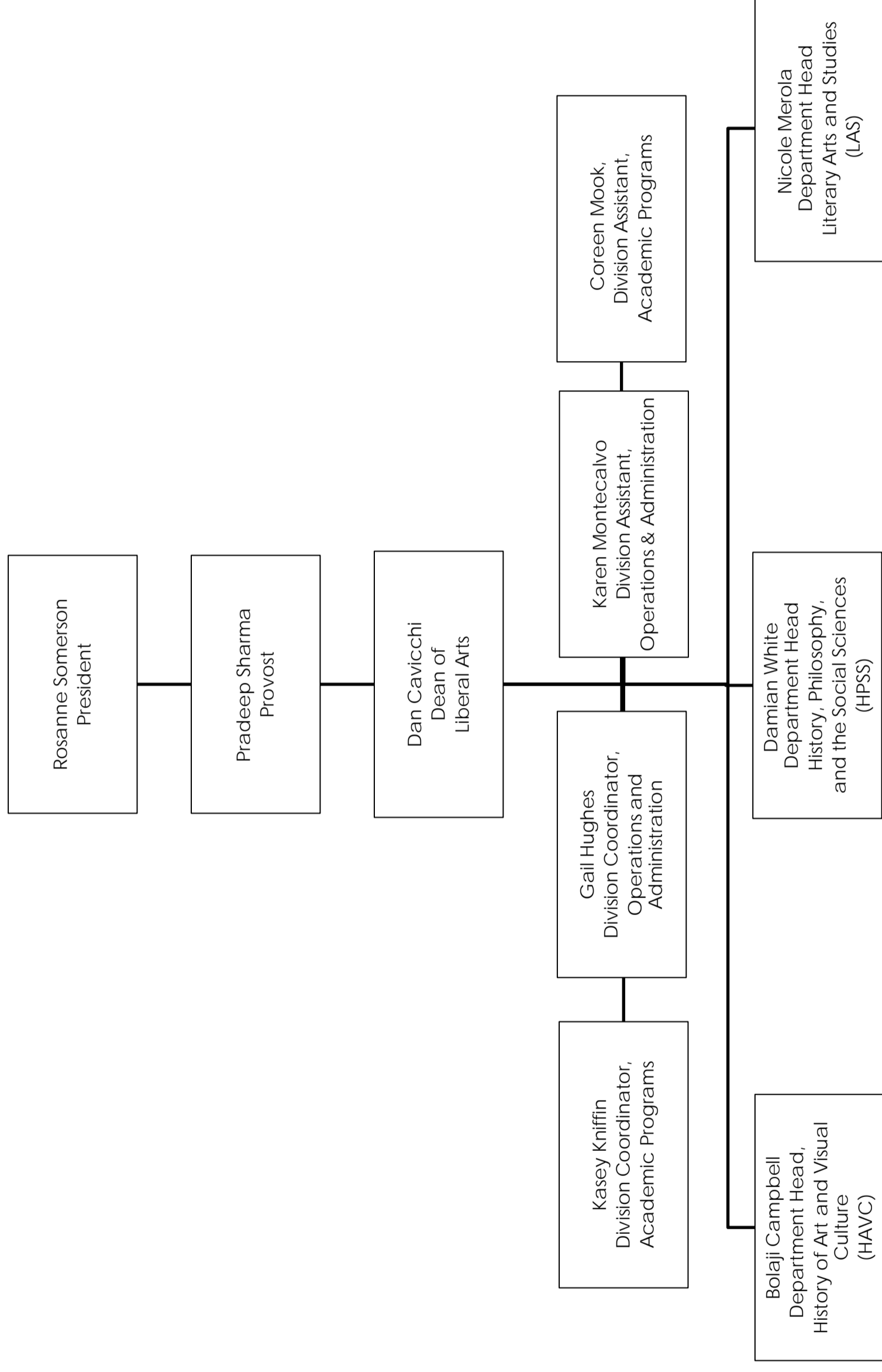


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RHODE ISLAND SCHOOL OF DESIGN
Division of Experimental and Foundation Studies
February, 2016



RHODE ISLAND SCHOOL OF DESIGN
Division of Liberal Arts
February, 2016

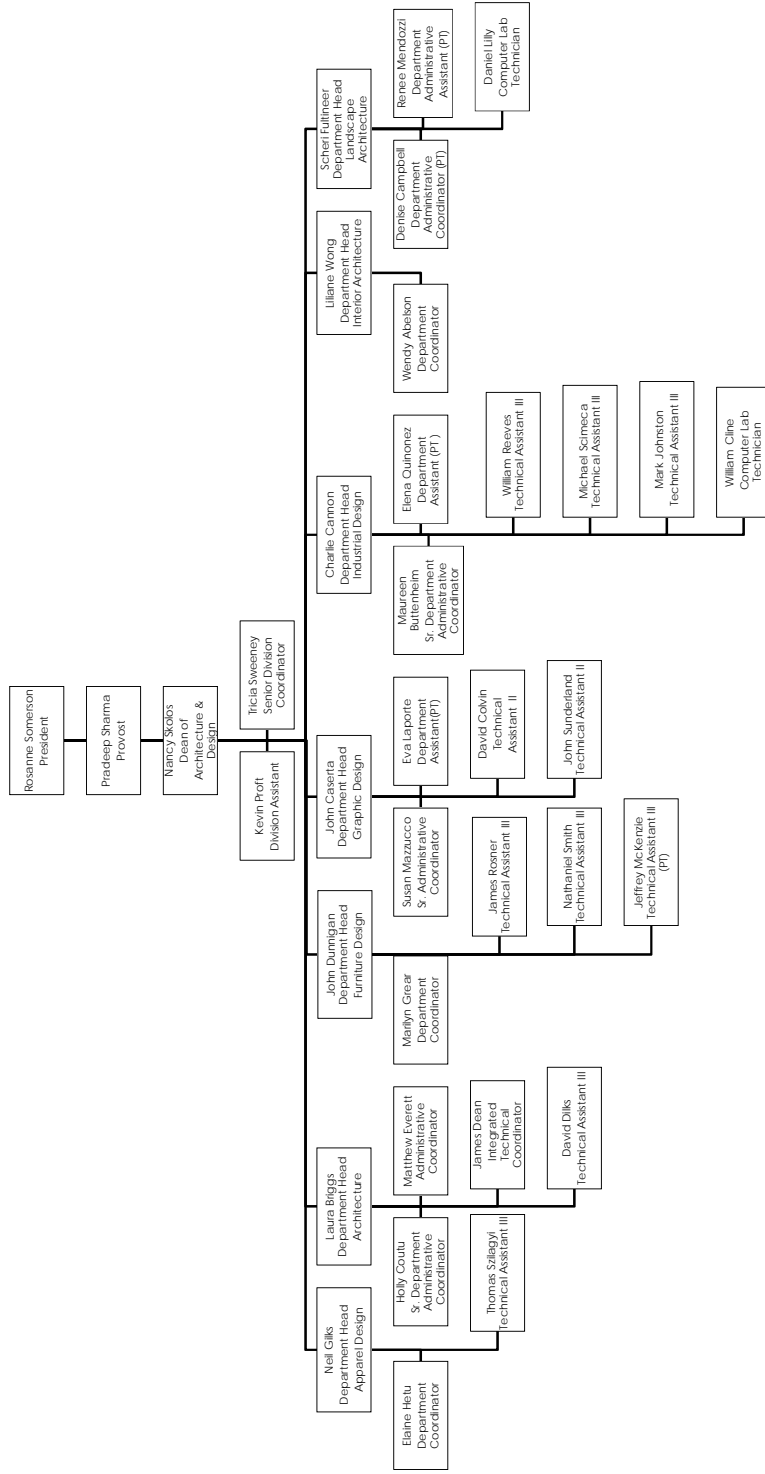


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RHODE ISLAND SCHOOL OF DESIGN

Division of Architecture and Design

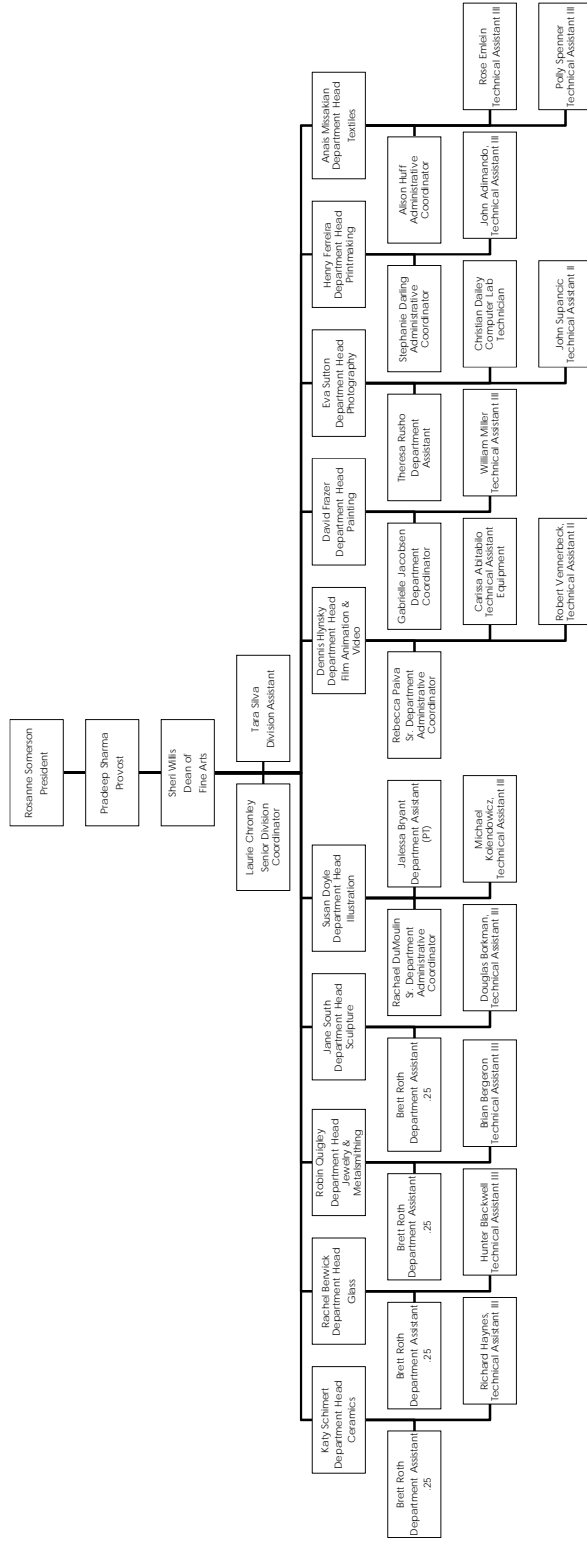
February, 2016



RHODE ISLAND SCHOOL OF DESIGN

Division of Fine Arts

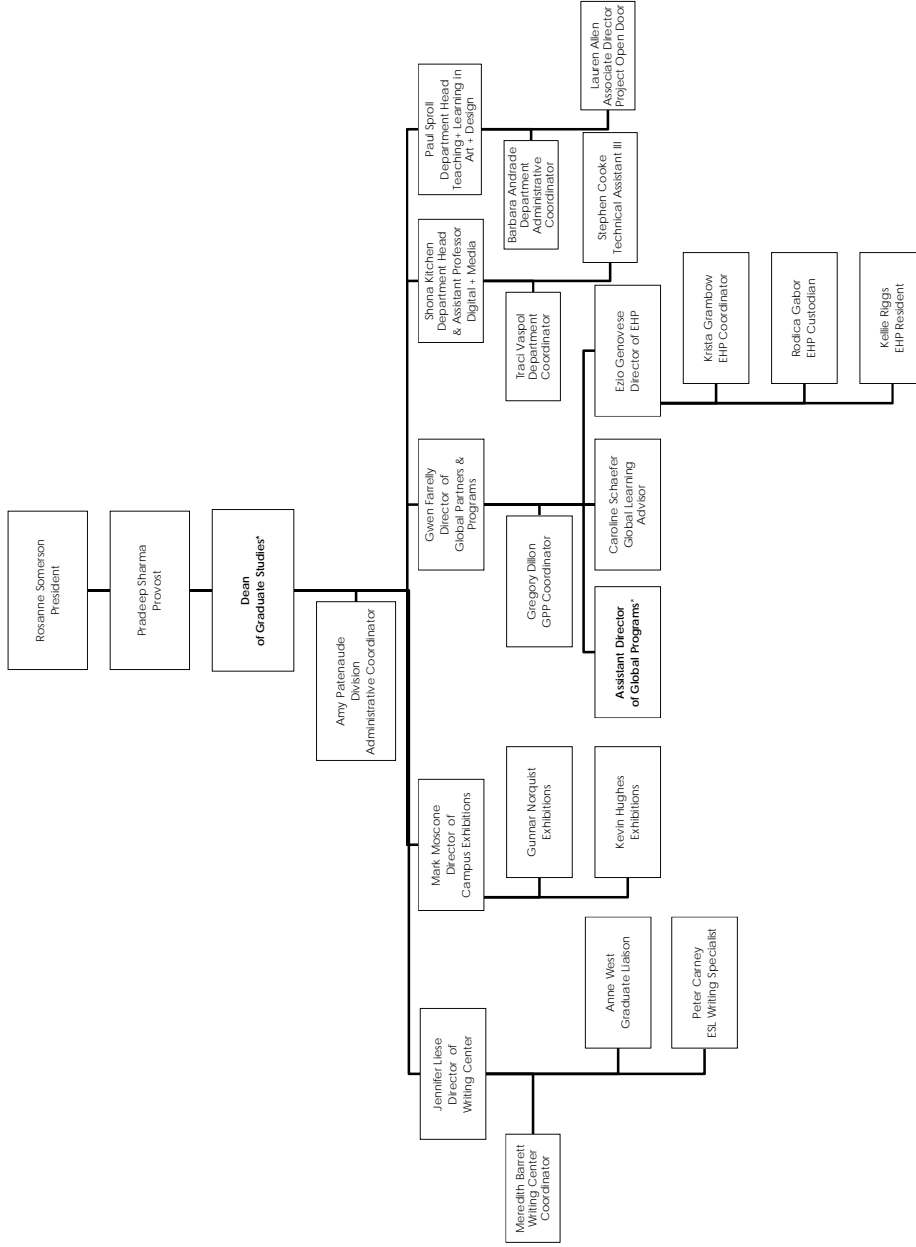
February, 2016



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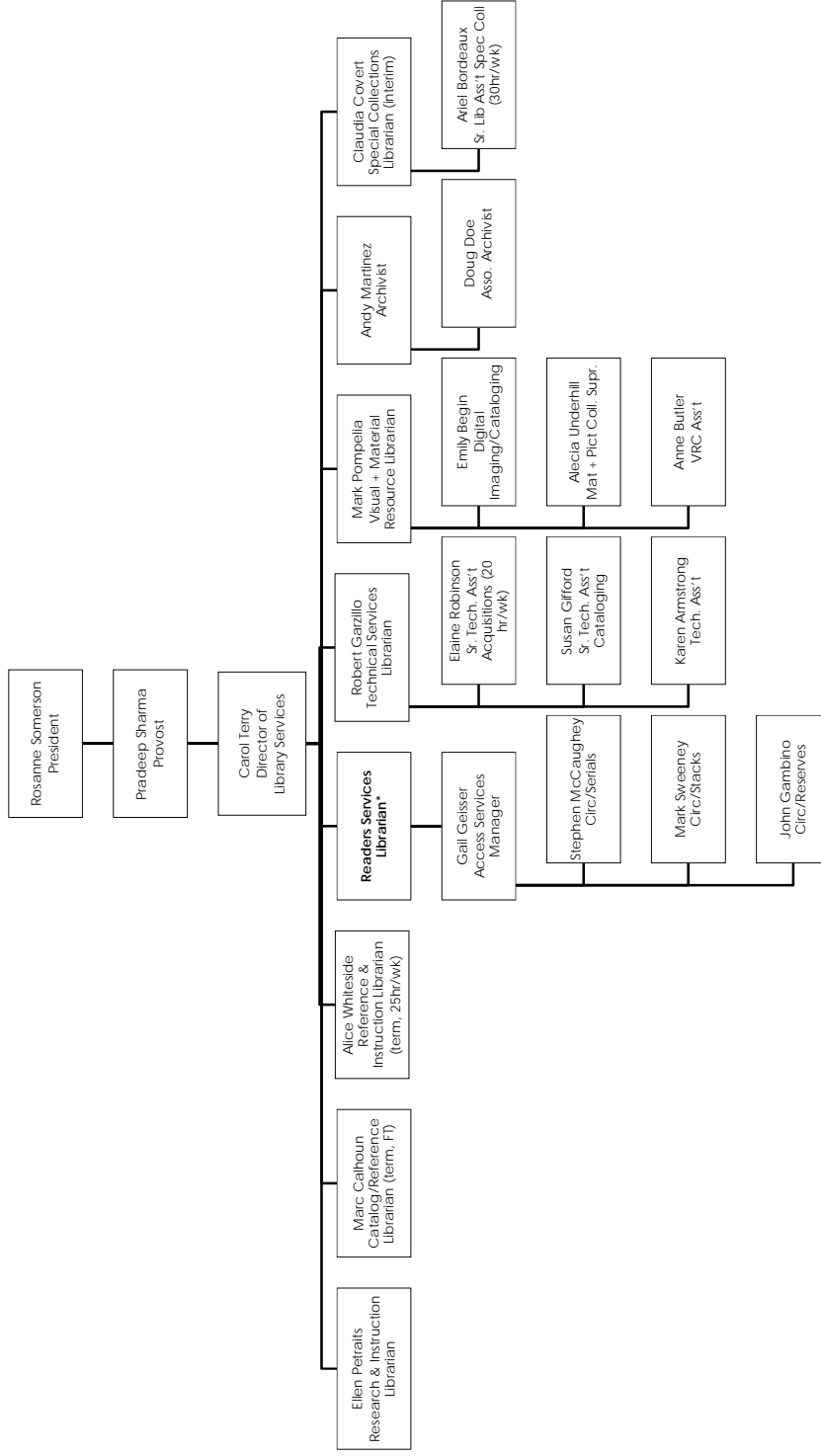
Division of Graduate Studies

February, 2016



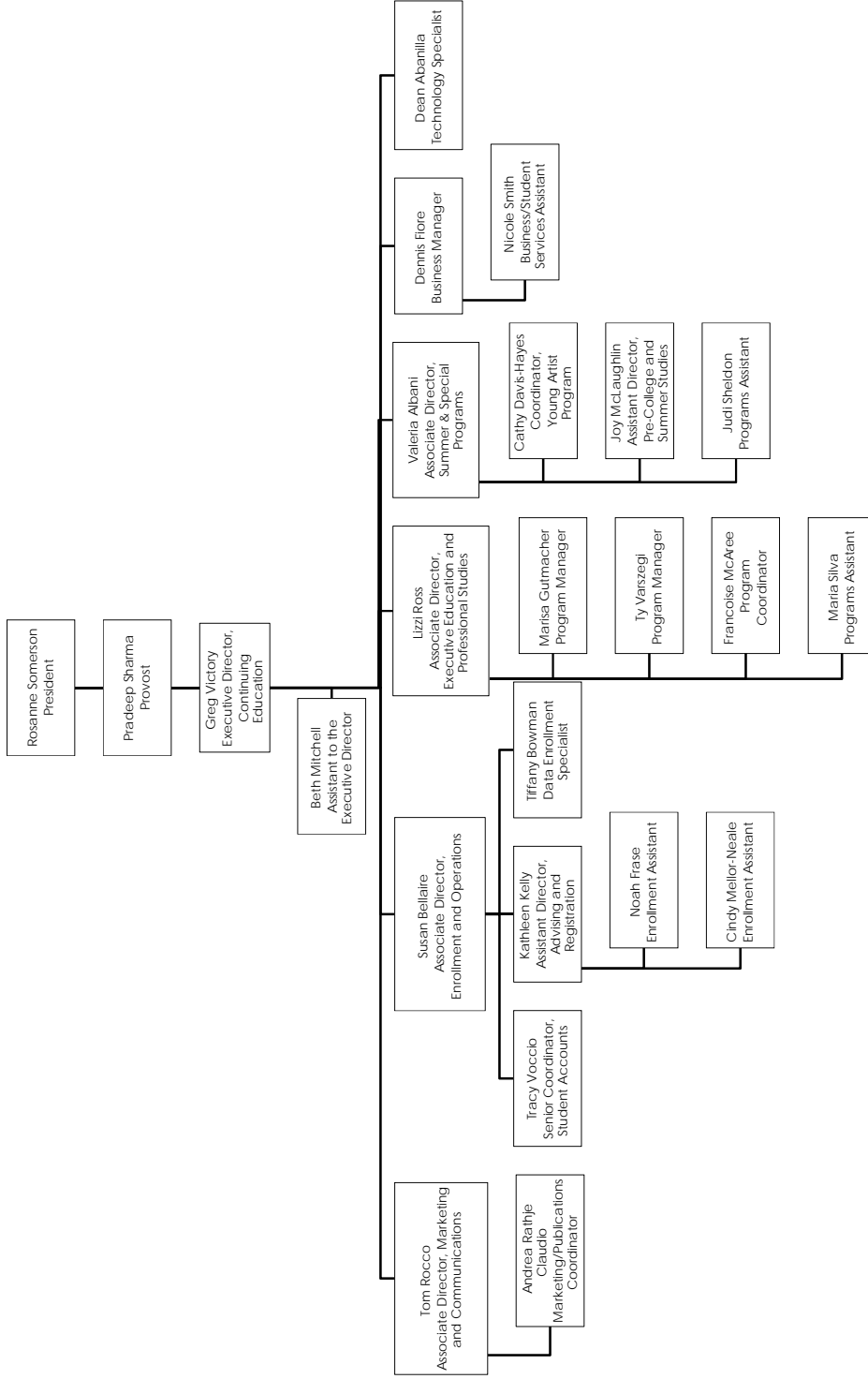
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**RHODE ISLAND SCHOOL OF DESIGN
Fleet Library at RISD
February, 2016**



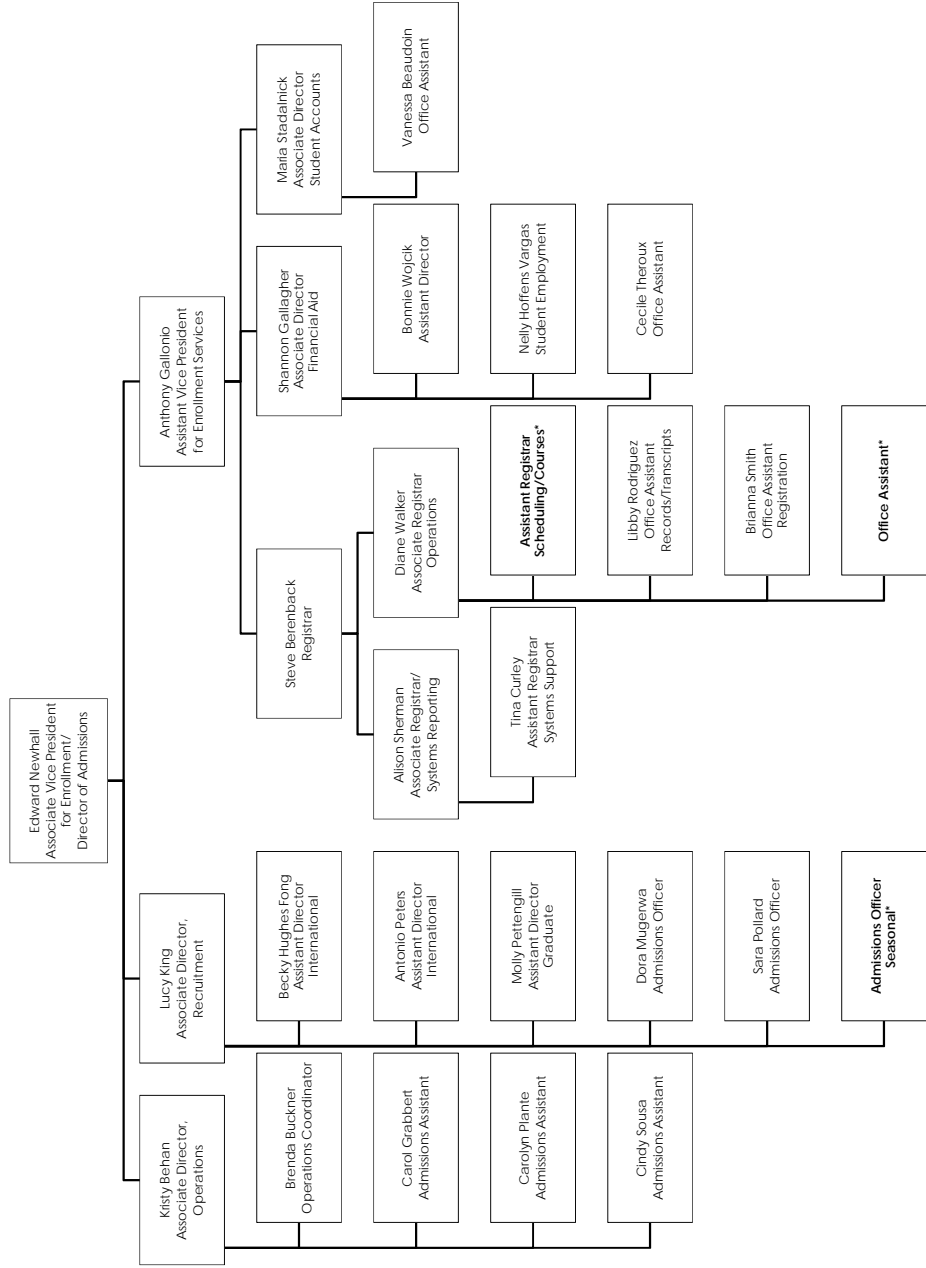
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RHODE ISLAND SCHOOL OF DESIGN Continuing Education February, 2016



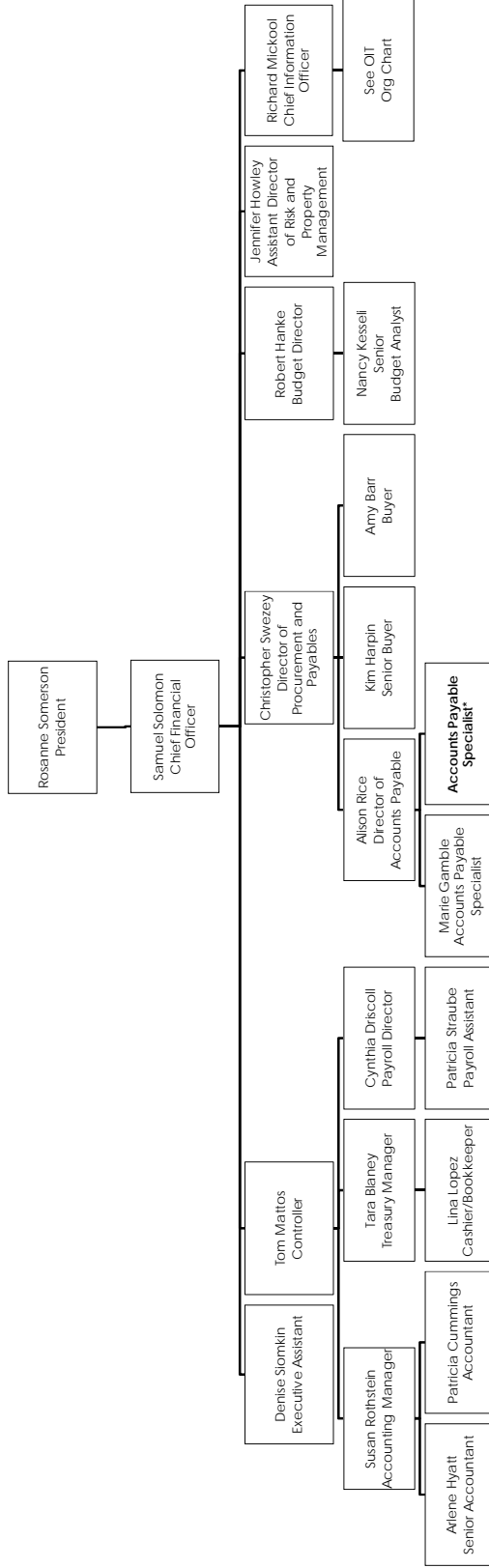
RHODE ISLAND SCHOOL OF DESIGN

Enrollment Services February, 2016



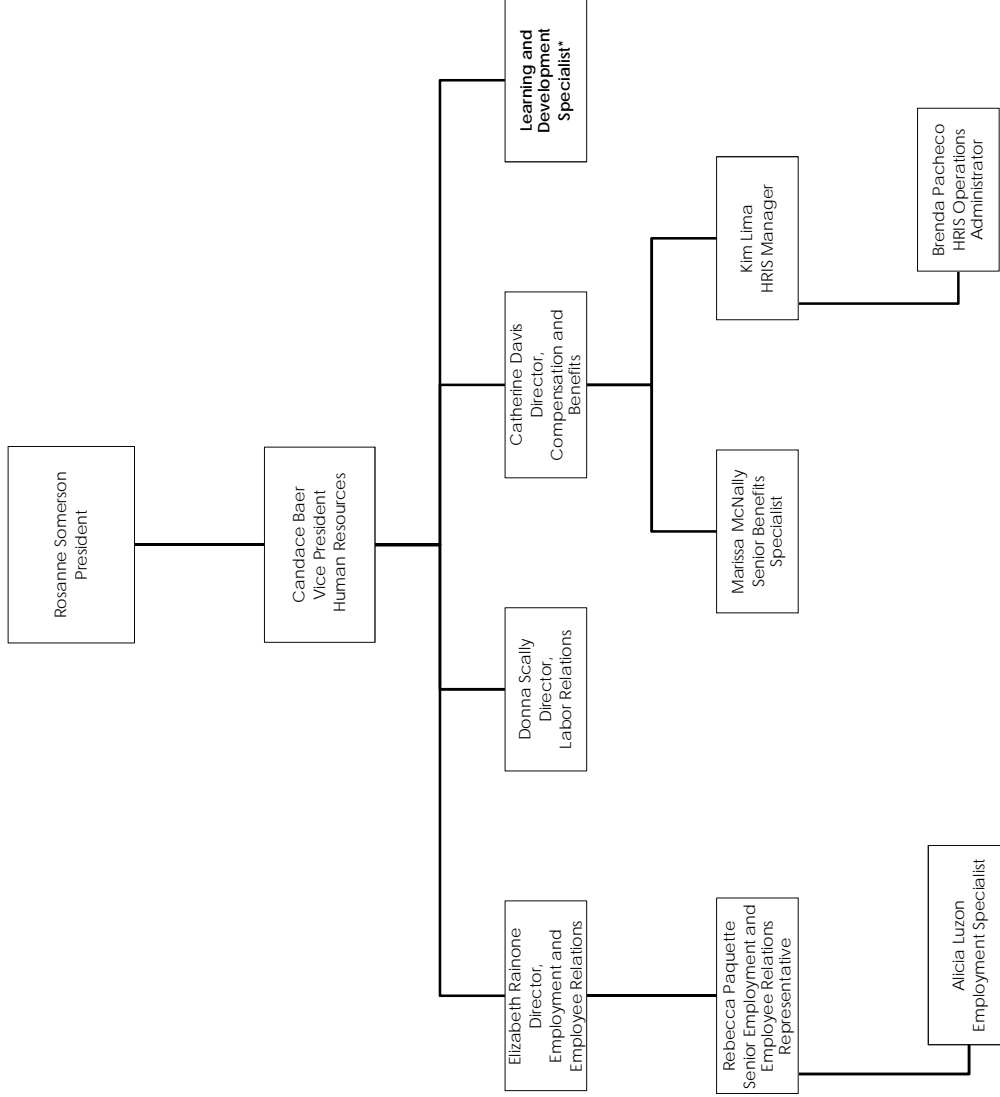
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RHODE ISLAND SCHOOL OF DESIGN
Finance Department
February, 2016



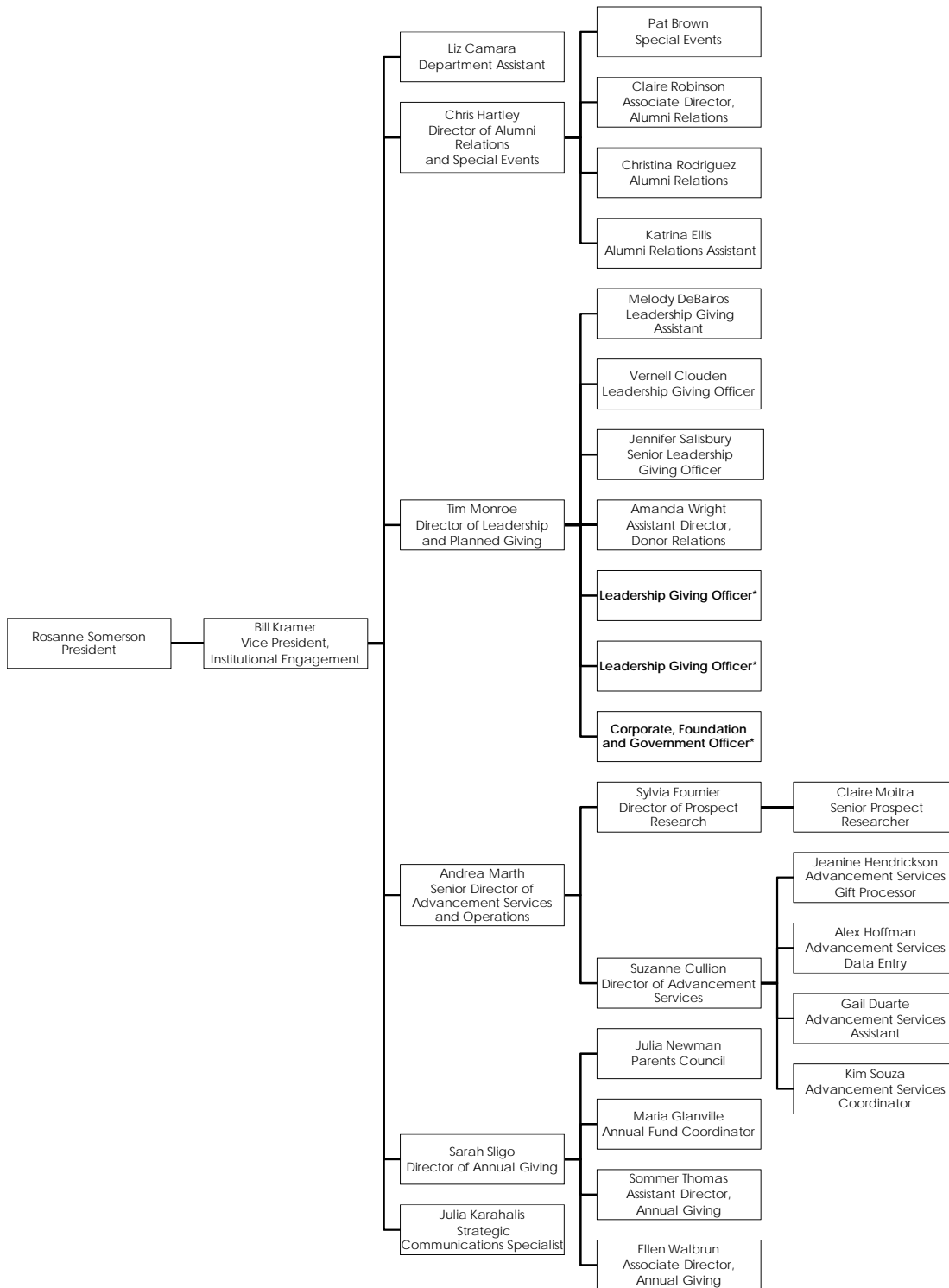
* Open Position

RHODE ISLAND SCHOOL OF DESIGN
Human Resources Department
February, 2016



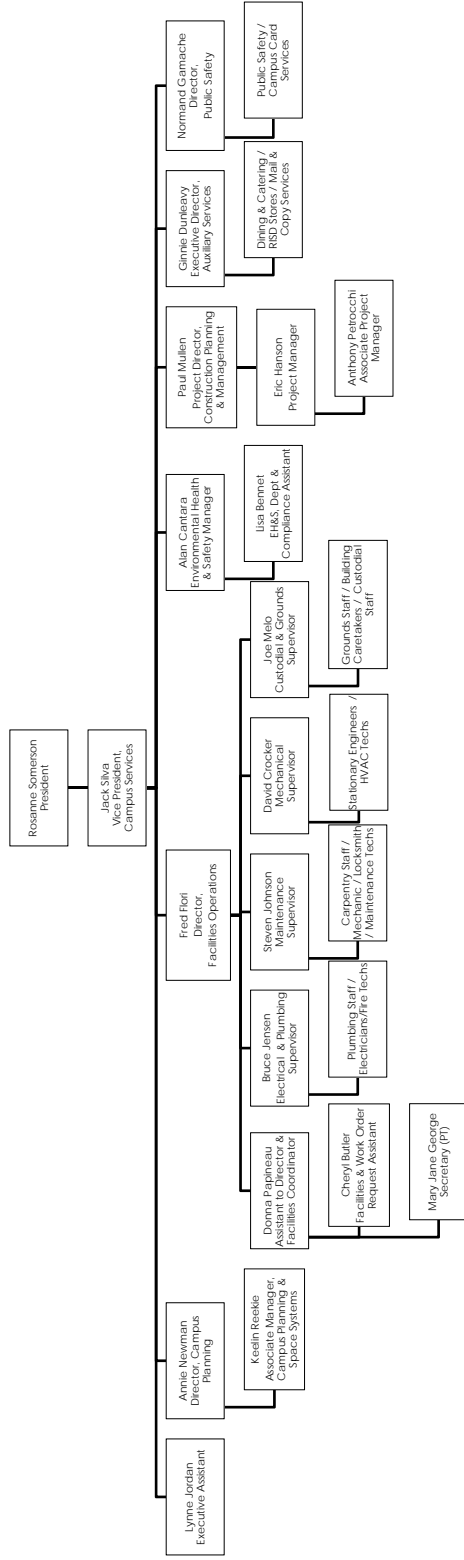
* Open Position

RHODE ISLAND SCHOOL OF DESIGN
Office of Institutional Engagement
February, 2016



* Open Position

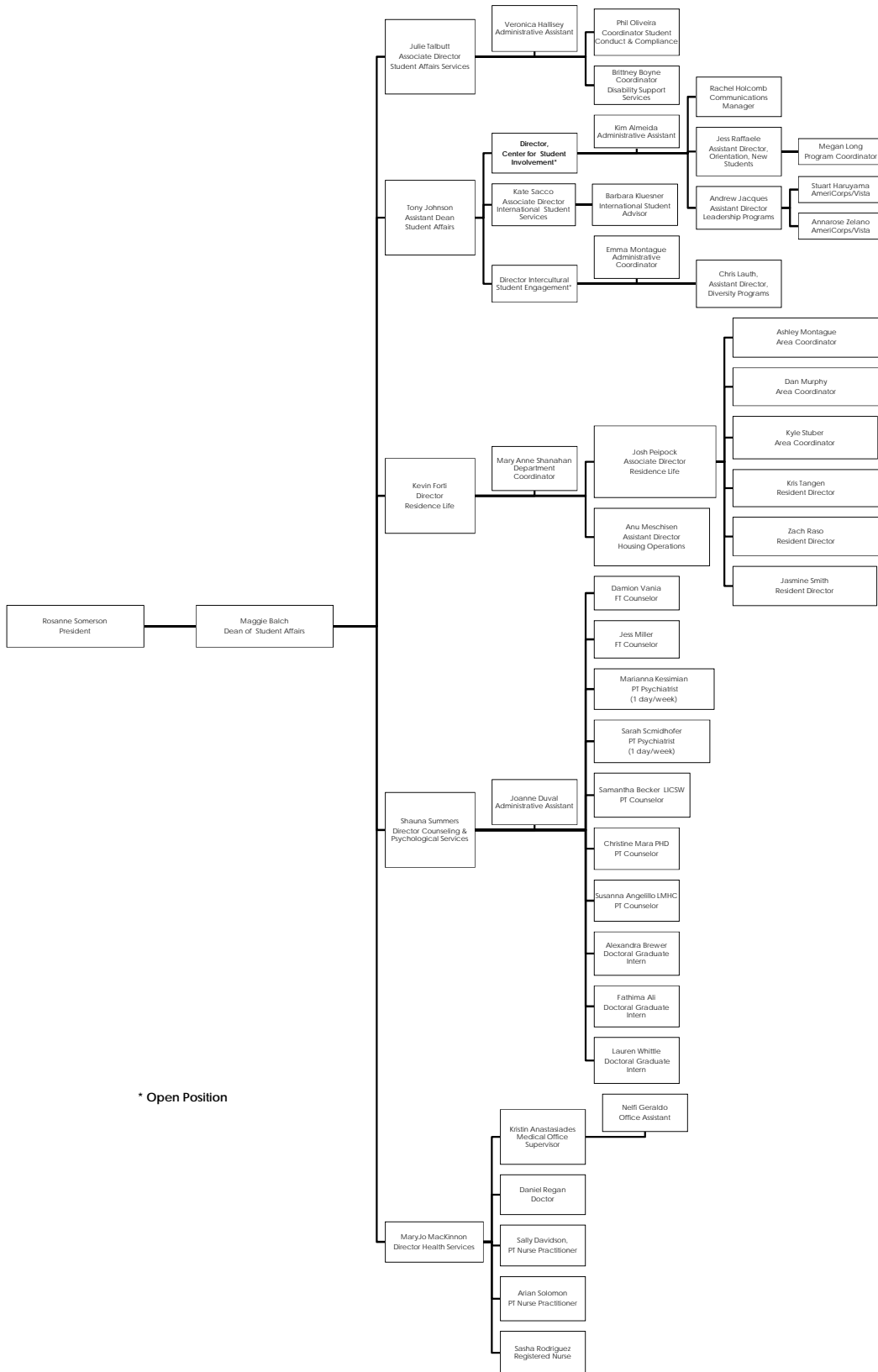
RHODE ISLAND SCHOOL OF DESIGN Campus Services February, 2016



RHODE ISLAND SCHOOL OF DESIGN

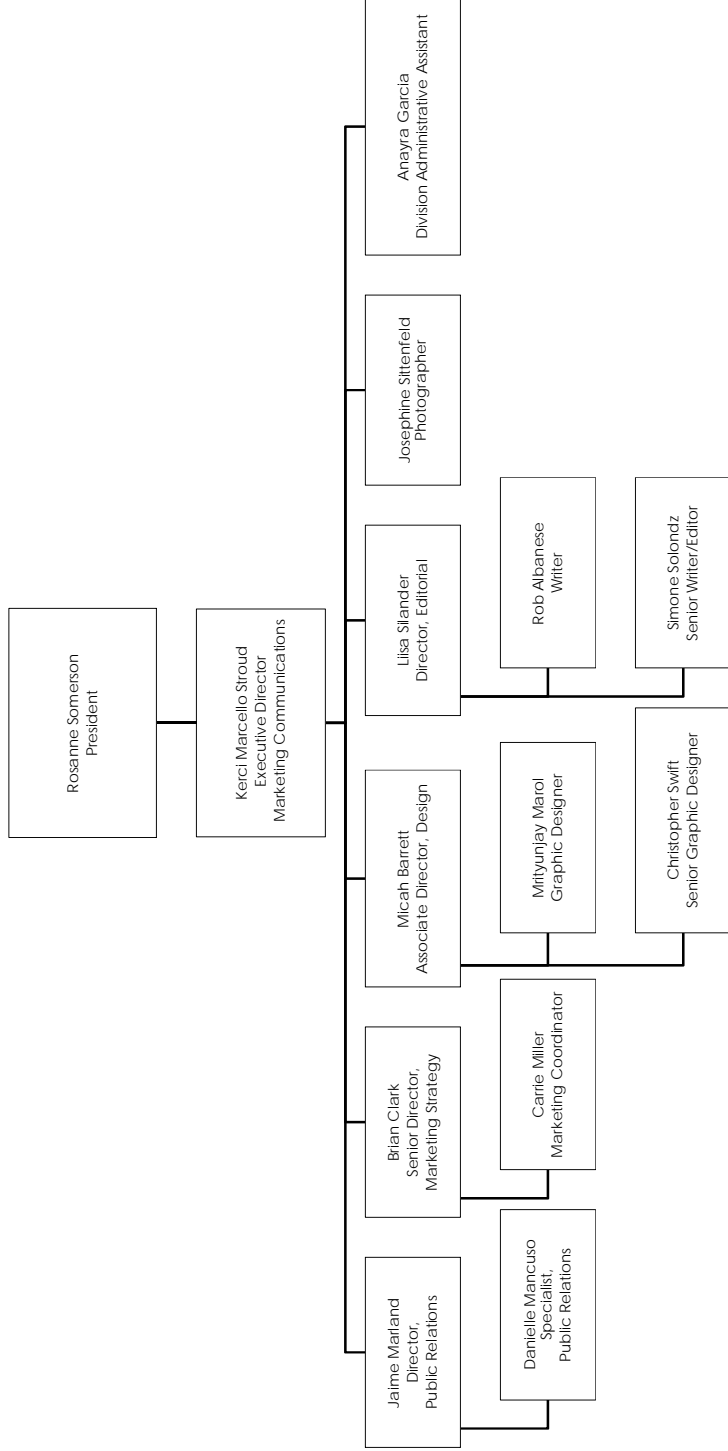
Student Affairs

February, 2016

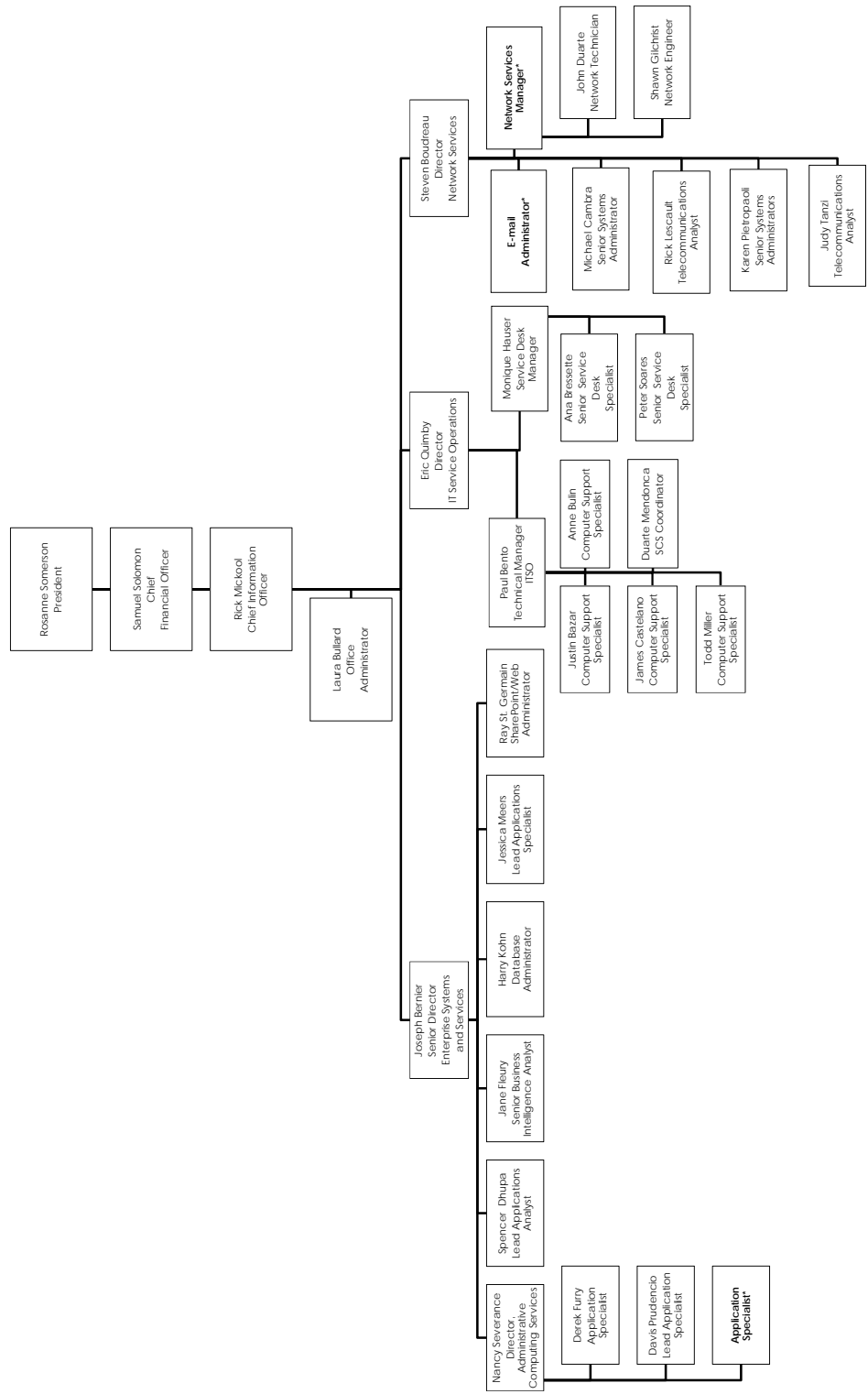


* Open Position

**RHODE ISLAND SCHOOL OF DESIGN
Media Department
February, 2016**



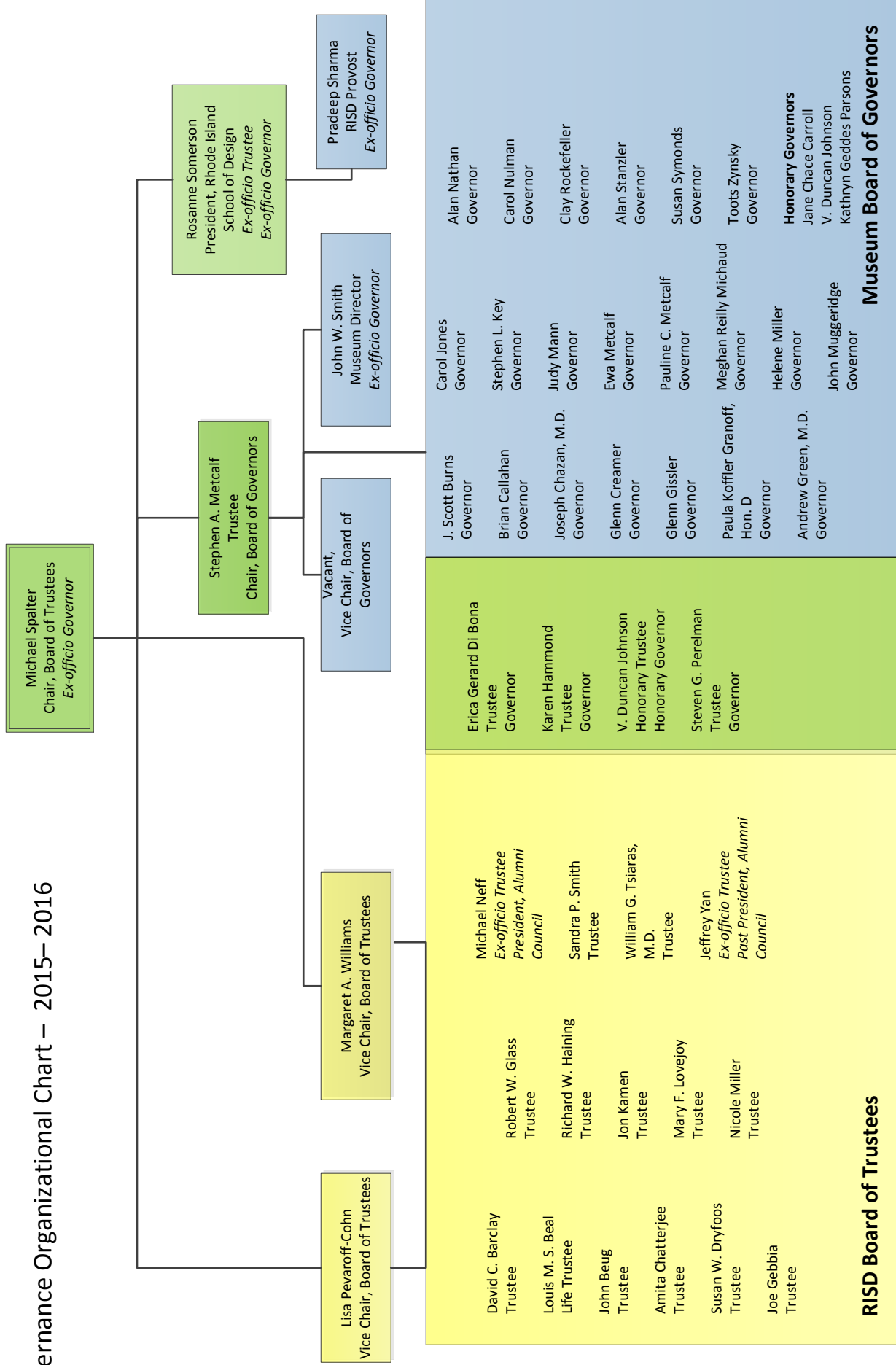
RHODE ISLAND SCHOOL OF DESIGN Office of Information Technology February, 2016



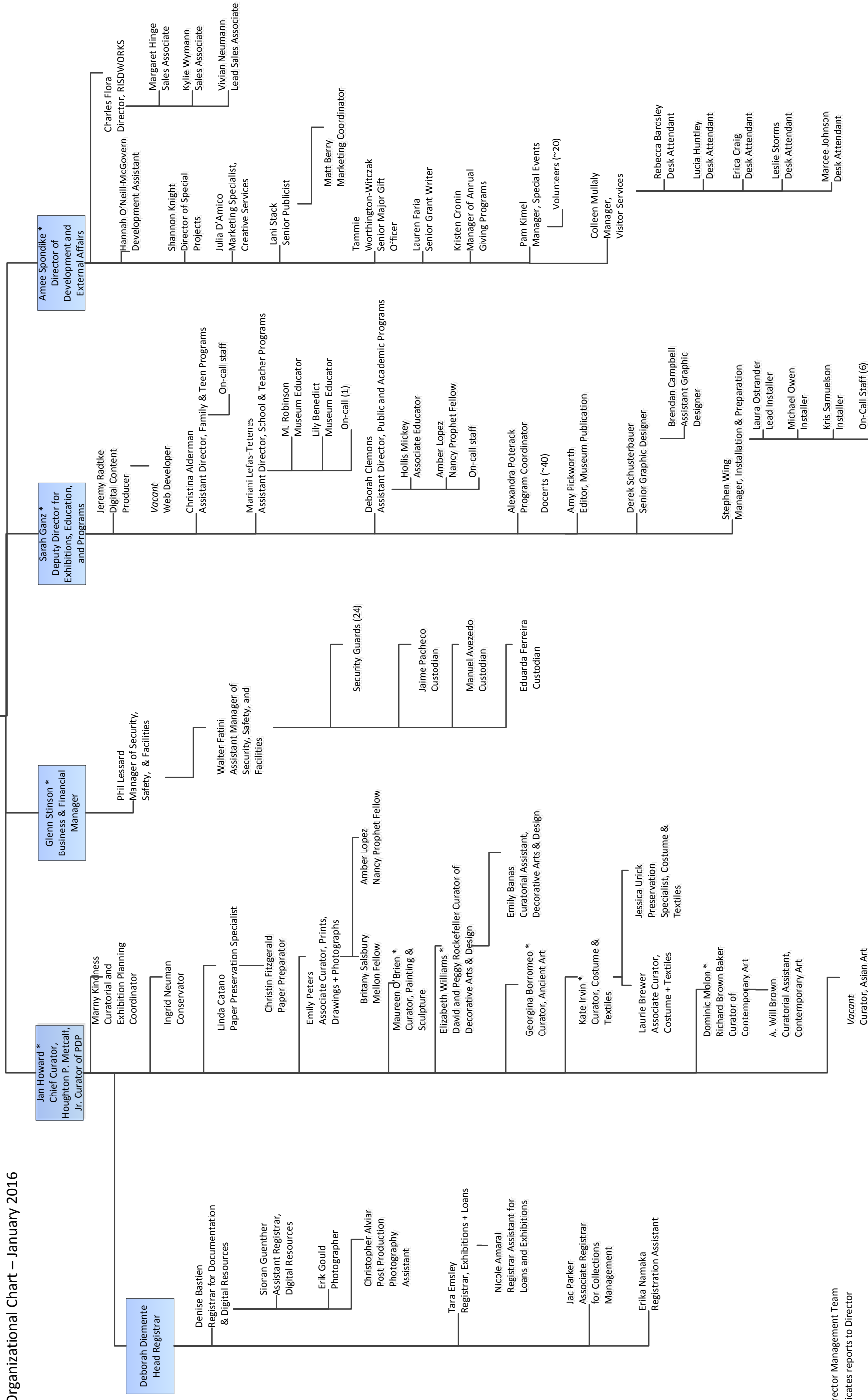
*Open Position

RISD MUSEUM

Governance Organizational Chart – 2015– 2016



Staff Organizational Chart – January 2016



INTRODUCTION

INTRODUCTION

How can Rhode Island School of Design apply the “critique” process, one of its signature pedagogical practices, to its institutional self-study?

Planning for Rhode Island School of Design’s 2016 comprehensive accreditation began with a request to NEASC and NASAD for a joint visit. While many regional accreditors no longer allow joint visits between regional and specialized/program accreditors, RISD pursued this to provide the College with the best opportunity for cross-institutional reflection, collaboration and alignment of academic and administrative evaluation.

Several key considerations guided our self-study:

- Accreditation as “critique”: Applying this framework aligns the process with our signature pedagogy:
 - ...it is immensely helpful to engage with others in a feedback loop, a conversation about the work in which the maker shows, speaks, sees, listens, and is listened to, a gathering of makers, each taking turns being on the spot, showing their work, and sharing the ideas behind it. This is the forum for understanding what was made and why. It is the conversation known as ‘critique.’ Critique is the space in which new work is shown, experiments are examined, questions are asked. It is a time for honest conversation, passionate listening and plain talk. It is an incubator for ideas, a bubbling cauldron of opinion, and the place in which we make connections that we hadn’t made before, moving toward understanding what it is we’ve made. AT RISD, critique is the core of an art and design practice.¹
- Opportunity for cross-institutional learning: Given that RISD has experienced significant transitions in administrative leadership in the last 10 years, the self-study process was an opportunity for those involved to deepen their engagement with RISD’s mission and learn about initiatives, structures and processes in areas that they are not directly responsible for.
- Better communication: The process was launched with a strong commitment to transparency and broad communication about the process across all constituents.
- Time for reflection and collaboration: Building a timeline that afforded the institution enough time to do this work given our staffing capacity and constraints was essential.
- Strategic planning cycle: The self-study process was launched at about the midpoint of our current 2012-17 strategic plan. The process provided an opportunity to reflect on what was accomplished and to lay the groundwork for the next planning process. Aligning the next process with the recommendations and findings from the visiting team and the Commission supports our desire for greater integration of processes and building a culture of ongoing planning, evaluation and improvement.

The preliminary timeline for the process was presented to the President’s Cabinet in February 2014 and then to the RISD community at a Town Hall meeting in April 2014. Members of the Core Committee and chairs of workgroups assigned to each standard were appointed in June 2014, with the kickoff meeting held in August 2014. The Workgroup

¹ Sutton, Eva. “Conversation: Critique.” *The Art of Critical Making*. Eds. Rosanne Somerson and Mara Hermano. Hoboken: John Wiley & Sons, 2013, 210.

Chairs were asked to form their own groups with broad representation from among campus constituencies with institutional knowledge – 57 faculty, staff, students and Board members. The President attended the President’s session of NEASC’s Self-Study Workshop, while the Provost, COO, Vice-Provost, VP of Integrated Planning and Director of Institutional Research attended the full workshop in October 2014. The VP of Integrated Planning attended NASAD’s Accreditation Workshop at the annual meetings in 2013 and 2015.

To expand community engagement, workgroup chairs also consulted with members of the community who were not assigned to workgroups for their specific area of expertise or knowledge of institutional history. Each workgroup assigned to a standard was responsible for reviewing Data First Forms and writing responses to each standard. Department Heads completed E1-A forms, as well as the Instructional Programs Portfolio required by NASAD, in consultation and collaboration with the Vice-Provost.

The Core Committee was co-chaired by Provost Pradeep Sharma and then-Chief Operating Officer Jean Eddy. Members of the Core Committee chaired workgroups aligned with the NEASC standards:

Standard 1: Pradeep Sharma, Provost

Standard 2: Jennifer Dunseath, Director, Institutional Research

Standard 3: Jean Eddy, Chief Operating Officer (through 1.31.16)

Standard 4: Carol Strohecker, Vice Provost

Standard 5: Tracie Costantino, Dean of Faculty

Standard 6: Maggie Balch, Dean of Student Affairs and Ed Newhall, AVP

Standard 7: Carol Terry, Director, Library

Standard 8: Jack Silva, VP, Facilities Management

Standard 9: Sam Solomon, Chief Financial Officer

Standard 10: Jennifer Dunseath, Director, Institutional Research and Kerci Marcello Stroud, Executive Director, Media

Standard 11: Steve McDonald, General Counsel

The Core Committee met eight times between August 2014 and September 2015. The work of the Core Committee and workgroups was supported by an Accreditation Planning Team: Mara Hermano, VP, Integrated Planning (and Accreditation Liaison Officer); Jennifer Dunseath, Director of Institutional Research (left RISD October 2015); Anj Shaw, Institutional Research and Data Administration Analyst (left RISD October 2015); Rilla Bieberbach (Administrative Coordinator), and Eileen Lachance (Accreditation Coordinator, temporary).

Discussion of the self-study was the focus of the President’s Leadership Council at an all-day retreat in August 2015. After the Workgroup chairs submitted their chapters in September 2015, the Projection sections of each chapter were discussed, refined and prioritized at Cabinet meetings from October to December 2015.

Updates on the progress of the self-study were provided to the campus at Town Hall meetings in Fall 2014, Spring 2015 and Fall 2015. Accreditation sessions were part of the February and October 2014, May 2015, and February 2016 Board meetings. Part of the Dean and Department Head Orientations in September 2014 and 2015 were devoted to accreditation.

The Accreditation Planning Team developed and maintained a comprehensive Google site with resources for the Core Committee and Workgroups. In addition, an e-newsletter with

more detailed updates was produced and distributed every two months. The Accreditation e-newsletter tracks a high open rate averaging 57% over four issues compared to the industry average of 14.9%. *RISD at Work*, the monthly newsletter produced by Human Resources, included a quote from a staff member who had used data to improve processes or operations in their area. The Planning Team also went on a “roadshow” to various operational and administrative areas including Public Safety, Facilities, Dining and Auxiliary Services, Human Resources, Student Affairs, Media, Finance and Administration, and the Staff Council to introduce the self-study process, walk through the timeline and encourage participation.

To directly address one area of focus on learning outcomes RISD invited Barbara Walvoord, Professor Emerita, University of Notre Dame and renowned assessment consultant, to conduct workshops with Deans and Department Heads on developing and assessing program learning outcomes in November 2013 and March 2015. The March 2015 workshop included Student Affairs and Continuing Education staff. The Vice Provost continued working with Department Heads and faculty to refine outcomes as part of the E1A series and Instructional Programs Portfolios completion process.

The critical frame of our self-study process reaffirmed our commitment to RISD’s core of teaching and learning in art and design. There has been greater communication and involvement in this process than the last accreditation. Most significantly, workgroups involved staff at varying levels of the organization, and members of the Board of Trustees. The Planning Teams’ attendance at standing meetings across the College for roadshow presentations and the use of multiple web and e-newsletter channels have made more of the community aware of and engaged in the process. For those in leadership roles who have recently joined RISD, participating in this process was an opportunity to learn about the institution and its history in greater depth.

Did we successfully apply the critique process to ourselves as an institution? It was a challenge to be self-reflective and critical, more so than we imagined at the outset. This led to multiple rounds of chapter revisions in order to focus less on describing what we do and more on appraisal and projection. Despite these challenges, the self-study revealed many areas for improvement, some that we have been aware of and need to continue addressing and improving, and others that the current process has discovered. It is in this vein that we have approached the self-study process, and we hope that, together, this document and the recommendations from the visiting team and the Commission form the cornerstone for positive change and ongoing improvement.

INSTITUTIONAL OVERVIEW

Faced with a choice between erecting a drinking fountain in Roger Williams Park or founding a school of design, the Rhode Island Women's Centennial Commission voted in 1877 to establish Rhode Island School of Design by allocating to it the remaining \$1,675 from its fundraising for the Women's Pavilion at the 1876 Centennial Exposition in Philadelphia.

On March 5, 1877, the Trustees of Rhode Island School of Design applied for a charter for a proposed school. Rhode Island School of Design was incorporated on April 5, 1877, with the constitution adopted on April 30, 1877, and officers elected. The objects of the Association were declared to be:

- I. The instruction of artisans in drawing, painting, modeling, and designing, that they may successfully apply the principles of art to the requirements of trade and manufactures.
- II. The systematic training of students in the practice of art, in order that they may understand its principles, give instruction to others, or become artists.
- III. The general advancement of public art education by the exhibition of works of art, and of art school studies, and by lectures in art.

The development of Rhode Island School of Design and RISD Museum is tied to the state's emergence after the Civil War as the most heavily industrialized state in the union, and to the growing desire for better design in manufacturing. With the region's prosperity based on the production of silverware, jewelry, machine tools, steam engines, and textiles, leading manufacturers and civic leaders felt the need for industrial-arts education and exposure to examples of fine art.

From the time classes were first offered in 1878, to our first NEASC accreditation in 1949, and to this day, RISD enjoys the distinction of being one of the preeminent institutions for the education of artists and designers.

Located in Providence, which calls itself the "Creative Capital," RISD is one of 13 colleges and universities in the smallest state. RISD's faculty, students, and staff actively support and contribute to the cultural life and economic development of the city and the region. The [RISD Museum](#), with a collection of more than 92,000 objects, is the city, state, and regional museum for southeastern New England engaging not only the RISD community, but also welcoming 102,000 visitors, including 6,350 K-12 students, through its exhibitions, lectures, guided visits, and public programs in FY15.

With 777 international students and 324 students participating in international programs, alumni in 89 countries, 22 faculty and staff who identify as international, 7 Wintersession travel courses (2016) and 40 international partnerships in 24 countries, RISD is an institution with global reach and impact.

CURRENT CONTEXT

The last few years have been times of significant change in RISD's leadership and administrative organization. President John Maeda's 2008-2013 tenure was marked by much positive advancement but also by tension with the faculty over the development of RISD's 2012-17 strategic plan, which led to a vote of no confidence and the resignation of the Provost in 2012. Even in the last year of his tenure, President Maeda was in the process

of reorganizing administrative structures to achieve greater efficiency; when he announced his resignation in December 2013, only some of this reorganization was completed. This had some consequences for a leadership team that, in many cases, had to assume new roles and reevaluate existing goals and priorities.

The effects of that period of tension at the College linger in certain pockets. President Somerson, who was Provost at the time of President Maeda's resignation, was appointed interim President by the Board of Trustees. Pradeep Sharma, then Dean of Architecture + Design, was appointed interim Provost, and, following a period of consultation with the faculty, was appointed Provost. The Board launched a national presidential search in spring 2014; the process was truly inclusive, soliciting and incorporating input from more than 1,000 faculty, staff, students, alumni, parents, community members, and others. President Somerson was officially appointed in February 2015.

Despite the organizational upheaval, RISD is experiencing a time of healing. The self-study process comes at this time of transition, working with a president who has tremendous institutional knowledge and history with the College, and is committed to working with the community to envision a long-range future for RISD. These circumstances have encouraged the reflection needed to conduct the self-study candidly, while affording the optimism that this work will inform RISD's future.

With the appointment of President Somerson, there is a new focus on reviewing organizational structures and functions to align with her leadership vision for the institution. This is an ongoing process that we expect will last into 2016-17. While several key roles will be recent hires, we are looking forward to a period of relative stability in administrative leadership that will lead to more collaboration and sustained engagement toward achieving our mission, common goals and initiatives.

RISD is strong, healthy and thriving in many areas. We have consistently met our goals for recruiting incoming classes. The 2.8% tuition increase for 2015-16 was the lowest in recent history. We can boast high retention and graduation rates. We experience high rates of student satisfaction, with 92% of first-year students and 91% of seniors responding to the 2014 NSSE survey rating their RISD experience as excellent/good; and 88% of seniors responding they would definitely or probably choose to attend RISD if making their decision today. We are renewing and supporting our faculty and expanding the areas of expertise they bring to our programs. We have achieved many, but not all of the goals outlined in our strategic plan.

This is all occurring at a time when higher education is challenged by forces of rapid change, and RISD is not immune to these forces. Like other institutions we are concerned about better governance, changes in creative practice and scholarship and how these changes are reflected in pedagogy and organizational structure, the role of contingent faculty, the ability of our aging facilities to adapt to new pedagogies, the role of technology in teaching and learning, and the nature and quality of our community interaction. While we weathered the last financial crisis and feel we are prepared if another one occurs, we need to continue monitoring our endowment and improve our fundraising efforts.

Like other small, specialized institutions, we have to make a case for the value and relevance of an art and design education. Parents are concerned about careers and return

on investment, and rightly so. We know that the cost of a RISD education cannot keep rising and must rethink the viability of a financial model that is heavily dependent on tuition. We have to identify new revenue streams to decrease our tuition dependence. Given the intense competition for students, increasing funding for scholarship and improving access for talented students of different socio-economic backgrounds is a point of concern. Diversity, equity, and inclusion among faculty, staff, and students remain significant goals. Many of our historic landmark buildings are in need of deferred maintenance and we need to devise ways of funding this work.

Despite internal and external challenges we can point to many significant institutional changes since the last accreditation:

- The Brown-RISD dual degree welcomed its first class in 2008 and graduated the cohort in 2013.
- New buildings have been built and significant improvements have been made to others: Chace Center | RISD Museum, Fleet Library and 15 West Apartments, Memorial Hall (Painting Department), Apparel Design's new facilities at 189 Canal Street, 123 Dyer Street (offices for Career Center and Institutional Engagement), Illustration Studies Building.
- In 2015 we celebrated 75 years of Liberal Arts, 55 years of the European Honors Program, 10 years of Digital + Media, and are celebrating 50 years of Glass in 2016.
- New facilities have been established, such as Co-Works and Graham Material and Visual Resource Center.
- The first new interdisciplinary concentration, Nature-Culture-Sustainability Studies (NCSS), was formalized in 2014.
- The STEAM platform advocating for art and design, which was launched in 2010, has gained tremendous national and international momentum, with arts education now eligible for funding under the STEM/STEAM umbrella in the Every Student Succeeds Act (ESSA) passed by the US Senate in December 2015.
- Focus on faculty development has increased significantly.
- A master planning process was launched and completed.

Nevertheless, we acknowledge that there are many areas where we can improve, including but not limited to: governance and decision-making; new ways of teaching, learning, and practice; assessment, planning and evaluation; and graduate education. These were the key themes that emerged from the self-study process and that RISD must pay close attention to in the next few years. These threads permeate most chapters of the self-study, and are discussed in relation to different standards.

We hope that the discussions during the site visit and subsequent report will prompt us to engage more deeply with these questions, particularly as we approach the next strategic planning cycle.

MISSION & PURPOSES

"DATA FIRST" FORMS
GENERAL INFORMATION

Institution Name: Rhode Island School of Design

OPE ID: ? 340900

		Annual Audit	
		Certified: Yes/No	Qualified Unqualified
Financial Results for Year Ending:	? 06/30		
Most Recent Year	? 2015	Yes	Unqualified
1 Year Prior	2014	Yes	Unqualified
2 Years Prior	2013	Yes	Unqualified

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

Budget / Plans

Current Year	2016
Next Year	2017

Contact Person: ? Mara Hermano

Title: VP of Integrated Planning

Telephone No: 401-454-6336

E-mail address: mhermano@risd.edu

Source: Institutional Research/Audit information confirmed by Tom Mattos, Controller, 8/25/15
Last Updated: 11/10/15 rgb

Standard 1: Mission and Purposes

Attach a copy of the current mission statement.

Document	URL	Date Approved by the Governing Board
Institutional Mission Statement	http://www.risd.edu/About/History_Mission_Governance/Mission	May 6, 2006

Mission Statement published	URL	Print Publication
1 The 2012-2017 Strategic Plan	http://www.risd.edu/About/History_Mission_Governance/Strategic_Plan	Critical Making Making Critical
2 RISD Fact Book 2015	http://www.risd.edu/about/Offices/General-Offices/Institutional-Research	Available in PDF format
3 Campus Master Plan Summary June 2015	http://campusmasterplan.risd.edu	Available in PDF format
4		

Related statements	URL	Print Publication
1. RISD Museum mission statement	http://risdmuseum.org/about/mission_history	
2		
3		

Source: Institutional Research / Date for BOT approval for published Mission Statement from Archives.
 Last updated: 8/25/2015 rgb

STANDARD 1: MISSION AND PURPOSES

DESCRIPTION

RISD's mission statement² was last reviewed during the self-study process for the 2006 reaccreditation. The Committee on Mission, composed of various stakeholder representatives, sought input from constituent groups and developed a draft mission statement that was endorsed by the faculty and subsequently presented to the Board of Trustees in February 2005.

For compliance with best practices, the Board undertook its responsibility for setting the mission statement by forming an Ad Hoc Committee on Mission. The Committee built upon the statement, consulted with the Self-Study Committee on Mission and conducted its work over a six-month period. In the process, the Committee recognized suggestions such as: that the statement be only one sentence in length; that it reflect that RISD "makes things"; state that RISD comprises both a College and a Museum; and include "the public" in our mission "to educate." Several key words were added, such as "critical thinking" and "global society," all of which in the aggregate were felt to be reflections of the entire institution.

Despite the engagement of various stakeholders in the development of a new mission, the matter remained unresolved as of the January 2006 NEASC/NASAD site visit. The Ad Hoc Committee's recommendation was presented to the Board at its February 2006 meeting, after which it was further refined for final presentation and was approved at the May 2006 Board meeting.

The current board-approved mission reads:

The mission of the Rhode Island School of Design, through its college and museum, is to educate its students and the public in the creation and appreciation of works of art and design, to discover and transmit knowledge and to make lasting contributions to a global society through critical thinking, scholarship and innovation.

Consistent with the understanding that RISD is a teaching institution, our primary activity is the development of artists and designers. This is true across the areas of undergraduate and graduate education as well as Continuing Education programs, all of which provide a dedicated teaching experience. The 2006 mission also acknowledges the important relationship between the College and the Museum.

The Museum's mission statement, approved by the Museum Board of Governors:

The RISD Museum acquires, preserves, exhibits and interprets works of art and design representing diverse cultures from ancient times to the present. Distinguished by its relationship to the Rhode Island School of Design, the Museum educates and inspires artists, designers, students, scholars, and the general public through exhibitions, programs, and publications.

² See Institutional Overview, p. iv, for 1877 Mission.

The College and Museum animate each other, each bringing a distinctive character that makes the whole greater than the sum of its parts. By offering access to objects, their making, and the ideas they present, the RISD Museum cultivates a culture of creative learning and inspires lifelong relationships with art and design. Each incoming student encounters the Museum at Orientation, and all students and faculty have the opportunity to engage, study and learn from the Museum's collections, and participate in research and programs. In 2014-15, 8,584 objects were brought out of storage for teaching; 11,286 student visits (includes repeat visits) were recorded, for an average of 4.61 visits per student; and 69 professional practice opportunities for students were offered through internships, graduate assistantships, and fellowships.

APPRAISAL

There is little desire to change the College's mission statement; the mission is clear in intent and broad enough to cover many eventualities. However, it does not direct investment, enrollment, pedagogical decisions, or evaluation efforts, and there is need for more integration of the various functions and the way that they work together. There are some shared beliefs around a focus on practice, a focus on disciplines, and a focus on risk-taking, but these are not explicitly discussed between departments.

As early as 1955, RISD President John Frazier noted in a Report to the Alumni:

Instead of educating and training designers at large, the design school tends to train specialists and to construct a separate curriculum for each special field. Schoolmen deplore this practice. As training values increase, departmental barriers become more rigid and broad educational values become lost. If this practice is allowed to persist the design school will become a trade school, an exalted form of trade school, but a trade school nonetheless.³

We find ourselves still faced with the same issues today. While they are long running and not exclusive to RISD, there have been few forums for deep debate or agreed strategies for how some of them can be addressed. The mission is interpreted locally depending on the functional area, which may not be of critical concern, in that it allows independent and localized planning on the part of departments, but this often results in competition for scarce resources, changes of direction with new management, and conflicting strategies.

As part of the Academic Program Review process [see also St. 2, p.8; St. 4, pp.31, 37, 38, 39], each department is asked to conduct a self-assessment with the mission and purpose of each discipline as the starting point of the process. However, there needs to be some discussion about shared values and institutional learning outcomes in order to find alignment with the mission of the institution. While the evidence of how the mission is enacted is essential to a better understanding of what goes on in the departments, it is important to consider how it connects to the whole, and supports the acceptance of shared meaning across the College community. The issue at hand is not what a mission statement is but what a mission statement does. While the Strategic Plan is where the mission is actualized and activated, accreditation and self-study processes allow for

³ John R. Frazier Speeches and Writings ca.1948-1962, Speeches 1955-56, published in Alumni Bulletin, 13:1 (March 1956), pp. 3-5.

some form of introspection, reflection and dialogue across the community, and these opportunities for appraisal and discussion need to be better integrated not only into the College's strategic planning processes, but also in conversations in and between departments. The mission's global element informs courses both on and off campus, and is actualized through faculty research and creative practice, and co-curricular student organizations and programs [see also St. 4, pp.23, 28, 34; St. 5, p.48]. The RISD Museum's commitment to global cultures and audiences is reflected in its collections, exhibitions, and programs.

Integrated planning is core to the new President's platform and we are building the function that will link accreditation, effectiveness, assessment and strategic planning. The next strategic planning cycle will launch soon after we receive the recommendations from the visiting team and the Commission on Higher Education. However, considerable work has already been initiated as part of the self-study process. A number of conversations have begun around questions such as: *What is a discipline? What is a major? What is a concentration? What is a department? What does research in art and design look like? What is our relationship to the professions?* All of these need to be examined in relation to the increasing costs of higher education and to potential alternative models of delivery.

The 2006 mission signaled the influence of artists and designers as creators of new knowledge, and the growing attention to developing research: "discover and transmit knowledge" implies both a research agenda and a system for dissemination. While the last strategic plan began to describe a basic framework for research, development has been incremental, and we need to ask ourselves in the next planning cycle what resources we are willing to commit to activate this part of our mission. We also need to acknowledge that we have a larger role in educating the public and should work to better align our Continuing Education Programs and Museum programs with our core.

The next strategic planning cycle presents the best opportunity to reflect on our mission, and to engage in deep conversations about who we are, what we do and how we want to do it. Given RISD's long history and the strength of its traditions, we need to ensure that we pay constant attention to contemporary pedagogies if we are to remain relevant and develop professional artists and designers who will make valuable contributions in the world. A more coherent, connected, and intentionally mission-driven approach to planning, and better communication around issues of identity and priorities will be essential to actualizing strategic goals.

PROJECTIONS

- Launch the next strategic planning cycle led by academic planning in fall 2016, including measures of effectiveness, and financial and resource planning in alignment with mission [led by Provost, supported by Cabinet]
- Conduct review of mission statement as part of next strategic plan
- Identify institutional learning outcomes in alignment with mission, coordinate curricular and co-curricular mission/outcomes [Provost, Deans, Cabinet]

INSTITUTIONAL EFFECTIVENESS

The mission statement is presented and used to frame many of the discussions at every Board meeting, in order to ensure that we remain a mission-driven institution. The mission is also well represented on the website and in most institutional print publications, and it forms the starting point of the 2012-17 strategic plan. Academic Program Review is one process that ensures RISD maintains its focus on excellence in teaching and learning in support of its mission.

PLANNING & EVALUATION

STANDARD 2: PLANNING AND EVALUATION

PLANNING

DESCRIPTION

The most recent comprehensive planning effort was undertaken as part of the last strategic planning cycle in 2009-11. The planning process broadly engaged faculty, staff and students across the RISD community in theme-based committees. Committees were asked to consider, as prompts, factors that were generated from a Cabinet-level SWOT analysis of the dynamic landscape of higher education, and art and design education in particular. These included: disciplinary expertise vs. interdisciplinary learning, financial sustainability, competition for students and the role of technology.

RISD's strategic plan *Critical Making | Making Critical, 2012-17*, prioritizes the enhancement of our educational model through teaching and learning excellence. A multi-year budget plan was developed in alignment with the strategic plan to ensure that base budgets were increased or that funds were reallocated or raised to support strategic initiatives. The final document guided decision-making, the prioritization of initiatives and the allocation of financial and human resources.

We are now past the midpoint of the current strategic plan. Significant accomplishments include increased scholarship funding, renewal of faculty through 10 new faculty lines, funding for faculty and program/research development, diversity initiatives, the development of the Campus Master Plan and improvements to our enterprise technology infrastructure. In conjunction with the annual budget process, the Cabinet reviews the plan annually to evaluate the success and impact of initiatives, and to determine whether priorities are still relevant and should be funded and implemented in the coming year. This annual evaluation process allows us to keep the plan dynamic and calibrate it to our changing priorities. This process has also encouraged leadership to be flexible about adjusting the order of priorities, eliminating initiatives or reallocating funds in response to more pressing needs.

Responsibility to monitor and report on the strategic plan has shifted according to changes in leadership and organizational structure, currently residing with the newly created role of Vice President of Integrated Planning (September 2015). Past iterations of this role supported the President in the strategic planning process and also had responsibility for monitoring the impact of plan initiatives. The Board of Trustees regularly receives updates on plan progress at Board meetings. Progress and adjustments are also shared with the community at Town Hall meetings and at Administrative Managers meetings.

The most comprehensive planning effort undertaken since the midterm report is the [Campus Master Plan](#) (CMP). Approved by the Board in May 2015, the CMP provides a responsive and adaptable direction-setting system for planning and evaluating projects. The Plan also includes a Land Use framework, a set of guiding principles, new operational systems and facility assessment data. Cost estimates for renovations, deferred maintenance and potential new construction were also developed as part of the CMP.

Data collected as part of the CMP included a facilities and space audit converted to Building Information Modeling (BIM) models. The Campus Planning Office is using this data and has standardized methods of identifying space for better planning and benchmarking by using Facilities Inventory and Classification Manual and Space Use Codes (FICM Coding). These methods in conjunction with the CMP will make it possible for better planning and more efficient use of capital budget funding. The President has identified the quality of facilities as one of her key fundraising priorities, and is working with the CFO, the Board and the Institutional Engagement (IE) area to build a fundraising model.

The RISD Museum engages in planning in the following areas:

- Collections/Acquisitions
- Exhibitions: on a 4-5 year timeline (including objects, budget, sponsorship/funding support, academic collaboration, print materials/interpretive media, public programs, and communication)
- Programs for the Academic Year: a year in advance
- Digitization of Museum collections: 42,527 (2014-15)

Annual planning cycles in Academic Affairs include: Budget, Course Table (staffing and curriculum planning), Course Announcement (catalogue), Faculty searches, major declaration (first-year students identify interest in a potential major when they apply but are required to declare a major in March of the spring semester) and Wintersession (required 5-week term in January/early February) travel courses. The office of Academic Budgets and Resources, which reports to the Provost, regularly generates information for discussion and planning with constituencies in divisions and departments. The Registrar's Office and Academic Affairs use a joint planning calendar to create Course Tables and the Course Announcement, in alignment with budget planning.

Data collection in the Admissions area has been expanded to guide enrollment initiatives allowing for targeted travel and outreach to prospective students who complement our class profile. More complete demographic and academic profiles are used to set goals when building the incoming class. National and internally collected data support our efforts to target new geographic areas in the US and expand international travel recruitment. Numeric goals and enrollment projections are developed by a working group of staff from Admissions, Academic Affairs, Finance and Institutional Research [see also St. 6, pp.51-52].

More robust data in the financial aid area from the Free Application for Federal Student Aid and the CSS Profile Applications is used not only to determine a student's financial need but also to gain a greater understanding of the incoming class' financial situation. We can compare family income, financial need, etc., year over year to track developing trends and implement financial aid strategies that respond to and best meet the needs of our families' financial situations.

Financial planning is a multi-level, ongoing effort. Cash projections for 18 months are generated on a regular basis. The Finance Office engages in multiyear budget planning that undergoes annual review by the Cabinet and the Board of Trustees [see St. 3, p.12; St. 9, pp.80, 82]. The Finance Office also regularly conducts debt capacity planning,

reviews the institution's debt rating and evaluates how our actions affect the institution's credit rating.

RISD plans for financial contingencies and recently renegotiated an unsecured line of credit to be prepared in case of crisis. Our current state of financial planning allows us to be fiscally nimble and take advantage of opportunities as they arise. For example, our fiscal solvency allowed us to address pressing space needs through the acquisition of 189 Canal Street (academic space for Apparel Design) and a portion of 123 Dyer Street (administrative space for RISD Careers and Institutional Engagement) [see St.8, p.71].

APPRAISAL

Planning and evaluation efforts are undertaken at varying levels of scale, frequency and consistency across the College, and overall planning and resource allocation have not been integrated thus far. Cycles and calendars for various institutional operations are not aligned, leading to reactive decision-making and implementation. The absence of comprehensive, coordinated planning across academic and administrative functions also contributes to the inefficient use of and competition for resources.

RISD students select a major in the spring semester of their first year through an open process with no departmental caps, and even with five-year trend data, it has been difficult to predict how many students will choose a given major in a year [see St. 4, p.28; St. 6, p.53]. These circumstances have made us reactive rather than intentional in planning for faculty load and space utilization. To be better prepared to meet student demand, Admissions and Academic Affairs partnered on a study of first-year student interest in majors. The study was motivated by fluctuations in the number of students choosing programs such as Film/Animation/Video, Illustration and Industrial Design and the resulting impact on facilities, faculty and staff.

	2011	2012	2013	2014	2015
Illustration (UG only)	292	294	277	289	296
Industrial Design	240	244	246	280	270
Film/Animation/Video	121	138	146	143	138

Admissions has been tracking the distribution of interest by major among applicants for many years but more recently has been building a more robust data set that connects the dots from prospects, to applicants, admitted applicants, enrolling class and, finally, students formally choosing majors. Some of this data was presented at a faculty meeting to spark the first round of discussions about majors and how we might consider the future of disciplinary learning. The Admissions Committee is also discussing how significantly applicants' potential majors should be considered in the admissions decision process.

Data is being collected across all areas of the College but is often siloed, does not contribute to an institutional view and is thus inconsistently used for decision-making. Data definitions and sources are not consistent from one department to another, nor have they been maintained over time and as responsibilities for data collection shift across personnel. Likewise, the distribution of results from national surveys as well as internal surveys has been uneven, often only shared with the most immediately relevant

or commissioning department, and there is no systematic process for summarizing, analyzing and reporting this information to the leadership or the broader community. Clearly defined quantitative goals, benchmarks and milestones were not developed as part of the current strategic plan, making it difficult to track the plan's success. In addition to initiatives listed previously, the strategic plan funded increased research activity, scholarships, diversity programming, admissions and recruitment activities, and the Campus Master Plan. We hope to be able to develop measures for the impact of these types of initiatives as part of the next planning cycle.

EVALUATION

DESCRIPTION

Programs are evaluated on a six- or seven-year cycle [see St.1, p.2; St. 4; pp.37, 39] through the Academic Program Review. The process involves the writing of a self-study, a visit by a team of external reviewers, a report by the visiting team, the department's creation of a planning document, and a review by the Board of Trustees.

The Visiting Committee Report typically includes recommendations for improving the department's program, curriculum, staffing and facilities. The department faculty incorporate these recommendations and their responses into a planning document that identifies changes they want to implement, prioritized on a timeline for implementation. It includes budget requests, particularly when the department's current budget cannot support additional staffing or upgrades to facilities and equipment. The planning document is developed in consultation with the relevant Deans and Provost and then presented for review by the Academic and Student Affairs Committee of the Board of Trustees.

Important programmatic improvements have resulted as faculty respond to recommendations from external reviewers. For example, Experimental and Foundation Studies added a computer lab, created the new position of Digital Education specialist, rewrote the program statements to include computational media and hired four new faculty members with expertise in computational media for its three subprograms.

Outside the cycle of Academic Program review, academic departments review their offerings regularly in the context of responding to changing practice and scholarship in their fields, or responding to the needs of students. Proposed changes are presented to the Academic Policies and Curriculum Committees of the Instruction Committee.

As part of its Interpretive Plan, the RISD Museum developed formative evaluation guidelines for the installation and re-installation of collection galleries. Using audience research as a primary method, museum staff can make improvements to installations to facilitate more engaged object-centered learning. A comprehensive assessment plan that includes evaluation forms and rubrics for exhibitions, public programs and interpretive media was also developed as part of the Interpretive Plan and, since 2012, has been integrated into the Museum workflow.

Student Learning

Program Learning Outcomes have been articulated and posted to the website [see St.4, pp.20, 25-6, 36-39; E1A Charts; Instructional Programs Portfolios]. RISD also collects indirect evidence of the success of our graduates and alumni via National

Survey of Student Engagement (NSSE), College Senior Survey (CSS), the Strategic National Arts Alumni Project Survey (SNAAP) and the Career Services Alumni Survey (internal survey)⁴.

Library

The first external review of the Library was conducted in 2015. In FY15 instruction librarians adopted a self-evaluation form and peer evaluation approach to assist in improving their teaching practice. Instruction librarians complete the self-evaluation after each class, and each librarian receives at least one peer evaluation per semester from a colleague who observes a class and then gives feedback. The librarians also sent a post-instruction survey to all faculty who brought their students in for a library class. This survey captured the faculty member's opinion of how the library session impacted their students' work: results confirm the value of this instruction to students' ability to critically use research resources.

The library offers a biennial student survey. In the 2014 survey, results mirrored previous years with the vast majority of students strongly agreeing that the library is an important and user-friendly resource. Interestingly, checking out materials for personal research continues to top the list as the most important reason they use the library. Students have found the library website and catalog easy to use, and those attending classes in the library found using the databases and integrated search easier to use than those who did not attend a class. Two-thirds of the respondents who had classes in the library indicated a moderate to significant impact on the quality of their work. Comments and responses to questions regarding library resources have supported decisions to acquire more databases and to offer e-books.

Other Evaluation Processes

Some operational and administrative areas evaluate their process and functions in the context of particular industry standards and make the necessary changes. In recent years, the Student Affairs and Finance areas have evaluated positions and staffing levels and have added staff or adjusted functions and responsibilities to align with current best practices and promote efficiency and effectiveness.

APPRAISAL

Despite the robust nature of our Academic Program Review process, we need to continue to improve it by clarifying its goals, timeline and components, and shifting from a focus on maintenance to strategic planning. Departments need to see this as a tool for self-improvement, rather than a necessary burden. Individual departments evaluate their educational offerings and keep aware of the successes of their graduates, but their methods are unclear and relevant data is not always shared with the appropriate offices on campus. We also need to be more intentional about closing the loop and integrating the necessary resource allocations into institutional resource planning.

In the process of completing the NEASC E1A charts and NASAD Instructional Programs Portfolio for this accreditation, academic departments were encouraged to establish and articulate assessment processes more formally than they have in the past. With the

⁴ Unless otherwise noted, data provided throughout the self-study is from CSS 2015, NSSE 2014, and SNAAP 2011 and 2013.

establishment of a proposed assessment function as part of the Office of Integrated Planning, we hope to build the systems to consistently collect information on student success, share it broadly and use the information for planning and ongoing improvement. Student learning outcomes have not been established at the institutional level, hence methods for evaluating the achievement of those outcomes have not been developed and need to be addressed as part of the next strategic plan. Despite our participation in national surveys such as NSSE, CSS and SNAAP, we have not consistently analyzed and shared this data with those who have responsibility for implementing changes in the academic programs or co-curricular areas.

Other evidence of student success is demonstrated by the number of MacArthur Fellows who have graduated from RISD -10, in addition to other significant national and international awards and recognition such as Caldecott Medals, Guggenheim Fellowships, or representation at the Venice Biennale. As an institution, we have not systematically collected or publicized this type of information, except for news stories on risd.edu, our.risd.edu, or the alumni magazine, XYZ.

Dashboards of Key Performance Indicators are another tool for evaluating mission alignment and institutional effectiveness. In spring 2016, we will revise our dashboard KPIs to develop board-, cabinet-, and operational-level dashboards to track our effectiveness at achieving our goals.

Recognizing that improved planning processes that are aligned with centralized evaluation and assessment efforts can make RISD a more effective and efficient steward of its human, financial and physical resources, President Somerson's platform articulates a focus on building capacity for integrated institutional planning. The creation of the Office of Integrated Planning will facilitate a wide range of planning and assessment efforts; promote the effective collection, use and dissemination of data for institutional decision-making; and provide education, consultation and support for assessment activities.

PROJECTIONS

- Establish the Office of Integrated Planning to work with the President's Cabinet and across the institution to align planning cycles, to establish data definitions, determine data needs, and build a culture of continuous improvement [President, Cabinet]
- Develop and align consistent planning and evaluation cycles in academic and administrative areas [Cabinet]
- Improve dashboards of key performance indicators to reflect institutional priorities and strategic directions, make them more relevant, and align with the work of the Board, its committees, and the Cabinet [President, VP of Integrated Planning, Dir. of Trustee Relations, Cabinet]
- Develop robust and systematic process for sharing data with Cabinet and relevant stakeholders for planning and decision-making; evaluate effectiveness of process [VP of Integrated Planning]
- Academic Planning and Assessment
 - Develop robust structures and processes for assessing student learning [VP of Integrated Planning, Dean of Faculty, Vice Provost, Instruction/Curriculum Committee, Coordinator/Director of Assessment]

- Evaluate and revise the Academic Program review process to ensure that expectations are clear and that the planning document is integrated with institutional planning and resource allocations; as part of this process, review departmental program missions for alignment with institutional mission [VP of Integrated Planning, Vice-Provost]
- Develop more consistent process for program review at the department and institutional level and align with assessment of student learning [Instruction/Curriculum committee, Provost, Deans]
- Establish systems and processes for consistently and regularly evaluating the performance of administrative areas in support of College mission and administrative effectiveness [VP of Integrated Planning, Cabinet]

INSTITUTIONAL EFFECTIVENESS

The midpoint and annual reviews of the strategic plan's accomplishments and priorities help us to determine the effectiveness of our planning efforts. The Board, in carrying out its role of fiduciary oversight, reviews our attainment of institutional and educational goals and the effectiveness of administrative operations. Accreditation, the academic program review process and dashboards are additional opportunities for ensuring effectiveness.

ORGANIZATION & GOVERNANCE

Standard 3: Organization and Governance

Please attach to this form:

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

If there is a "related entity," such as a church or religious congregation, a state system, or a corporation, describe and document the relationship with the accredited institution.

Name of the related entity	N/A
URL of documentation of relationship	N/A

Governing Board

URL

By-laws	http://www.risd.edu/About/History_Mission_Governance/Governance_Documents
Board members' names and affiliations.	http://www.risd.edu/About/History_Mission_Governance/Leadership

Board committees

URL or document name for meeting minutes

? Executive Committee	Not posted for external audiences
Academic and Student Affairs	Not posted for external audiences
Audit	Not posted for external audiences
Finance	Not posted for external audiences
a. Campus and Facility Planning	Not posted for external audiences
b. Investment	Not posted for external audiences
Trustees and Governance	Not posted for external audiences
Museum Board of Governors	Not posted for external audiences

(Insert additional rows as appropriate.)

Major institutional committees or governance groups*

URL or document name for meeting minutes

a. Faculty Steering Committee	Not posted for external audiences
b. Student Alliance + Graduate Student Alliance	http://www.risd.edu/Students/Student_Involvement/Student_Government/
c. President's Cabinet	Not posted for external audiences
d. Campus Master Plan Committee	campusmasterplan.risd.edu
e. Instruction Committee and its subcommittees: Academic Policies, Curriculum and Wintersession	Not posted for external audiences
f. Budget Committee	Not posted for external audiences
g.	

(Insert additional rows as appropriate.)

*Include faculty, staff, and student groups.

Source: Data gathered by Institutional Research staff
 Last Updated: 10/16/15 rgb

Standard 3: Organization and Governance (Locations and Modalities)

Campuses, Branches, Locations, and Modalities Currently in Operation (See definitions, below)

(Insert additional rows as appropriate.)

	City	State or Country	Date Initiated	Enrollment*
<input checked="" type="checkbox"/> Main campus	Providence	RI	1877	2,498
<input checked="" type="checkbox"/> Other principal campuses				
<input checked="" type="checkbox"/> Branch campuses				
<input checked="" type="checkbox"/> Other instructional locations				
Distance Learning, e-learning				Enrollment*
		Date Initiated		n/a
First on-line course		n/a		
First program 50% or more on-line		n/a		
First program 100% on-line		n/a		
<input checked="" type="checkbox"/> Distance Learning, other Modality	n/a		Date Initiated	Enrollment*
			n/a	n/a
<input checked="" type="checkbox"/> Correspondence Education	n/a		Date Initiated	Enrollment*
			n/a	n/a
<input type="checkbox"/> Low-Residency Programs			Date Initiated	Enrollment*
Program Name	n/a		n/a	n/a

Definitions

Main campus: primary campus, including the principal office of the chief executive officer.

Other principal campus: a campus away from the main campus that either houses a portion or portions of the institution's academic program (e.g, the medical school) or a permanent location offering 100% of the degree requirements of one or more of the academic programs offered on the main campus and otherwise meets the definition of the branch campus (below). n/a

Branch campus (federal definition): a location of an institution that is geographically apart and independent of the main campus which meets all of the following criteria: a) offers 50% or more of an academic program leading to a degree, certificate, or other recognized credential, or at which a degree may be completed; b) is permanent in nature; c) has its own faculty and administrative or supervisory organization; d) has its own budgetary and hiring authority. n/a

Instructional location: a location away from the main campus where 50% or more of a degree or Title-IV eligible certificate can be completed. n/a

Distance Learning, e-learning: A degree or Title-IV eligible certificate for which 50% or more of the courses can be completed entirely on-line. n/a

Distance Learning, other: A degree or Title IV certificate in which 50% or more of the courses can be completed entirely through a distance learning modality other than e-learning. n/a

Correspondence Education (federal definition): Education provided through one or more courses by an institution under which the institution provides instructional materials, by mail or electronic transmission, including examinations on the materials, to students who are separated from the instructor. Interaction between the instructor and the student is limited, is not regular and substantive, and is primarily initiated by the student. Correspondence courses are typically self-paced. Correspondence education is not distance education. n/a

* Report here the annual unduplicated headcount for the most recently completed year. *2014-15

Source: Institutional Research and Fall Census File
Last Updated: 10/15/15 rgb

STANDARD 3: ORGANIZATION AND GOVERNANCE

BOARD OF TRUSTEES

DESCRIPTION

RISD'S Charter and Bylaws describe the Board's authority, responsibilities, and organizational structure while providing a coherent framework for the relationships among the Board, administration, faculty and staff.

The Board is currently composed of 23 members, including 19 elected three-year term members, 1 life member and three ex-officio members (RISD President, current and past Alumni Association President). Areas of expertise are wide-ranging: apparel design, business and finance, design, law, philanthropy, and public relations. As of 2015, 20 members identify as white, three as non-white. Nine are alumni, seven are parents of current or former RISD students, and eight are from private industry. The Board annually elects new Term Trustees and reelects eligible Term Trustees at the recommendation of the Committee on Trustees and Governance. Board officers serve for three-year terms; Chairs serve for a maximum of two terms.

The Board's five standing committees – Academic and Student Affairs, Audit, Finance (with two subcommittees: Campus and Facility Planning, and Investment), Trustees and Governance (COTG), and the Museum Committee – make recommendations for the full Board to approve the annual audit, operating and capital budgets, annual and long-term institutional goals, tuition, faculty reappointments and promotions, union contracts, legal issues of note and the annual evaluation of the President. The Board Chair and Vice Chair are non-voting ex-officio members of all standing committees except for the COTG. Each committee's charge and scope of authority is stated in its charter. Most committees meet two to ten times per year, and have a chair and vice-chair who work with their staff liaisons to establish an annual work plan. Students, faculty and other administrative personnel and community representatives may also serve on committees.

The full Board meets three times per year, in October, February and May/June. The Board's Executive Committee, comprised of the Board officers and committee chairs, meets three or four times a year between full Board meetings. Full Board meetings include a general business meeting, and executive sessions with and without the President. A meeting book is distributed prior to each Board meeting and includes committee resolutions and supporting documents, as well as reports from the Student Alliance, Graduate Student Alliance, Faculty Steering Committee, Staff Council, and Alumni Council. All Board members, administrators, and staff who support the Board use BoardEffect, a cloud-based board information portal implemented in 2011. A summary from Executive Committee meetings is sent to all voting Trustees; the President shares a summary report of Board actions with the campus community.

All members of the Board, except for the President, are independent and free of personal financial conflicts. Pursuant to the Board's Conflict of Interest Policy, which was revised and updated in 2013, all Trustees and senior administrators submit annual disclosures of any possible conflicts of interest, which are reviewed by the Audit Committee and the COTG.

The Museum Board of Governors (MBOG) is comprised of RISD Trustees; members from the artistic, business and professional communities; and the BOT chair, the President, Provost and Museum Director. The MBOG provides general guidance to and oversight of the Museum, its operations, finances, and its programmatic and collection-related policies. While the Museum is operated by and is an integral part of the College, the Board is responsible for reviewing the risk management for the collection, which represents a significant part of the College's assets. The Chair of the Museum Committee and Board of Governors reviews the Museum Director annually in consultation with the President.

The Board's Compensation Committee, with input from the full Board, annually reviews the President's performance. In consultation with Board members, the Board Chair reviews the President's priorities for the coming year and conducts an assessment of the President in the year before a contract renewal is up for consideration.

APPRAISAL

While governance structures and practices at RISD, particularly with regard to Board affairs, have been clarified significantly in the last ten years, we acknowledge that certain ambiguities remain and our governance issues need work across other areas. We are actively working to clarify roles and responsibilities that have shifted with changes in leadership and organizational structure as well as management and decision-making authority. In its summer 2015 retreat, the President's Leadership Council identified governance and the lack of clarity around decision-making as a primary concern to address. The same issues have been raised at Faculty Congresses and Administrative Managers Meetings.

In 2010 the Board appointed and charged an Ad Hoc Task Force to specifically review governance at the Board level. Since that time, Board and Committee bylaws have been completely rewritten, charters were created for every Committee and the Board structure has been revised twice. Most recently, the Board realigned committee structures and fine-tuned bylaws. In 2014, the Academic Affairs and Student Affairs committees were consolidated as the Academic and Student Affairs Committee to align oversight of the curricular and co-curricular student experience and provide a more holistic perspective.

The CoTG charter includes the responsibility for conducting a periodic review and assessment of the Board's structure and ongoing operations in light of governance best practices. However, there is no set timetable for such a review to occur. Moreover, the ability of CoTG and the Board to undertake periodic and systematic review of the governance system is dependent on multiple factors including the abilities, commitment, and effectiveness of CoTG, Board leadership, and the full Board; the priorities of the Board; and the quality of the information and support provided by the institution for consideration and action as appropriate.

There is a demonstrated commitment to continuous reflection and improvement at the Board level. Each committee conducts an annual review to reassess the adequacy of its charter and the committee's performance and effectiveness. The CoTG has added a charge to periodically review the Board's bylaws and other governance documents, as well as the Board's structure and ongoing operations in light of governance best practices. Board performance is also being assessed, as the understanding of roles and

their fulfillment has not been consistent among individuals or across committees. Variations of interpretation and understanding by individual Trustees regarding individual and collective responsibilities can sometimes blur the line between governance and management. Efforts are underway to address these issues and support the Board in fulfilling its governance responsibilities, such as a revised orientation program for new trustees that was implemented in September 2015. The orientation program equips new trustees with the information and training to understand the institution and its culture, and steward the institution effectively in support of its long-term success. Because this orientation was new in fall 2015, we are not yet able to determine its effectiveness in acculturating new Board members. This assessment will occur toward the end of the academic year in order to make necessary changes for fall 2016.

ADMINISTRATION AND FACULTY

DESCRIPTION

RISD's administration has undergone several significant changes since the last report and President Somerson is appraising the current structure of the leadership team to ensure that it aligns with her vision and goals for the institution. The President's [Cabinet](#) meets weekly to align work across all areas of the institution, oversee the implementation of strategic priorities and decisions, and to ensure better communication of shared goals. The President's Leadership Council (an expanded Cabinet) meets twice a semester to ensure broader coordination and communication. The President continues to evaluate the effectiveness of these leadership groups and make necessary changes to support long-term goals.

The Provost oversees the entire academic enterprise. Each of RISD's five academic divisions is lead by a Dean (Architecture and Design, Experimental and Foundation Studies, Fine Arts, Graduate Studies, and Liberal Arts) who reports to the Provost. The Deans provide vision and leadership for programmatic and curricular innovation across departments in their divisions. Also reporting to the Provost are the following staff with respective areas of oversight: Vice Provost for Academic Affairs, curriculum and policies; Dean of Faculty, faculty development, teaching and advising; Director of Academic Budgets and Resources, finances, academic facilities, and operational support such as Media Resources and departmental technicians; Director of Library Services; Executive Director, Continuing Education; Director, Career Center, and Title IX Coordinator.

RISD's 22 academic departments are lead by department heads who report to a dean and are charged with oversight of departmental curricula, which includes soliciting the input of departmental faculty. Department heads and Deans regularly observe full-time faculty classroom teaching and review faculty syllabi, student course evaluations, and examples of student work. Graduate Program Directors serve as coordinators for 16 graduate programs. Full-time faculty are eligible to serve as Academic department heads or graduate program directors.

The Deans' Council (Provost, Deans, and Director of Library Services), and the Provost's Council (Dean's Council plus Vice-Provost, Dean of Student Affairs, Director of Academic Budgets and Facilities Planning, and the Executive Director of Continuing Education), meet on alternating weeks

The Instruction Committee is chaired by the Provost, and includes as sub-committees: Curriculum, Academic Policies, Wintersession. These sub-committees are composed of faculty representatives from each division of the College. Any instructional or curricular policy changes proposed by these sub-committees are presented to the Faculty Meeting, which has mandatory attendance for all full-time faculty.

Discussions about policy and curricular adjustments occur in the relevant subcommittee meetings and are then presented to the Instruction Committee. As designated faculty committees establish and review courses and policies, and as students occasionally request exceptions to policies, procedures and practices are adjusted as needed. Depending on the outcome, a topic or proposal may return to its originator or advance to the Faculty Meeting for consideration, and vote at its monthly meeting.

The committee governance structure depends on full-time faculty, since part-time faculty do not typically serve on the standing committees defined in the full-time faculty contract. While there are technically enough full-time faculty to populate seats on the standing committees articulated in the full-time faculty contract (168 full-time faculty for 144 seats), department heads (23) and graduate program directors (11) are exempted from service on a standing committee due to their administrative responsibilities [see St. 4, p.20; St. 5, pp. 41].

The Faculty Handbook was developed as a comprehensive guide to working at RISD for all members of the faculty and includes a Code of Ethics that was developed by the faculty in 1992-93. The Faculty Handbook is edited each year by Academic Affairs on behalf of the Academic Policies Subcommittee of the Instruction Committee. The Academic Policies Subcommittee presents all substantive changes made to the Handbook at the Faculty Meeting (usually the first meeting of the new academic year).

There are various sites in which faculty participate in ensuring an environment that supports academic integrity. The Code of Ethics addresses academic integrity, and faculty participate on the Academic Standing Committee that adjudicates policies related to academic integrity. Faculty are encouraged to include academic honesty statements in syllabi. Protection of academic freedom is stated in the full- and part-time faculty contracts (Article V.a). Faculty are also encouraged to invite librarians to conduct workshops on research and information literacy and the proper citation of sources. Upon accepting employment at RISD, all faculty are asked to complete online anti-harassment training.

RISD has nine unions: RISD Facilities Trades/NEARI/NEA; RISD Technical Association/NEARI; RISD Museum Guard Association; International Brotherhood of Teamsters Local 251/Stationary Engineers; RISD Public Safety Officers Association; RISD Sergeants Association; RISD Academic Support Association/NEARI; RISD Part-Time Faculty Association; and RISD Faculty Association/NEARI/NEA. Preparations for labor contract negotiations and involves Academic Affairs, the Finance Office, Human Resources, representatives from the departments/divisions that employ the bargaining unit members, and each union's designated bargaining team. Contracts are typically on a three-year renewal cycle and planning for any changes to wages, benefits or other contractual stipulations that may be proposed begins approximately six months prior to

the contract's expiration. The FTFA and PTFA Agreements describe grievance procedures individual members may follow to resolve concerns related to employment.

Performance Evaluation

RISD had a longstanding practice of conducting annual staff performance evaluations but, until 2010, only 52% of managers completed the evaluations. In 2010, after considerable discussion with managers and administrative leaders, a merit pay (pay for performance) philosophy was adopted. In December 2010, the interim performance review was introduced to encourage better communication about expectations between managers and employees. Beginning in 2011, staff received interim and final performance reviews and RISD saw 100% completion rates for the next three years. Performance-based merit pay decisions were made for the first time on July 1, 2011.

Following a comprehensive process for gathering input, the performance management program was redesigned in 2013 to align with our strategic plan. The plan specifically called for a connection between staff training/development and performance reviews. The new program emphasizes core competencies (for staff) that align with the strategic plan. Managers now have the ability to evaluate performance not only on what was achieved, but also on how it was accomplished. Leadership competencies that directly relate to and support the staff competencies were also developed. We have completed one cycle with the new performance management tools and are currently soliciting feedback for continuous improvement.

In 2011, Human Resources launched *RISD At Work*, a monthly e- and print newsletter that features upcoming events, recognizes faculty and staff accomplishments, highlights staff member profiles and includes general announcements such as deadlines or policy changes. The newsletter enjoyed a 63.6% average open rate from September 2014-July/August 2015, which increased to an average 65.85% for September-October 2015. This is up from a 41.7% average in its first year (February 2012-February 2013). Human Resources also launched RISD Recognizes, a staff recognition program in 2011 to recognize staff for their longevity and accomplishments. RISD Learns, a curriculum of professional, management, technical and personal development programs is offered by Human Resources to encourage and promote lifelong learning primarily for staff.

A campus-wide staff engagement survey was conducted in spring 2012, the results of which were made available through various meetings and presentations. Major themes that emerged from the survey included: improving campus communication and information sharing, and providing more professional development for middle managers to improve leadership skills. Two task forces – Communications and Management Development – were formed in response to focus groups. Both groups were comprised of cross-functional teams that discussed critical questions and formulated recommendations for the President and COO. The Communications Task Team is made up of representatives from across the institution, who have met monthly since 2014 to inventory, analyze, and evaluate the efficacy of all types of internal communications.

Also in response to the survey, the Media Group launched info.risd.edu, a new directory site to replace the old intranet in 2014. The site provides basic information about campus offices, resources, services and groups. A new portal feature within our Enterprise Resource Planning system is being implemented and will allow students, faculty and staff access to timely, customized information.

Administrative Managers meetings, organized by Human Resources, are held once a semester for administrators at or above the director level. These meetings provide a forum for discussion of policy and procedure changes, or cross-institutional initiatives such as the CMP, strategic plan and accreditation.

In response to the 2012 engagement survey, and more broadly as part of her leadership platform, President Somerson has committed to improving communications. She has hosted one Town Hall meeting each semester since she became interim President, and the President's letters to the community, budget information reports, stakeholder group reports to the Board, and post-Board meeting letters are regularly posted on the [President's page on info.risd.edu](http://info.risd.edu).

STUDENTS

Two student organizations serve as vehicles for student governance and organization: the Student Alliance and the Graduate Student Alliance. The Student Alliance represents the undergraduate student population and is facilitated and led by a team of students with roles on the Executive Board and as Academic Department Representatives. The Alliance articulates all of its structures and roles in the *Constitution of the Undergraduate Student Body at RISD*.

The [Student Alliance and the Graduate Student Alliance](#) appoint undergraduate/graduate department representatives and student leaders to RISD Committee positions, share information and concerns with various constituents and offices such as the Board of Trustees, the President, the Alumni Council, Faculty, Career Center, and the Center for Student Involvement. Outside of the Alliances, departments work to place students on 12 institutional committees to represent student interests.

APPRAISAL

RISD's system for internal governance provides opportunities for participation of all appropriate constituents. Faculty and students serve as non-voting members of the Academic and Student Affairs Committee. While students have many opportunities to participate in committees such as Admissions/Financial Aid, Campus Master Planning, Strategic Planning, and on the Instruction Committee and its subcommittees, studio and class schedules make it difficult for students to attend daytime meetings. Consequently, the student voice is not consistently represented.

The written reports that community groups submit for inclusion in the Board book describe events and issues important to these groups, but do not allow for engaged discussion around the issues raised. We are exploring ways to include more community discussion at Board meetings. Efforts so far have included inviting community group representatives to social events held in conjunction with Board meetings.

All of these initiatives occur in a highly unionized environment with nine bargaining units. While 80% of staff is not unionized, in order to have effective shared governance RISD

needs to gain more clarity of union roles related to governance. The union structure is at the root of some of the lingering ambiguities in governance structure that need to be addressed. While the process for curricular oversight and faculty hiring and promotion is observed as articulated in the Full-time Faculty Bargaining Agreement, the faculty has recognized that their existing departmental, disciplinary and governance structures may be impeding desirable interdisciplinarity and innovation. Faculty are actively looking into these issues.

The faculty Code of Ethics is due for review considering the increased attention to Title IX. In 2014-15, there were a total of 183 slots needed on College standing and essential ad hoc committees and for department administration with only 141 full-time faculty members available to fill those slots (17 full-time faculty were on sabbatical). It can be challenging to populate the seats on standing committees and important ad hoc committees such as faculty search committees [see St.5, p.41]. Faculty typically serve on more than their required committee, due to the need for faculty involvement in College-wide projects, such as preparing for accreditation, conducting faculty searches, and assessing departmental curriculum or programming needs. While part-time faculty may serve on some of these ad hoc committees, they must be compensated with a stipend for their service. We need to consider increasing the role part-time faculty could play in shared governance (departmental meetings regarding curriculum, participation on ad hoc committees), and improve representation of part-time faculty perspectives.

PROJECTIONS

- Align organizational structure with mission and priorities [President, Cabinet]
- Create shared governance structure that includes meaningful board, faculty, administrative and student participation to integrate planning and clarify decision making in support of institutional mission and priorities [Provost, Dean of Faculty, Cabinet, Instruction Committee]
- Expand and strengthen program of ongoing development and training for the Board of Trustees; assess programs and adjust as necessary [President, Chair, Dir. of Trustee Relations]
- Integrate and align Board, Board committee, and leadership goals [Led by the Chair and President in coordination with the senior administrative leaders who serve as committee liaisons and the appropriate committee chairs]
- Review Faculty Code of Ethics [Academic Policies Committee]

INSTITUTIONAL EFFECTIVENESS

The Committee on Trustees and Governance (CoTG) is the principal mechanism by which the Board systematically develops and ensures its own effectiveness. CoTG achieves this through the identification and recruitment of new Trustees and evaluation of existing Trustees eligible for re-nomination, as well as through the periodic review of the Board's bylaws, governance and structures, and ongoing operations in light of best practices. In addition, each committee charter includes specific reference to the responsibility to monitor progress on Board-approved goals relating to committee responsibilities; to establish, annually review and update as needed a work plan for the performance of responsibilities; and annually review and reassess the adequacy of the charter and the committee's performance and effectiveness.

The Administration regularly considers efficiency and integration by analyzing organizational structure and making necessary changes.

Ongoing faculty contract negotiations provide an opportunity for regular reviews of committee structures and governance. The Student Alliances have undergone bylaw and mission reviews as well as changes to their structures.

ACADEMIC PROGRAM

**Standard 4: The Academic Program
(Summary - Enrollment and Degrees)**

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

Fall 2015

Degree Level/ Location & Modality	Associate's	Bachelor's	Master's	Clinical doctorates (e.g., Pharm.D., DPT, DNP)	Professional doctorates (e.g., Ed.D., Psy.D., D.B.A.)	M.D., J.D., DDS	Ph.D.	Total Degree- Seeking FTE
Main Campus FTE**		2,014	467					2,481
Other Campus FTE								0
Branches FTE								0
Other Locations FTE								0
Overseas Locations FTE								0
On-Line FTE								0
Correspondence FTE								0
Low-Residency Programs FTE								0
Total FTE	0	2,014	467	0	0	0	0	2,481
2014-15								
Unduplicated Headcount Total 2014-15		2,047	451					2,498
Degrees Awarded, Most Recent Year 2014-15		511	181					692

Student Type/ Location & Modality	Non- Matriculated Students	Visiting Students	Title IV-Eligible Certificates: Students Seeking Certificates
Main Campus FTE	n/a	n/a	n/a
Other Campus FTE	n/a	n/a	n/a
Branches FTE	n/a	n/a	n/a
Other Locations FTE	n/a	n/a	n/a
Overseas Locations FTE	n/a	n/a	n/a
On-Line FTE	n/a	n/a	n/a
Correspondence FTE	n/a	n/a	n/a
Low-Residency Programs FTE	n/a	n/a	n/a
Total FTE	n/a	n/a	n/a
Unduplicated Headcount Total	n/a	n/a	n/a
Certificates Awarded, Most Recent Year***	n/a	n/a	n/a

Notes:

- 1) Enrollment numbers should include all students in the named categories, including students in continuing education and students enrolled through any contractual relationship.
- 2) Each student should be recorded in only one category, e.g., students enrolled in low-residency programs housed on the main campus should be recorded only in the category "low-residency programs."
- 3) Please refer to form 3.2, "Locations and Modalities," for definitions of locations and instructional modalities.

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

****NOTE:** RISD considers all students full-time, so FTE = Enrollment

*****NOTE:** RISD's CE Certificate Program does not meet the criteria of a certificate program as defined by IPEDS.

Source: Institutional Research

Last Updated: 10/15/15 rgb

**Standard 4: The Academic Program
(Headcount by UNDERGRADUATE Major)**

For Fall Term, as of Census Date		3 Years Prior (FY 2013)	2 Years Prior (FY2014)	1 Year Prior (FY 2015)	Current Year* (FY 2016)	Next Year Forward (goal) (FY 2017)
Certificate						
?						
	Total	-	-	-	-	-
Associate						
?						
?	Undeclared					
	Total	-	-	-	-	-
Baccalaureate						
?	Apparel Design	70	76	61	61	
	Architecture	133	126	126	118	
	Furniture Design	63	78	72	72	
	Graphic Design	172	164	183	180	
	Industrial Design	244	246	280	270	
	Interior Architecture	29	27	24	29	
	Ceramics	14	10	8	10	
	Film/Animation/Video	138	146	143	138	
	Glass	21	23	12	13	
	Illustration	294	277	289	296	
	Jewelry + Metalsmithing	29	33	29	29	
	Painting	130	142	130	127	
	Photography	32	34	30	26	
	Printmaking	45	36	31	33	
	Sculpture	36	38	40	46	
	Textiles	83	89	92	101	
	Undeclared - Experimental & Foundation S	438	460	464	465	
	Total	1,971	2,005	2,014	2,014	-
Total Undergraduate		1,971	2,005	2,014	2,014	-

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

Source: Fall Student Census
Last Updated: 10/15/15 rgb

Standard 4: The Academic Program
(Credit Hours Generated By Department or Comparable Academic Unit)

?
?

3 Years Prior (FY2013)	2 Years Prior (FY 2014)	1 Year Prior (FY 2015)	Current Year* (FY 2016)	Next Year Forward (goal) (FY 2017)
---------------------------	----------------------------	---------------------------	----------------------------	---------------------------------------

NOTE: Undergraduate/Graduate based on student program. Student Credit Hours based on course subject and calculated by number of students x credit hours.

Undergraduate

See Note Below

Apparel Design	1,557	2,016	1,416	1,344	1,344
Apparel Design	84	111	99	78	78
Architecture	3,093	3,036	2,865	2,787	2,787
Art Education (Teaching & Learning)	51	48	99	84	84
Art History	5,940	6,108	5,799	5,919	5,919
Ceramics	549	507	531	555	555
Digital & Media	402	408	234	213	213
English (Literary Arts & Sciences)	4,287	4,416	4,560	4,545	4,545
Film/Animation/Video	2,718	3,105	2,769	2,748	2,748
Experimental & Foundation Studies	8,169	8,778	8,748	8,697	8,697
Furniture	1,359	2,103	1,434	1,545	1,545
Glass	543	579	336	378	378
Graduate Studies	69	90	102	99	99
Graphic Design	3,501	3,762	3,803	3,873	3,873
History, Philosophy & Social Sciences	3,987	4,422	4,314	4,245	4,245
Illustration	5,481	5,568	5,796	5,622	5,622
Industrial Design	4,884	5,028	5,591	5,486	5,486
Interdisciplinary Studies	390	372	345	370	370
Interior Architecture	672	726	663	698	698
Jewelry + Metalsmithing	777	792	681	681	681
Landscape Architecture	177	279	147	120	120
Liberal Arts Electives	2,940	2,760	2,643	2,757	2,757
Non-Major Studio Electives (NMSE)	297	258	12	99	99
Painting	2,907	3,303	2,826	2,850	2,850
Photography	1,641	1,605	1,503	1,476	1,476
Printmaking	1,359	1,143	1,152	1,119	1,119
Sculpture	888	927	960	1,116	1,116
Textiles	1,785	1,980	1,803	1,860	1,860
Total	60,507	64,230	61,231	61,364	61,364

Graduate

Apparel Design	15	18	33	51	51
Architecture + Design	18	3	12	24	24
Architecture	2,622	2,565	2,637	2,421	2,421
Art Education (Teaching & Learning)	226	522	369	438	438
Art History	144	75	120	114	114
Ceramics	282	234	324	375	375
Digital & Media	777	1,104	792	783	783
English (Literary Arts & Science)	12	30	24	12	12
Film/Animation/Video	48	30	27	30	30
Experimental & Foundation Studies	174	90	90	108	108
Furniture	474	534	423	519	519
Glass	189	141	144	198	198
Graduate Studies	774	669	703	855	855
Graphic Design	1,119	1,269	1,129	1,117	1,117
History, Philosophy & Social Sciences	54	45	30	30	30
Illustration	60	96	108	102	102
Interdisciplinary Studies	45	204	87	48	48
Industrial Design	537	657	875	1,085	1,085
Interior Architecture	2,352	2,502	2,238	2,335	2,335
Jewelry + Metalsmithing	234	252	270	261	261
Landscape Architecture	1,164	1,425	1,920	2,037	2,037
Liberal Arts Electives	231	327	249	237	237
Non-Major Studio Electives (NMSE)	18	21	9	12	12
Painting	456	678	579	531	531
Photography	498	576	498	501	501
Printmaking	534	588	426	483	483
Sculpture	387	480	456	453	453
Textiles	354	552	300	285	285
Total	13,798	15,687	14,872	15,445	15,445

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

NOTE: Estimates for FY2016. This form was completed before the start of spring semester classes. FY2016 is based on credit reports (ICLM) for Summer and Fall 2015 and Wintersession 2016 plus estimates for Spring 2016 based on last year's offerings. Actual numbers for Spring 2016 will not be available until after the spring withdrawal period that closes on April 13.

Source: ICLM Reports / IR Staff
 Last Updated: 2/01/16 rgb

STANDARD 4: THE ACADEMIC PROGRAM

DESCRIPTION

Consistent with its mission, Rhode Island School of Design offers educational programs for students pursuing academic degrees and for members of the general public seeking enrichment. RISD offers 15 four-year undergraduate degrees leading to the BFA, the BArch (5-year), two one-year postbaccalaureate degree (J+M and Glass), and 17 two- or three-year graduate degrees leading to the MA, MArch, MAT, MDes, MFA, MID or MLA.

[Missions](#) and curricula of the undergraduate programs express the goal of professional competency with appropriate balance of technical skills and conceptual and aesthetic knowledge. The multifaceted process of critique, a hallmark of RISD's pedagogy, ensures rigor in the "creation and appreciation of works of art and design"; liberal arts course requirements ground and contextualize art and design teaching and learning.

Requirements for [undergraduate](#) and [graduate](#) degrees are noted in the printed Course Announcement and online. Departmental pages on the risd.edu website now list program-level learning outcomes. The current process of preparing for re-accreditation by updating curricular tables, [statements of program mission and learning outcomes](#), and E1A inventory charts has been helpful in furthering dialogue and implementing changes where needed. While it is notoriously challenging to articulate learning outcomes in the fine arts, these processes of documentation and refinement will be ongoing and already there is observably steady progress. Deans, department heads and members of the Curriculum Committee are working to ensure appropriate distinctions between undergraduate and graduate accommodations, curricula, course syllabi and student performance criteria.

Academic Administration

RISD faculty have a substantial voice in all matters of academic oversight, curriculum development, review of academic policies and assessment through the standing committees identified in the Full-Time Faculty Bargaining Agreement [see St. 3, p.15].

The Curriculum Committee ensures that proposals for new courses are consistent with the identified forms of instruction and that the syllabi provide students with a complete understanding of course objectives and expectations, following syllabus guidelines established in 2012. The Committee declines course proposals that do not include syllabi with complete, clear information such as an overview of weekly assignments and grading criteria.

APPRAISAL

Generally the quality of course syllabi has been improving, but members of the Curriculum Committee still receive incomplete or insufficiently clear proposals for new courses and there is still some unevenness in the reliability of such departmental approvals. The committee returns such proposals to the submitting department head and dean with specific comments to aid improvement and resubmission. Members of the Curriculum Committee have expressed concern that department heads and deans sometimes sign off too easily, without due consideration of content, timing or credit-worthiness.

The Curriculum Committee often has more course proposals than possible to review in the timeframe of the monthly meetings. Wintersession Committee members often express confusion about their role, so work relating to the Instruction Committee should be examined, clarified and perhaps reallocated. Due to their number and elective nature, most liberal arts courses are not reviewed by the Curriculum Committee.

Members of the Deans' and Provost's Councils and various faculty bodies express frustration at lacking an adequate forum for discussing overarching goals that could shape a context for proposals of curricular changes and new programs.

Undergraduate Degree Programs

15 undergraduate BFA programs require students to complete a minimum of 126 credits, 156 for the BArch. The Curricular Tables demonstrate that each program includes a satisfactory [number](#) of [credits](#) and the relative proportion of required and elective courses in the categories of Studio or Related Areas, Art/Design History, General Studies and Electives. The Tables also demonstrate how core courses in the Liberal Arts satisfy NASAD General Studies requirements.

Degree program curricula are disciplinary and immersive, focusing on developing a high level of proficiency with the materials, techniques and processes of each discipline. This deep disciplinary learning is integrated with, contextualized and complemented by conceptual and aesthetic development, individual expression and craftsmanship, as well as opportunities for research.

Experimental and Foundation Studies/General Studies

Based on the philosophy that all first-year undergraduate students benefit from a shared understanding of RISD's approach to studio learning, all first-year undergraduates follow the same 18-credit studio curricula: Drawing, Design and Spatial Dynamics, offered by the [Division of Experimental and Foundation Studies](#) (formerly Foundation Studies). Each of these programs meets one full day per week. The pedagogy for first-year students is focused and intense: faculty members work closely with students, offering ongoing guidance and feedback. Students are expected to work on an ongoing series of challenging assignments outside of class time. Group critiques provide important opportunities for students to become comfortable with presenting their own work and providing helpful input to each other.

Liberal Arts/General Education

RISD offers a broad scope of courses in the humanities and social sciences as well as mathematics and the natural sciences. In addition to the first-year curriculum in Experimental and Foundation Studies, students are required to take courses integral to general education in the Liberal Arts: Literature Seminar: Design in Words (E101); History of Art and Visual Culture I and II (H101 and 102); and Topics in History, Philosophy and the Social Sciences (S101) in their first year.

Beyond the first-year experience, RISD students have access to an expansive range of learning opportunities including coursework, internships and resources that prepare them to be active and knowledgeable citizens in an increasingly complex world.

RISD students take one-third of their coursework in the [Division of Liberal Arts](#), the academic domain where much of the learning in general education takes place. RISD has long recognized the importance of equipping artists and designers with the intellectual tools provided by the liberal arts. Liberal Arts at RISD exists in a context of art and design education, supplementing a student's professional education with types of learning from a range of scholarly perspectives. This does not mean that Liberal Arts at RISD is indifferent to the value of art and design – far from it. The “arts” of liberal arts – that is, the understanding of knowledge as a creative practice – is marked in an environment of making. Our intensely proximal mix of selected humanities and sciences creates disciplinary crosscurrents that do not exist at larger universities. The cumulative learning and sustained engagement with scholarship; the deep literacy gained through reflection, comparison and debate; and the cultivation of often unexpected ways for the Liberal Arts curriculum to complement studio work are distinguishing characteristics of a RISD education.

RISD undergraduates are required to complete 14 three-credit courses in Liberal Arts (42 credits total), four of which are completed in the first year. Following the first year, students must take three courses (9 credits) in [Literary Arts and Studies](#) (LAS courses), four courses (12 credits) in [History of Art and Visual Culture](#) (HAVC courses) and three courses (9 credits) in [History, Philosophy and the Social Sciences](#) (HPSS courses). The remaining four courses (12 credits) may be HAVC, LAS, HPSS or Liberal Arts Elective (LAEL) courses, or any other liberal arts course, including language, math or science. The Liberal Arts distribution requirements ensure that students engage in critical thinking, writing, ethical questions, global awareness and other competencies. Beyond the courses required in the first year, the pool of Liberal Arts courses offered as electives is carefully curated to provide breadth across disciplinary areas that complement studio learning. The possibility of a more specialized liberal arts course of study is available to the entire student body through focused departmental and interdisciplinary concentrations.

In addition to the newly developed concentration in Nature-Culture-Sustainability Studies (NCSS) RISD has increased our science and math offerings since 2011. A recent grant from the National Science Foundation through the Rhode Island Experimental Program to Stimulate Competitive Research (EPSCoR) has resulted in a partnership between artists/designers and scientists from Brown University and University of Rhode Island to address pressing ecological issues such as rising sea temperatures. Additionally, RISD's STEM to STEAM initiative, launched in 2011, informs policy research about the critical role art and design play in STEM fields and contributes innovative programming in K-12 schools.

A growing number of courses in [science and math](#) offered in Liberal Arts and across various degree programs aim to develop competency in quantitative reasoning for critical analysis and logical thinking. RISD is also expanding opportunities for learning about theater, music, and other performance arts through collaborations with Brown University and courses supported by the newly created [Turner Fund](#).

Based on course descriptions, 82 courses offered both on and [off campus](#) in 2014-15 frame a rich and diverse variety of global issues and geographic contexts. Students must take courses beyond their major disciplinary focus during RISD's five-week [Wintersession](#). This encourages the development of the ability to respect, make,

understand and evaluate work in a variety of disciplines. A student-initiated program called “Quickies” is gaining traction as a new feature of Wintersession. “Quickies” are non-credit, student-taught workshops focused on skills development.

RISD has several unique resources that support this exposure to the breadth of learning and the achievement of general education competencies. By providing access to its substantial collections, temporary exhibitions and programming, the RISD Museum supports contextual and object-based teaching and learning. As part of their H101 requirements, first-year students write about an art/design object at the RISD Museum as a primary source. This encourages students to learn from objects that have been made and to situate themselves in the world and in history.

The [Edna Lawrence Nature Lab](#) is a unique academic commons resource with more than 80,000 natural history specimens. The Nature Lab serves as a vibrant laboratory equipped with specialized dissecting and compound microscopes, and other equipment for in-depth investigations of natural forms and systems. Both undergraduate and graduate students work and study in the Nature Lab, which hosts courses on biology, life sciences and living systems from departments across the College. Research projects that include [collaborators](#) both internal and external to RISD are also situated in the Nature Lab. Offerings have included such courses as Art of Communicating Science, Representing the Unrepresentable, Experimental Data Visualization and Evolutional Network Analyses & Visualization.

An initiative of the strategic plan, The Center for Shared Making, better known as Co-Works, is a new kind of collaborative learning and making space that was developed to challenge faculty and students to work together in new ways beyond the disciplinary curriculum structure. The space encourages students and faculty from multiple disciplines to learn from each other and outside of their respective disciplines by providing access to different technologies and materials that merge 2D and 3D practice [see St. 8, p.71]. To encourage curricular experimentation in performance arts, we are developing a performance space, “Show-Works,” as an initiative of the Provost. Similar to Co-Works, the space is not “owned” by a department but is managed and resourced centrally by Academic Affairs, and is programmed for courses that require the room’s sound, lighting, drapery and stage equipment. Three seminar courses are being piloted in the facility for spring 2016.

APPRAISAL

Students commonly express appreciation for the intensity and rigor of the undergraduate experience as demonstrated by responses to the 2014 NSSE Academic Challenge section:

	RISD 1st year	AICAD 1st year	RISD senior	AICAD senior
How many hours/week are spent preparing for class?	25.8	18.1	26.2	21.4
To what extent did your courses challenge you to do your best work?	74% high challenge	59% high challenge	66% high challenge	63% high challenge
How much did your institution emphasize spending significant time studying and on academic work?	82% very much/ quite a bit	76% very much/ quite a bit	81% very much/ quite a bit	72% very much/ quite a bit

There are ongoing debates among faculty and in the Provost's Council about the merits and drawbacks of RISD undergraduate degrees exceeding by six credits the NASAD recommendations of 120 credits. Considerations include the rigor and high quality of the curricula vs. the resultant tight scheduling and resourcing implications associated with each credit hour.

Although the History of Art + Visual Culture department offers a full range of courses, well above and beyond those required by accreditors, members of departments in the various art and design disciplines believe there is a need for more discipline-specific history courses (History of Painting, History of Architecture, etc.). Such courses do exist, but there are inconsistencies in whether or not Liberal Arts faculty teach them, whether such a course is required for a given curriculum, and whether students can receive Liberal Arts required or elective credit. In some cases, a discipline-specific "History of..." elective course is required for the major and in some instances, not; in some cases, the discipline-specific elective course is eligible for [Liberal Arts](#) credit, in other cases not. The irregularities can be confusing. Such irregularities, along with persistent scheduling conflicts between studio and Liberal Arts disciplines, can complicate students' progression toward the degree and faculty [advising](#) of students.

Despite RISD's long-established emphasis on Liberal Arts and the broad range of courses offered by the Division, the institution does not maintain an articulated general education requirement. As the requirements for an undergraduate degree currently stand, it is possible for students to graduate without, for example, taking courses in areas such as science and math. Additionally, while students in the first year of study are required to take courses that correspond to a general education curriculum, there is currently no system in place to analyze how students gain these competencies throughout the undergraduate experience and across various departments. Beyond the 42-credit Liberal Arts requirement and other programmatically determined graduation requirements, a criteria for evaluating general education does not exist.

In an effort to address the current status of general education at RISD, the institution launched a review of the academic curriculum and commons in the summer of 2015, an ongoing initiative that will continue into the 2016-17 academic year. The review evaluates opportunities that facilitate the development of general education learning competencies for all RISD students, identifies inconsistencies and reviews current literature on the role of general education in higher education. The report outlines the many ways in which the curriculum promotes students' engagement with broad-based knowledge and learning competencies through the first-year experience, liberal arts offerings, liberal arts concentrations and beyond. The study also revealed that RISD students have access to courses that facilitate the achievement of general education competencies in their major courses. However, the articulation of these competencies is less explicit in the majors, and we do not assess whether students have achieved them at the end of the undergraduate experience.

In addition to spurring critical dialogue regarding issues of assessment, learning outcomes and the future of art and design education, the project has yielded a three-year "curriculum map" that indicates how undergraduate courses from across the college align with general education competencies as defined by NEASC and NASAD, as well as AACU/LEAP and Lumina/DQP. Analysis of this information is ongoing and

involves compiling enrollment data not only to determine the number of general education offerings made available to students but also to assess the implementation and effectiveness of general education.

While completing the general education report, a committee was also formed to begin to articulate what constitutes general education at RISD, and to evaluate its role. Among the committee's objectives is to articulate a cohesive general education requirement in keeping with the institution's mission that includes institutional learning outcomes and related assessment measures. Enrollment data is being applied to courses relevant for each competency from the 2014-15 academic year to determine not only the number of general education offerings made available to students, but also percentages of students who had the opportunity to learn the varied competencies. The results of this audit/mapping project will guide our curricular reform around general education. Preliminary analysis indicates that while there are an increasing number of courses relevant to developing competency in quantitative and scientific reasoning and related to ethical making, it is in these competencies where we see the largest gaps. This points to a need to develop a structure through which all students have the opportunity to develop these competencies without adding credit requirements.

New interdisciplinary tracks that address quantitative and scientific learning are making their way through the institutional review process. There is both student and faculty interest in doing this. Implementing some required courses in science and math, or the development of additional concentrations, can address some of our deficiency in ensuring that our students achieve the breadth of learning competencies. Computation, Technology and Culture is another concentration that has been proposed.

In addition to courses not being required beyond the first year, courses in the Liberal Arts are generally not scaffolded, making it difficult to assess progress in the development of competencies. As part of a consortium of independent art and design schools, RISD recently applied for but did not receive a Teagle grant to understand curricular coherence. Preliminary discussions in preparation for the grant led us to speculate that undergraduates who pursue concentrations find greater coherence in their curriculum. This is achieved through more intentional advising, as their concentration advisors are invested in drawing relevant connections between students' studio majors and their liberal arts concentrations. While the majority of undergraduates do not reflect on the totality of their undergraduate experience beyond a degree project that may or may not have a reflective writing component, concentrators are asked to articulate how their concentration relates to their major.

Beginning with HPSS in spring 2016, efforts are underway in the Liberal Arts departments to more systematically assess learning in the first-year required courses. At a pre-spring semester meeting, instructors in S101 agreed on one SLO to assess and which assignments to collect. Instructors will submit student work from the first and last assignment and use a shared rubric to assess student learning. In the E101 course offered by LAS, the faculty are developing consensus on course outcomes so that each section instructor includes these outcomes on their syllabus for fall 2017. The faculty are also reviewing the range of assignments to address the agreed upon outcomes. In H101/102, instructors are meeting in spring 2016 to revise the course structure and develop an associated assessment plan.

While RISD has not yet articulated institutional learning outcomes, we know from our survey of the literature on competencies that critical and creative thinking are consistently valued among the most significant competencies of a general, liberal education. While not a direct form of assessment, data from the 2015 CSS survey shows RISD seniors strongly agree that the institution has contributed to the following academic skills and abilities:

CSS Academic Outcomes	RISD	Comparison Group
Critical Thinking Skills	73% strongly agree	67.5% strongly agree
Problem-Solving skills	68.1% strongly agree	59.8% strongly agree
CSS Active and Collaborative Learning/Academic Enhancement	RISD	Comparison Group
Integrate skills and knowledge from different sources and learning experiences	86.1% frequently	81.1% frequently

Alumni responses to the 2011 and 2013 Strategic National Arts Alumni Project (SNAAP) survey also point to the following skills that RISD helped them develop most:

	2011 survey	2013 survey
Creative thinking and problem-solving	84% very much	91% very much
Critical thinking and analysis of arguments and information	69% very much	73% very much

Collegiate-Level Skills in English

RISD does not offer basic composition courses, nor are students required to engage a sequence of writing courses unless they concentrate in LAS. However, the required first-year Liberal Arts courses focus intensively on writing, and a broad array of courses in Liberal Arts include analytical and argumentative writing in a variety of discourses, both explicitly and through the inherent pedagogy. Therefore it is nearly guaranteed that a student will be engaged significantly with academic writing after the first year as they complete their 42 required Liberal Arts credits. It might be interesting to note that the number of students opting to pursue a concentration in LAS grew from 50 in 2012 to 71 in 2015.

Albeit a small minority of RISD students, those in the Brown|RISD Dual Degree program must satisfy Brown University's writing requirement. This requirement specifies certain courses the students must take and requires that they provide evidence of writing progress through papers uploaded to the advising website.

The [Writing Center](#) supplements coursework with peer tutoring focused on building awareness of rhetorical conventions, learning skills and strategies that support a more effective writing process.

APPRAISAL

Based on scores for the writing sections of the SAT or ACT, or a placement exam, students are placed in E101 sections. The course is being reexamined in 2015-16 to create consistent learning outcomes across all sections.

Some, but not all undergraduate departments require a written component for the senior degree project. However RISD does not have a mechanism for assessing whether students have achieved competency after four years and the General Education Committee is preparing to address this.

While assignments alone don't constitute instruction or learning writing, and quantity is not necessarily an indicator of competency or acquisition of skills, data from national surveys shows that RISD students are reading and writing less than their AICAD peers or national comparison groups. When asked about writing requirements, a smaller percentage of RISD seniors reported taking classes that required at least one long paper or several short papers, but judged themselves highly for their writing ability:

	RISD	Comparison group
Took a class that required one or more 10+ page papers	20.8% frequently/ 49.1% occasionally	44.9% frequently/ 45.9% occasionally
Took a class that required multiple short papers	54.3% frequently/ 44.5% occasionally	75% frequently/ 24% occasionally
Self-ratings for writing ability	13.2% in highest 10%/ 31% above average	17.9% in the highest 10%/ 36.3% above average

According to our 2014 NSSE data first-year students responded that the average number of pages assigned was 60.3 pages while seniors responded that the average was 48.4 pages, while for our AICAD cohort, the number of pages assigned increased from 43.8 in the first year to 57.8 pages for seniors. RISD seniors responding to the NSSE survey had the following responses to the question of how much the experience at their institution contributed to their knowledge, skills and personal development in:

	RISD	AICAD cohort
Writing clearly and effectively	18% very much 27% quite a bit	19% very much 33% quite a bit
Speaking clearly and effectively	47% very much 60% quite a bit	29% very much 36% quite a bit

From 1990 to 2015, international students as a % of total enrollment rose from 9.9% to 29.4%. Given the changing demographics of our student population, RISD also needs to consider more comprehensive support for non-native English speakers [see St.5, p.47; St. 6, p.53].

Majors and Concentrations

Students declare a major in the spring semester of their first year. [Requirements](#) in each major include studio, lecture and seminar courses. Through a sequence of required studio courses in each major, students develop conceptual thinking and increasing fluency in the materials, techniques and processes of the discipline.

Supplementing declaration of a disciplinary major, undergraduate students have the option for declaring a concentration in one of three Liberal Arts areas: [HPSS](#), [HAVC](#) or [LAS](#), or in the newly established concentration of Nature-Culture- Sustainability Studies. The [HPSS](#) concentration (24 credits) includes 9 areas of focus: Belief Systems; Environmental Studies; Gender, Sexuality and Race; Global Processes; Media, Technology and Cultural Studies; Mind, Self and Behavior; Politics and Policy; Regional Studies; and Scientific Inquiry. The HAVC and LAS concentrations require 27 credits.

The NCSS [concentration](#) (21 credits) was piloted in 2012 and officially approved by the Faculty in 2014. It is the first interdisciplinary concentration at RISD and provides students opportunities to experiment with sustainable/green design while developing understanding of related debates in the fine arts, literary arts, social sciences and other fields. NCSS is also evidence of programmatic development that can become a vehicle for situating scientific learning at RISD.

Because RISD's curricula typically play out through rigorous requirements and tightly packed schedules, we discourage students from "[double majoring](#)." In such scenarios, the credits required for each major are maintained, effectively doubling the amount of time and effort to achieve a single degree. Students who attempt a second major often encounter difficulties academically or logistically, thus [secondary majors](#) are allowed but not encouraged. Primary and secondary majors are listed as such on transcripts or degrees.

APPRAISAL

Responding to a general theme about RISD being "siloeed," collaborations are increasing between degree-granting programs as well as with RISD Continuing Education as a flexible platform for innovative teaching and learning opportunities. The NCSS concentration is an example of the College responding to student and faculty interest by developing an interdisciplinary curriculum such as NCSS. While team teaching is supported through internal grants, it is still an expensive model and funding, even for successful courses, is often unsustainable beyond two or three years.

Academic programs generally adjust as technologies change. For example, the [Textiles](#) faculty and technicians have integrated hand and digital tools and continue to update course content as needed. Adjustments may occur at the level of particular assignments of course work or changes to course offerings, as with the arrival of a new embroidery machine that precipitated the addition of an appropriate course. Graphic Design has experimented with a series of one-credit "tools" workshops to provide opportunities for focused skills development and create more curricular choices for students. Preliminary assessments by the departmental faculty indicate that the one-credit workshops are alleviating scheduling constraints as hoped, but need further refinement of content. Industrial Design is now experimenting with the same structure. Given the specialization and fragmentation of the Graphic Design field, RISD has reduced the number of required courses and added electives and specialty courses. These changes allow students to explore certain areas of interest in greater depth with faculty who have a specifically relevant expertise.

Graduate Degree Programs

At the [graduate](#) level, courses focus on development of student work toward an original critical practice. Through defined and rigorous processes for reviews and evaluations, students must demonstrate competencies in their discipline and in the broader discourse surrounding contemporary art. To successfully complete the program, graduate students are required to develop a body of work that is explained in a written thesis and exhibited in a venue shared among the graduate degree programs. Thesis reviews and graduate committees typically include faculty from other disciplines and non-studio external critics or professionals to provide a spectrum of viewpoints and feedback.

All but two of the Graduate Program Directors report to Department Heads within the divisions of [Fine Arts](#) and [Architecture + Design](#). Within these divisions, the departmental budget lines do not reflect separate resourcing for the associated graduate programs. Department Heads in [Digital + Media](#) and [Teaching + Learning in Art + Design](#) report to the Dean of Graduate Studies.

The [Graduate Studies](#) division offers interdisciplinary elective studios and seminars. Offerings bring graduate students from different departments together, to allow for exploratory and collaborative practice encouraging students to achieve a balance between individual projects and collaborative work. The budget of the Graduate Studies division is solely dedicated to supporting courses and assistantships for all graduate students.

Graduate Program Directors in each department conduct an initial screening of applications to eliminate those less qualified; the rest of the departmental faculty then review the pool of qualified applicants. Final selections aim to recruit highly qualified individuals as well as a balanced cohort of students.

Students typically receive [support](#) for their research, teaching and writing in the forms of graduate student assistantships, research [assistantships](#) and research grants to help with thesis development. Many graduate programs include opportunities for students to gain teaching experience [see St. 5, p.45], especially during [Wintersession](#). The Teaching + Learning in Art + Design program offers teaching experiences to graduate students (required for the MAT) through community-based programs such as [Project Open Door](#) and placement of students in area nonprofit organizations promoting the arts. Graduate students also occasionally act as the requisite secondarily responsible adult for travel courses.

The Fleet Library and Brown University Libraries provide access to a range of databases, references and workshops that support graduate research [see St. 7, p.66]. Through writing and research courses offered by the Division of Graduate Studies and seminars and workshops offered by the Writing Center, graduate students have multiple opportunities for assistance with the preparation of their theses. Recent Writing Center seminars include: Writing as Making, Locating Your Practice, Research x3, Shaping Text (outline of table of contents, abstract writing), and MFA Book Production.

Some of RISD's graduate programs specifically include research components and articulate relevant expectations of students at the graduate level. Students are encouraged to participate in projects that form a hybrid model of combined research

and professional practice. RISD Graduate Research Assistantships at the RISD Museum allow selected graduate students to work in the Museum for one academic year in areas from curatorial to museum education, installation and graphic design, and provide students with insights into potential career paths.

APPRAISAL

RISD continues to acculturate to and with our significantly increased population of graduate students. Between 2001 and 2011, this population grew from 274 to the current level of 425. The graduate international student population has more than doubled since 2010, and we are increasingly seeing cases that prompt us to reexamine admissions and academic advising/support services specifically for the international graduate population.

The structure of the [Graduate Studies](#) division as consisting mainly of programs based in the Fine Arts and Architecture + Design divisions presents challenges in assuring consistency in graduate program requirements. Most of RISD's graduate programs evolved from precedent undergraduate programs in the constituent departments of the art and design divisions within different timeframes, so the programs have varying profiles in terms of their connections to the undergraduate program predecessor and the home department.

Each undergraduate/graduate program pair is administered through a shared departmental structure. Over time, the departments have developed curricula for the graduate programs that are distinct from those of the undergraduate programs, as evidenced in the curricular tables. However, it is common for programs at both levels to share resources such as facilities, faculty and staff. Sometimes there are common courses for both undergraduates and graduate students. In the last accreditation, some programs were criticized for not sufficiently differentiating undergraduate and graduate courses or curricular learning outcomes.

While some programs, such as Furniture Design and Painting, have well-articulated distinctions between the graduate and undergraduate programs, distinctions between the undergraduate and graduate levels need to be better articulated. There is a growing awareness that requirements must differ when graduate students and undergraduates are enrolled in the same studio, with higher expectations of the graduate students. Deans, department heads and members of the Curriculum Committee are working to ensure appropriate distinctions between undergraduate and graduate accommodations, curricula, course syllabi and student performance criteria.

Current revisions of the graduate program descriptions, as well as the associated E1A charts and Curricular Tables, have been helpful in initiating and furthering dialogue. While progress in distinguishing academic requirements for graduate students and undergraduates is already observable, the effort is progressing unevenly. Further work in this regard will be needed in order to achieve appropriately consistent distinctions.

While co-situating graduate students with undergraduates in studios can run the risk of creating an unduly homogenous learning environment, there can also be mutual benefits through peer learning and mentoring.

We are considering development of new graduate programs and experimenting with new forms of providing art and design education through online, blended and low-residency models. However, RISD's student support areas are primarily undergraduate focused and discussions among members of the faculty, Provost's Council and relevant staff are calling increased attention to graduate students as a significant community with distinct needs.

Various discussions point to the desirability of Liberal Arts course requirements being incorporated into graduate programs; however, what will be included and how these will be resourced need to be clarified.

As with the undergraduate programs, systems for self-assessment are in place but are not consistently applied across departments. Some departments have made adjustments to curricula and programs in response to the departmental Academic Program Review Process.

Generally there is high praise for RISD graduate students as they complete their degree programs, though sometimes there are concerns about students' "making" skill levels upon program entry. Different programs handle this issue in different ways. Generally it is the basis of the rationale for the 3-year and 2.5-year graduate programs: the first year or term is for entering students to achieve a consistent, basic skill level to prepare for deep disciplinary graduate work across the gamut of knowledge and skills requirements.

Through the recent Graduate Studies divisional Academic Program Review and preparations for RISD's re-accreditation, department heads and graduate program directors are clarifying relationships between programs and their home departments. Among their considerations are how the scholarly and professional activities expected for graduate students substantially surpass expectations for undergraduates and how these higher expectations are supported, especially when the two are in the same studio. Resourcing and responsibilities of Graduate Program Directors vary by department. The role is being considered holistically in conjunction with the current review of the Division of Graduate Studies.

Acting on the recommendations of the Visiting Committee for the Graduate Studies divisional Academic Program Review, the Provost is conducting an assessment of the organization and structure of the Division of Graduate Studies. This review includes a listening tour with graduate program directors, deans, department heads and graduate students with recommendations to be presented to the Instruction Committee in spring 2016 and to the Faculty Meeting by May 2016.

Continuing Education

The general advancement of public art education has been a part of RISD's mission since its founding. This is activated through [RISD | CE](#), which operates year-round and serves the public by offering more than 200 courses, 12 certificate programs (for [adults](#) and [young adults](#)) and a [pre-College program](#) with clearly articulated purposes, structures and requirements. CE courses are taught on RISD's Providence campus or at RISD's Tillinghast Farm in Barrington, RI, with the exception of the Glass curriculum, which is taught at a private studio in Barrington, RI.

The Executive Director of CE reports to the Provost. Building new programs in the CE area, particularly in Executive Education, is a priority for promoting the value of art and design in new industries, as well as a source of new revenue. To this end, the new position of Associate Director, Executive Education and Professional Studies, was created in 2015. This role is responsible for driving the creation, development, and execution of a diverse Executive Education program that will provide senior executives in the private, public, education and nonprofit sectors access to world-class teaching and cutting-edge knowledge.

The Associate Director plans, coordinates, monitors, evaluates and supervises all aspects of adult certificate courses and professional studies programs to ensure that curriculum standards and best practices of educational delivery are maintained and that all courses and programs run smoothly. The team of CE program planners vets every course and certificate program before it runs and the participating students evaluate every course. The planners and other CE staff members review every evaluation when they arrive and address any issues with faculty performance or student satisfaction.

Since classes are held in the same studios, shops and labs as the academic programs, RISD | CE students have access to the same resources, equipment and technology as degree students.

Students may [apply](#) specifically approved CE credit toward degree requirements. For example, CE piloted a summer course, *Rome: Discovery through Drawing*, at the site where RISD's European Honors Program is based during the regular academic year. Other [summer travel courses](#) offered by RISD | CE that were eligible for transfer credit were also piloted in 2015.

APPRAISAL

The Division of Continuing Education is challenged by limited access to appropriate classroom space/studios. CE is also limited in its time of offerings (evenings and weekends) and scope of coursework due to access issues to appropriate studios. Tillinghast Farm is a popular site for CE courses; however, its existing classroom facilities limit what can be taught there.

RISD and BROWN

RISD has a long relationship and cross-registration agreement with neighboring Brown University. Both institutions also pool academic and other resources, including facilities for athletic, scholarly, co-curricular and social activities. Through the cross-registration agreement, RISD and Brown students have access to a wider range of courses than would be available on their campus alone.

Established in 2007, the [Brown-RISD Dual Degree](#) is the first of its kind in the country to build on the different but complementary strengths of two world-class institutions. BRDD students are enrolled at RISD and Brown simultaneously, and declare a major at each College as they work toward both a Bachelor of Fine Arts degree from RISD and a Bachelor of Arts or Bachelor of Science degree from Brown, earning two undergraduate degrees in five years.

To gain admission into this highly competitive program, applicants must first be accepted into each school and then pass the screening process for the dual degree

program. This rigorous course of study offers highly capable, talented and self-motivated students enhanced opportunities for integrating diverse spheres of academic work. In the process they gain access to a broader range of faculty and resources.

Now in its eighth year and having graduated three classes, the BRDD program is still evolving to refine arrangements for shared services such as housing, dining and health care, and to improve programmatic functions both academically and operationally.

First year BRDD students must reside at RISD and complete their first year in Experimental and Foundation Studies. In their second year, students must reside at Brown and focus their studies on classes at Brown. Like all RISD students, BRDD students enter their chosen major at the beginning of the second year. However, like all Brown students, they are not required to declare their concentration at Brown until the third year, choosing from the 16 majors at RISD and more than 80 concentrations at Brown. Major concentration declarations include combinations such as Illustration/Psychology, Painting/Neuroscience, Apparel Design/Economics, Industrial Design/Modern Culture and Media, and Furniture Design/Computer Music, with Painting, Illustration, Furniture Design, Graphic Design and Industrial Design being the most popular among the RISD departments. Fifth-year students are required to do a Capstone presentation in which they reflect on their educational experience and the extent to which they have been able to synthesize their learning. In the past two years, the BRDD Joint Committee has enlisted the participation of student-selected faculty advisors to guide the development of the Capstone presentations.

APPRAISAL

BRDD students often express struggling with issues of identity with regard to the differing campus cultures, but gradually this tension is becoming better understood as part of the nature of the experience. There is a growing sense of identity among the cohort, whose members refer to themselves as a kind of third culture known as “dualies.”

Faculty have also experienced challenges in working with dual degree students, but with the initiation of the Capstone advisor role, faculty engagement with the BRDD program is increasing.

Among the Joint Committee of faculty and administrators who oversee the BRDD program, there is contention about the “60/40” proportion of RISD to Brown courses among the requirements. In reality, this proportion varies with a high degree of individuality as the students pursue their chosen major and concentration. Nevertheless, the fact that the students are required to take the full first-year Experimental and Foundation Studies program at RISD remains objectionable for some.

Other challenges are logistical and can be addressed through better communication, advising and coordinated registration. Inconsistencies persist for BRDD students, in the acceptance of courses taken at one school to satisfy degree requirements at the other, or when a course taken at Brown has been accepted for a student to apply toward the RISD degree, yet another student’s later request to use the same course has been denied. BRDD students sometimes experience difficulty getting into tightly enrolled classes, even when the particular course requirement is needed within the exceptionally crammed timeframe.

Program Development

Aside from launching the Nature-Culture-Sustainability (NCSS) concentration in 2014, the graduate Digital + Media program was the last new program launched at RISD (2003). Recognizing that fields of practice and professions are constantly changing, we are in the process of reviewing the criteria for new degrees in response to demand, demographics and the nature of work. Interior Architecture is developing a new option to acknowledge students' demonstrated interest in museum exhibit design and other narrative environments.

No programs have been omitted since the last report, but the Teaching + Learning in Art + Design (TLAD) MA track in Museum Education, one of three MA tracks in addition to Community Arts Education and Professional Development, suspended admissions in 2011 in response to low enrollment. Courses and other needed program activities continued for the currently enrolled students so they were not affected by the hold on new admissions and the cohort could complete the program. The department has since consolidated its MA offerings into one track. The Curriculum Committee subsequently approved removal of outdated tracks from the curriculum. Efforts were directed toward generating greater visibility for the program and enrollments increased as a result.

APPRAISAL

Proposals for new programs or concentrations are vetted through the Curriculum and Instruction Committees for academic considerations and the Provost's Council for academic, budgetary, and logistical considerations. While we continue to direct energy toward experimentation and creation of new programs that respond to knowledge evolution relevant to art and design, the approval process is cumbersome and RISD is not as nimble as it would like to be. The Provost's Council is currently reviewing and clarifying the new program proposal process in light of a commitment to developing new programs in the next 5-7 years.

Off-Campus Programs

RISD students can choose from a variety of off-campus programs, though RISD does not award degrees through them. According to our NSSE data, 37% of RISD seniors have or plan to participate in a study abroad program versus 20% for our AICAD cohort. 44% of undergraduate alumni responding to SNAAP in 2011 participated in a study abroad program. This increased to 48% for alumni responding to the 2013 SNAAP survey.

RISD's Rome-based European Honors Program ([EHP](#)) was founded in 1960 and is offered at a site leased since 1962. The studio-based program is open to RISD juniors and seniors with a GPA of 3.0 and above and Fine Arts concentrators from Brown. EHP provides an interdisciplinary environment in which students develop their artistic vision and a body of work while immersed in the rich art historical context of Rome. The EHP Faculty Committee recommends to the Provost the faculty to serve as Chief Critic to the program for one academic year. It selects each student cohort, based on a rigorous application process and guided by the RISD Global Office. In addition, the site now offers global summer studies through RISD | CE.

Study through [exchange programs](#) with partnering schools abroad is vetted through the Global Partners & Programs Committee associated with the RISD Global office. RISD's

Global Exchange Program is designed to support the respective goals of RISD and its partner schools for global learning and internationalization.

In 2015-16, RISD has 45 active agreements with leading art and design schools in Asia, Europe, the Middle East, Australia and Oceania. Each Memorandum of Understanding stipulates the agreement for bilateral student mobility between participating schools. The RISD Global office maintains these agreements, oversees student engagement and advising, and provides the GPP Faculty Committee with assessment reports to inform their recommendations to the Provost regarding the renewal/termination of agreements. Adopting the guidelines of the American Council on Education's International Higher Education Partnerships, RISD uses a multifaceted approach to assess the quality and value of the academic program and student experience offered by each partner school. This includes review of accreditation status, faculty and student interest, review of student learning and experience and an overall assessment on a three-year cycle. Agreements are terminated when partner schools do not meet the committee's standards.

APPRAISAL

Through continual assessment, the number of partner schools has been refined from 47 in 2006 to 40 in 2016, improving the overall set of offerings and our ability to manage the number of relationships.

Over time, the cost of leasing the Rome site increased while student interest declined. Since 2012, the RISD Global Office has worked closely with the EHP Committee and the EHP Resident director to assess the site and program in Rome. This review led to a renegotiation of the lease resulting in a savings of approximately 24% per annum and a doubling of the number of students educated at the site each year.

Integrity in the Award of Academic Credit

A [credit hour](#) represents at least three hours of work each week for a 14-15 week semester, or the equivalent amount of instruction during a five-week Wintersession. In lecture/discussion courses requiring outside preparation, one hour of credit represents one hour of work each week of the term in class, and two hours of work outside class. In studio/laboratory courses, one hour of credit represents three hours of time in the studio/laboratory and home space during each week of the term. Three-credit studio classes generally meet in class for five hours per week, and Experimental and Foundation studio classes meet 7.5 hours per week.

Department heads and divisional deans approve courses and credits, followed by the Curriculum Committee or Wintersession Committee depending on when the course is offered. The deans, department heads and applicable committee are responsible for ensuring accurate and reliable application of credit hour policies.

The normal [credit load](#) is 12 to 15 credits per semester, and 3 credits during Wintersession. Twelve (12) credits per semester is the minimum requirement for full-time enrollment. Students who do not attempt at least 12 credits in a term may be placed on academic probation. [Independent and Collaborative Study](#) projects [require](#) approximately the same time commitment as regular courses and must be approved in

advance. Departmental approval is required in order to receive credit for [Internships](#), [Study Abroad](#) and Service Learning.

RISD maintains clear criteria for [transferring credits](#) from other institutions. RISD is in compliance such that the acceptance of transfer credit does not substantially diminish the proportion of intermediate and advanced coursework in a student's academic program. RISD does not award transfer credit for experiential learning, only for coursework taken at accredited colleges. To be eligible for [transfer](#), credits must be from courses taken at an accredited college or university and the grade must be a C or better. [Transfer credits](#) apply toward the 42 required for Liberal Arts at RISD and the Division of Liberal Arts determines the eligibility of each course. Once enrolled, RISD degree students may only transfer 12 credits from other institutions. Transfer credits are reviewed and approved by the relevant department head. Transfer of [undergraduate](#) credits is constrained by the number of courses, earned grade and appropriate approvals. RISD has a two-year residency requirement, which approximates 50% of the program, well above one quarter of the degree.

RISD accepts graduate credit in transfer on a strictly limited basis to preserve the integrity of the degree awarded. Only the Architecture departments accept transfer of [graduate](#) courses, at a limit of 12 transfer credits. A grade of B or better is required for credits to be eligible for transfer and both the Dean of Graduate Studies and the Dean of Architecture + Design must approve the transfers.

APPRAISAL

As a matter of cultural habit, RISD typically skews toward requiring or devoting more rather than less than the required time per credit hour.

Members of the Academic Standing Committee have expressed concern about overuse of Independent Study Projects, a practice that is also costly with regard to dedicated faculty time.

There tends to be consensus about the meaning of the term “studio” for art and design courses, and of “lecture” and “seminar” for Liberal Arts courses; however, other such terms may evoke confusion or disagreement. Although the curricular innovation of one-credit “workshops” focused on skills development in Graphic Design and Industrial Design appropriately accounts for time as related to credit hour, the specific meaning of the term for this purpose calls for clarity of definition and consistency of use. Since Literary Arts and Studies also uses the term “workshop” for 3-credit writing workshops, we need to reevaluate course designations and the credits hours for types of courses for consistency of application and to avoid confusion.

Assessment of Student Learning

Course syllabi state learning objectives and explain how student work is assessed. Each degree program's expected learning outcomes are published in their respective homes in the [Academics](#) section of the website. Program E1A charts state particular forms of evidence of learning outcomes, identify who assesses the evidence and what assessment methods they use, and describe how assessment results feed ongoing improvements to the program. In studio courses, students typically receive regular and constructive feedback through desk crits and more formal critiques by RISD faculty both in and outside of the home department, as well as by visitors with relevant art or

design expertise. Curricula and assessments within a major typically articulate and enact a progression from sophomore to junior to senior year, with expectations appropriately escalating as students progress toward the degree.

CSS data supports our assertion of the validity of critique as a teaching and engagement strategy.

	RISD	Comparison Group
How often have professors at your college provided you with feedback on your academic work?	57.9% frequently	50.1% frequently
Feel that faculty provided you with feedback that helped assess progress in class	54.2% frequently	44.7% frequently

A new survey question that we equate with the critique process was introduced in the 2013 SNAAP administration. 81% of undergraduate alumni and 67% of graduate alumni respondents report that RISD helped them “very much” in developing the ability to “improve work based on feedback from others.” This speaks to the value and efficacy of the critique process.

APPRAISAL

The nature of studio education involves constant iteration and assessment. The primary process for the assessment of student work is through critiques and, while the practice of critique is systematic and substantial in degree programs throughout RISD, particulars of the method are not always explained so that students have clear statements about the process [see also St.1, p.2; St. 2, p.8].

While there has been notable progress in departments articulating program-level learning outcomes as the first step toward assessing the effectiveness of our programs, RISD acknowledges it is far behind many of its peers. The preparation for the self-study has engaged department heads, graduate program directors and some faculty in developing a deeper understanding and appreciation for this necessary work, but more needs to be done.

There is understandable resistance to the words outcomes, assessment and rubric. RISD needs to define these tools and processes in a way that reflects who we are, emphasizes our concern for student learning, and emerges from our faculty. The Dean of Faculty and the Vice President of Integrated Planning have begun to work together to expand the circle of faculty and deans involved in this dialogue, with the hopes of finding a few faculty who can receive more training and take on assessment as a form of inquiry. RISD sent a team of four to a Teagle Workshop in October 2015, and we hope to encourage and support more faculty development in this area. A team from the Division of Liberal Arts is attending the AACU Assessment Workshop in February 2016.

While the Academic Program Review process is one tool that can drive this work, without better integration, alignment and planning between Academic Affairs, Integrated Planning and academic departments, inconsistency among departments in using this process for program assessment and long-term planning remains an issue. Use of the LMS as a tool for more consistently collecting assessment data is hampered by the variety of LMS products used by the faculty.

Our participation in the CFS, CSS, NSSE and SNAAP national surveys provides indirect assessment of general education outcomes, high-impact practices, engagement, etc. However, we have not conducted enough analysis with the relevant areas for this data to be useful in promoting effectiveness or aiding decision-making. RISD is not at the level we would like to be in closing the loop between assessing student work and program assessment/improvement. Projected work on institutional outcomes will help us to define what success means for RISD students in alignment with our mission. We will then be able to conduct analysis across these different data sources to help us identify areas where we would like to conduct deeper studies and develop direct, program, and institutional assessment processes that reflect our distinctive mission.

It is becoming clearer that the work of the Curriculum Committee needs to better align with the Academic Program Review process, as well as any assessment processes that will be developed over the next 2-3 years.

Despite these challenges to collecting direct assessment data, CSS and NSSE provide evidence of a high level of academic engagement and quality, although a smaller percentage engage in a culminating degree experience.

Responding to CSS, seniors indicate that RISD has contributed to:

	RISD	Comparison Group
Knowledge of particular field or discipline	53.4% strongly agree/ 40.9% agree	47.5% strongly agree/ 44.2% agree
Critical Thinking Skills	73.0% strongly agree/ 25.3% agree	67.5% strongly agree/ 31.3% agree
Problem-solving skills	68.1% strongly agree/ 29.4% agree	59.8% strongly agree/ 37.6 % agree
Integrate skills and knowledge from different sources and experiences	86.1 % strongly agree/ 12.8% agree	81.1% strongly agree/ 18.4% agree
Complete a culminating degree experience	66.9%	77.4%

These statistics are corroborated by NSSE data with 90% of seniors responding that RISD contributed “very much” or “quite a bit” to their critical thinking and analysis skills. RISD also rates well compared to its AICAD cohort and Carnegie Class in other NSSE academic challenge indicators.

	RISD mean	AICAD mean	Carnegie Class mean
Higher Order learning	42.7	41.0	42.3
Reflective and integrative skills	43.7	40.9	40.3
Learning strategies	38.6	37.4	38.4

Data from the Career Center survey provides additional evidence of positive outcomes.

	2010	2011	2012	2013
Salary/Income				
\$50,000 or higher	12%	11%	21%	23%
Career Status				
Have had a full-time job since graduation	61%	66%	72%	70%
Have had 1 or more clients for freelance work	52%	53%	48%	46%

PROJECTIONS

- Conduct comprehensive study to articulate and identify what constitutes “general education” at RISD, develop assessment plan for “general education” [Provost, Deans, “Gen Ed” Committee]
- Evaluate undergraduate open major selection process in support of pedagogical goals and to better align space, faculty workload and resource planning. Use data to plan more intentionally and for improved use of resources. [Provost’s Council, VP of Admissions, Cabinet]
- Improve institutional processes for assessment of academic programs to ensure that recommendations are implemented and align with the resource planning. [Vice Provost, Instruction committee, Dir. of Assessment]
- Develop consistent methods for incorporating outcomes of program-level assessment of student learning in ongoing program development. [Vice Provost, Curriculum/Instruction committee, Dir. of Assessment]
- Articulate program for further developing and assessing student competency in the English language [General Education Committee, Deans Council, Dir. of Assessment]
- Further distinguish graduate from undergraduate programs and curricula [Provost, Deans council]
- Expand Continuing Education programs to include professional and executive education [Provost, Executive Dir. CE]
- Develop new programs/degrees to address emerging contemporary topics [Faculty, Department Heads, Instruction/Curriculum Committee, Provost’s Council]

INSTITUTIONAL EFFECTIVENESS

The academic program review process is the primary method for evaluating effectiveness of programs and a new process to be developed in the next year will align this with strategic planning. Faculty committee processes ensure quality and integrity of program curricula and courses. Faculty committee structures, deans and department heads, in collaboration with the Director of Assessment, will develop more robust structures and processes for learning outcomes assessment and ensuring integration with program effectiveness.

FACULTY

**Standard 5: Faculty
(Rank, Gender, and Salary, Fall Term)**

?

		3 Years Prior (FY 2013)		2 Years Prior (FY 2014)		1 Year Prior (FY 2015)		Current Year* (FY 2016)		Next Year Forward (goal) (FY 2017)	
		FT	PT	FT	PT	FT	PT	FT	PT	FT	PT
Number of Faculty											
Professor	Male	44		43		40		43		47	
	Female	34		33		32		32		34	
Associate	Male	17		19		20		24		21	
	Female	13		17		20		19		17	
Assistant	Male	18		16		17		20		25	
	Female	9		10		7		9		15	
Instructor	Male										
	Female										
Term Appt **	Male	3		7		7		13		4	
	Female	8		3		10		8		4	
Other/Adjunct#***	Male		168		176		166		148		
	Female		213		220		142		127		
Total	Male	82	168	85	176	84	166	100	148	97	-
	Female	64	213	63	220	69	142	68	127	70	-

Total Faculty		FT	PT	FT	PT	FT	PT	FT	PT	FT	PT
Professor		78	-	76	-	72	-	75	-	81	-
Associate		30	-	36	-	40	-	43	-	38	-
Assistant		27	-	26	-	24	-	29	-	40	-
Instructor		-	-	-	-	-	-	-	-	-	-
Term Appt		3	-	7	-	7	-	13	-	4	-
Other		-	381	-	396	-	308	-	275	-	-
Total		146	381	148	396	153	308	168	275***	167	-

Salary for Academic Year****		FT	PT	FT	PT	FT	PT	FT	PT	FT	PT
Professor	Minimum	87,500		87,500		87,500		87,500		87,500	
	Mean	111,311		114,312		114,101		120,513			
Associate	Minimum	70,000		70,000		70,000		70,000		70,000	
	Mean	83,698		83,924		83,424		86,319			
Assistant	Minimum	57,500		57,500		57,500		57,500		60,000	
	Mean	68,107		69,631		68,138		65,861			
Instructor	Minimum	57,500		57,500		57,500		57,500		60,000	
	Mean	59,631		57,590		63,570		62,246			
Term Appt	Minimum										
	Mean										
Other/Adjunct #	Minimum		4,250		4,250		4,250		4,500		4,500
	Mean		6,958		7,073		7,200		7,329		

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

**Term Appointments are given faculty rank, but for purposes of this report, are listed separately from other ranks.

***Other/Adjunct/Part-time number of faculty is based on fall teaching load (not completed contracts) and does not include adjuncts hired to teach just WS and/or Spring (which may be included in total number for 5.4, which is based on payroll records); final number for PT & FTE:

	Headcount	FTE
FY2013	415	143
FY2014	445	151
FY2015	463	154
FY2016+FY2017:	not available	

**** Minimum established by bargaining agreement contracts; PT per 3-credit course minimum rates; Mean is based on part-time faculty per 3-credit course rates.

Source: Academic Administration
Last Updated: 9/22/15

**Standard 5: Faculty
(Highest Degrees and Teaching Assignments, Fall Term)**

		3 Years Prior (FY 2013)		2 Years Prior (FY 2014)		1 Year Prior (FY 2015)		Current Year* (FY 2016)		Next Year Forward (goal) (FY 2017)	
		FT	PT	FT	PT	FT	PT	FT	PT	FT	PT
Highest Degree Earned: Doctorate											
Professor		15		15		15		16			
Associate		4		6		9		9			
Assistant		10		6		7		8			
Instructor											
Term Appointment											
Other/Adjunct #			57		59		37		34		
Total		29	57	27	59	31	37	33	34	-	-
Highest Degree Earned: Master's											
Professor		54		52		51		51			
Associate		20		25		24		28			
Assistant		19		21		24		32			
Instructor											
Term Appointment											
Other/Adjunct #			180		181		169		149		
Total		93	180	98	181	99	169	111	149	-	-
Highest Degree Earned: Bachelor's											
Professor		6		7		7		8			
Associate		7		6		6		6			
Assistant		2		2		9		8			
Instructor											
Term Appointment											
Other/Adjunct #			97		105		79		76		
Total		15	97	15	105	22	79	22	76	-	-
Highest Degree Earned: Professional License											
Professor											
Associate											
Assistant											
Instructor											
Term Appointments											
Other/Adjunct #											
Total											
Fall Teaching Load, in credit hours** - RISD Calculates in TUs											
Professor	Maximum	3		3		3		3		3	
	Median										
Associate	Maximum	3		3		3		3		3	
	Median										
Assistant	Maximum	3		3		3		3		3	
	Median										
Instructor	Maximum										
	Median										
Term Appointments	Maximum	3		3		3		3		3	
	Median										
Other/Adjunct #	Maximum		4.5		4.5		4.5		4.5		4.5
	Median										

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

Explanation of Teaching Load (if not measured in credit hours): RISD tracks teaching load by TU (teaching unit). FT faculty teach six TUs or the equivalent of 18 credit hours per academic year. Part-time faculty may teach up to 4.5 Teaching Units per year or approximately 13.5 credit hours.

Source: Academic Administration
Last Updated: 11/10/15

Standard 5: Faculty
(Appointments, Tenure, Departures, and Retirements, Full Academic Year)

	3 Years Prior		2 Years Prior		1 Year Prior		Current Year*		Next Year Forward (goal)	
	(FY 2013)		(FY 2014)		(FY 2015)		(FY 2016)		(FY 2017)	
	FT	PT	FT	PT	FT	PT	FT	PT	FT	PT
# of Faculty Appointments P										
Professor										
Associate			4		2		2			
Assistant	8		3		7		8		11	
Instructor										
Term Appointment	11		10		17		21		8	
Other/Adjunct #										
Total	19	-	17	-	26	-	31	-	19	-

# of Faculty with Long-term Contracts (replaces # of Faculty in Tenured Positions)** P										
Professor	78		76		72		75		81	
Associate	30		36		40		43		38	
Assistant	27		26		24		29		40	
Instructor										
Other										
Total	135	-	138	-	136	-	147	-	159	-

# of Faculty Departures P										
Professor	2		3							
Associate					1		1			
Assistant	1				1					
Instructor										
Other										
Total	3	-	3	-	2	-	1	-	-	-

# of Faculty Retirements P										
Professor	1				7				1	
Associate	1				1					
Assistant										
Instructor										
Other										
Total	2	-	-	-	8	-	-	-	1	-

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

**Full-time faculty go through a Critical Probationary Review (similar to Tenure), as prescribed in the FT Faculty Contract, usually in the seventh year; it signifies the end of the probationary period and the beginning of 5-year contracts. After Critical Review, the grounds for not renewing must be egregious and the process handled in accordance with the Faculty Contract. Part-time faculty can receive multi-year contracts but can be non-renewed in the 2nd year of a 2 or 3-year contract for reasons related to enrollment fluctuations, new FT hires or performance.

Source: Academic Administration
 Last Updated: 9/22/15

STANDARD 5: FACULTY

DESCRIPTION

RISD employed 168 full-time faculty (155 full-time, 13 term appointments), and 475⁵ part-time faculty in 2015-16. Both full-time and part-time faculty are assigned to teach required and elective courses, but only full-time faculty provide academic advising and engage in faculty governance through required service on standing and ad hoc committees.

Faculty categories are described in the RISD Faculty Handbook and the Bargaining Agreements for the Full-Time Faculty Association (FTFA) and the Part-Time Faculty Association (PTFA). Policies governing each category are presented in full in the FTFA and PTFA Agreements. The National Education Association Rhode Island (NEARI) represents both the Full- and Part-Time Faculty Associations. The faculty workload is typically reappraised every three years through discussion between the Provost, Dean of Faculty, faculty members of the Committee on Faculty Appointments and members of the Faculty Steering Committee typically in preparation for the renewal and renegotiation of the FTFA and PTFA Agreements.

The faculty teaching load is described according to Teaching Units and defined in the FTFA and PTFA Agreements (Article X, Article IX) in terms of contact hours by class type. For studio courses in fall and spring semesters, five contact hours per week equal one Teaching Unit; in Wintersession, 10 contact hours per week equal one Teaching Unit. For lecture courses in fall and spring semesters, three contact hours per week equal one Teaching Unit; in Wintersession, six hours per week equal one Teaching Unit.

Currently there are three general classifications of faculty positions in the degree programs: Full-Time, Term appointments, and Part-Time. Ranks, workload, duties, leave and evaluation procedures are described in the FTFA and the PTFA agreements.

Full-time faculty on the critical review track (akin to tenure and described below) are assigned the rank of Assistant Professor, Associate Professor or Professor. In addition to a six-teaching unit workload, which demonstrates RISD's primary mission as a teaching institution, full-time faculty are also expected to conduct professional and/or creative research, perform service duties to the college, its divisions and departments, engage in community service and advise students on academic and career-related issues.

Rank distribution among RISD's full-time faculty is 75 full professors, 43 associate and 29 assistant professors. Full-time faculty or term appointments are required to serve on one standing committee (those committees named in the FTFA Agreement) and/or serve as department head or graduate program director.

Term appointments are temporary full-time appointments made for the duration of an academic year. During the period of employment, a faculty member on a term appointment fulfills the responsibilities of a full-time faculty member.

⁵ Number of Part-Time faculty contracted as of January 29, 2016.

Part-time faculty teach approximately 60% of credit-bearing courses and play a critical role in RISD's mission. Part-time faculty are often hired for a particular expertise not represented in the full-time faculty to expand the departmental curriculum but may also teach required courses, allowing the College to support the varied and rich curriculum. They also teach discussion sections of large lecture classes or serve as instructors for multi-sectioned courses in the first-year program (as in Liberal Arts – E 101, H101).

As of January 2016, 234 part-time faculty are members of the PTFA collective bargaining unit and are represented by the RISD Part-Time Faculty Association. Part-time faculty members teaching at least two courses totaling at least two teaching units are automatically members of the part-time faculty bargaining unit. Bargaining unit members are assessed NEARI dues or membership fees and are entitled to a range of benefits, and an annual salary increase negotiated by the PTFA on behalf of the bargaining unit members.

All part-time faculty who teach in studio departments have the title Critic, or Senior Critic upon receipt of their first 3-year contract. Part-time faculty who teach in the Division of Liberal Arts or teach seminars in Graduate Studies or a studio department have the title Lecturer, or Senior Lecturer upon receipt of their first 3-year contract. Part-time faculty may teach from one to four courses (or 4.5 teaching units) in an academic year.

The majority of full-time faculty (about 2/3) and part-time faculty (more than 1/2) hold advanced degrees. Full-time faculty without an advanced degree typically have equivalent professional experience and standing in their field as appropriate for teaching at the undergraduate and graduate levels. The requirement that all full-time faculty be evaluated on their professional status encourages the development of appropriate role models for graduate students especially.

Faculty contribute to program and institutional assessment through service on the Instruction, Curriculum, Wintersession and Academic Policies committees; participation in departmental self-studies and program reviews; and in multi-sectioned course assessments of student learning [see St. 3, pp.15, 18].

APPRAISAL

RISD's 6-course teaching load is comparable to those of our Association of Independent Colleges of Art and Design (AICAD) peers, which range from 5 to 9 courses per academic year, although the contact hours vary at these schools. Among peer AICAD schools that have a 6-course teaching load, RISD's 420 contact hours are less than its peers.

The combination of a six-course teaching load and a high advising load for many full-time faculty makes for a strained work-life balance. It is likely often the case that attention to advising suffers as faculty prioritize their course teaching responsibilities. There are increased expectations for accomplishments in research and professional practice in order to pass critical review without a reduction in teaching load.

FACULTY RECRUITMENT, EVALUATION AND RETENTION

DESCRIPTION

Faculty position announcements describe qualifications and evaluation categories, and inform candidates of minimum expectations at the time of application.

Each year, Academic Affairs updates and distributes a current Full-Time Faculty Search and Appointment Policy and Procedures document to all faculty and staff serving on faculty search committees.

In 2014-15 and 2015-16 Academic Affairs implemented additional strategies to encourage the recruitment of diverse faculty, including print and online announcements in a broad spectrum of national and international venues and in discipline-specific venues that focus on diverse membership. The position announcements have a prominent statement welcoming diverse applicants and the application asks candidates how they would facilitate a diverse learning environment. The College assigned a Diversity Champion to work with the faculty search committees in tandem with the Dean of Faculty. Search committees were provided with statistics about the race and gender diversity of its applicant pool to generate discussion about how to expand recruitment efforts.

The part-time faculty hiring process is conducted at the department level with the department head soliciting resumes and interviewing candidates as needed for available courses.

The FTFA and PTFA Agreements document the chronology of contract renewals and salary grades per rank and year of service and specify the annual percentage increase applicable to each salary grade.

For AY 2014-15, the average annual salary for full-time faculty at the Assistant Professor rank was \$65,416, Associate Professor was \$83,775, and Full Professor was \$115,716. For part-time faculty salaries, the minimum salary for those in the bargaining unit is \$4,500 per three-credit class. In AY 2014-15 the average part-time faculty salary at RISD was close to \$7,000.

The FTFA Agreement describes the timeline and procedures for review and evaluation of full-time faculty, which are implemented by the Committee on Faculty Appointment (CFA).

In the reappointment and promotion process, a faculty member must demonstrate through the reappointment review and promotion review, that he/she has maintained a high degree of excellence in three of the following four areas, with teaching and professional status being the most important: (1) ability and effectiveness as a teacher; (2) professional status; (3) college service, and/or (4) community engagement. (With a typical load of six courses each year, the full-time faculty evaluation requires a minimum 50% of faculty time be devoted to teaching (including advising). This leaves roughly 20% minimum for professional practice/research and 5% minimum for college service.

Critical review is akin to tenure in that faculty who demonstrate a high degree of excellence in the above stated criteria, after a probationary period and through a dossier review by the Committee on Faculty Appointment, are recommended by the

Provost to the President for an unlimited sequence of five-year contracts. The Board of Trustees gives the final approval.

Continued renewal of the five-year contracts is dependent on positive post-critical review evaluations by the Committee on Faculty Appointments. The typical path towards critical review is seven years, similar to the tenure track at other institutions. Critical review differs from tenure in that there is the possibility of non-renewal after a five-year contract according to the policy if a faculty member is low-performing, but in practice, the faculty member would have to be egregious in his or her poor performance to not be renewed.

Full-time faculty are eligible for pre-critical review leave after the third full year of continuous service. Pre-critical review leave encompasses fall or spring semester plus Wintersession at full salary, allowing a faculty member to be released from regular academic responsibilities to devote time to creative work, research or writing that will improve their professional status and contributions to the College as an artist, designer, scholar and teacher.

Part-time faculty currently do not undergo a formal review process, although department heads are expected to review student evaluations before reappointing a part-time faculty member. Part-time faculty are invited to participate in faculty development workshops throughout the year.

Full-time and part-time faculty are notified of renewal or non-renewal of their contract in the second-year of a multi-year contract, so that in the case of non-renewal the faculty member still has one year to find different employment.

In addition to a day-long new faculty orientation held at the start of the academic year, the Dean of Faculty created the New Faculty Seminar in 2014-15, which consists of monthly sessions on topics including advising and working with international students, and provides a forum for new faculty to share their experiences. Participants are eligible for the New Faculty Research and Development Grant to be used on a project in their first year to help new faculty attend to their professional practice alongside teaching. This grant especially encourages projects that facilitate synergy between a faculty member's research or creative practice and teaching.

New faculty are also assigned a mentor from outside of their department. While the new faculty member will receive mentoring from his/her department head and colleagues, the out-of-department mentor can play a special role by encouraging the new faculty to engage with the College community outside of his/her department, and by sharing their expertise as an established member of the RISD faculty.

The Provost may grant a teaching release for specific administrative or institutional projects, and full-time faculty with regular departmental administrative duties – department head or graduate program director – receive a course release to accommodate these administrative duties. Full-time faculty may also apply for a teaching release to accommodate a unique professional opportunity through the Professional Development Fund.

RISD recently hired an Assistant Director of Learning Technologies in the Faculty Development area to support faculty interest in developing online instructional tools and online or hybrid courses [see St. 7, p.68]. The Assistant Director is also available to work individually or with groups of faculty interested in expanding their use of learning technologies.

APPRAISAL

Beginning 2014-15, we have paid greater attention to ensuring that position announcements specify an advanced degree as a minimum requirement. This will help the College to increase the number of faculty qualified to teach at the graduate level as RISD expands its graduate program offerings.

RISD has prioritized hiring full-time faculty to fill vacant existing lines and has funded 10 new full-time faculty positions as a part of its 2012-17 strategic plan (10 have been hired as of 2014-15), for a total of 44 new full-time faculty hires since 2010. The campaign to hire more full-time faculty at the assistant and associate professor ranks ensures there will be adequate numbers of faculty to deliver the curriculum as more full professors seek retirement in the next few years.

The majority of RISD's faculty is white and male across part-time and full-time ranks. The diversity of RISD's full-time faculty is less than most of its peer AICAD schools, especially related to African-American faculty. While we did not see much difference in the diversity of the applicant pools from 2013-14 to 2014-15, it will likely take several years for the strategies we are currently implementing to have an effect. Certain initiatives to improve faculty diversity in terms of expertise and by race/ethnicity gender are in process. For example, in 2015-16, the Dryfoos Fund for Faculty Diversity and Recruitment supported two new full-time term appointments at the Assistant Professor rank. The AICAD Post-Graduate Teaching Fellowship is another example.

RISD's average salary for full Professors is higher than its peers among the AICAD schools, at a similar level with its peers at the Associate Professor rank, and slightly lower than its peers at the Assistant Professor level. Since 2013-14, Academic Affairs has increased the starting salary for Assistant Professors to be better aligned with AICAD peer schools.

The minimum salary for part-time faculty in the bargaining unit is about \$1,000 above the average minimum salary of AICAD peers; the 2014-15 average salary for PTFA members was almost \$2,000 higher than the average compensation for part-time faculty at AICAD peers.

RISD has a positive retention rate for full-time faculty. Of the 44 new faculty hired since 2010, only 3 faculty have left. The existence of tenure or a similar status such as critical review varies across AICAD peers. The contractual security offered at RISD for part-time faculty is stronger than the majority of our peer AICAD schools.

Documentation for the review of professional status is currently described as a list of appropriate categories in which accomplishment may be demonstrated (e.g., exhibitions, publications, etc.). This list is too general and gives neither faculty undergoing review nor their department head or dean adequate guidance regarding specific criteria that may be applied by the Committee on Faculty Appointment.

RISD has a rigorous system for evaluating full-time faculty instruction that is at the same time based on peer mentoring principles. There is no such system for part-time faculty, who teach approximately 60% of classes.

TEACHING AND ADVISING

DESCRIPTION

Student-to-faculty classroom ratios are 9.6:1. The average class size for undergraduates is 16 and 11 for graduates, both of which are comparable to peer institutions.

With 42 credits of the undergraduate degree from Liberal Arts courses, students have the opportunity to be instructed by faculty from a variety of disciplines. For example, students in H101, a multi-sectioned history of art course required in the first year, hear lectures from a rotation of full-time faculty with different area specializations and participate in discussion sections led by a different faculty member than those presenting in the lecture portion of the course. In other multi-sectioned courses held during the first year, as well as degree project courses with multiple sections, faculty meet at the start of the academic year to ensure consistency of learning objectives across the sections.

Syllabus guidelines developed by the Curriculum Committee in 2012 provide a template for faculty to improve their syllabi by making learning objectives, outcomes and assessment criteria more explicit. The mid-term warning assessment system provides students with in-process feedback and alerts students to any need for adjustment in their performance.

In addition to working with individual faculty on instruction and curriculum, the Dean of Faculty hosts workshops on pedagogy throughout the year and manages a portfolio of funds to support faculty development in curriculum innovation, interculturally sensitive pedagogy and education in new technologies.

Graduate Student Teaching

Through the Department of Teaching + Learning in Art + Design and the Division of Graduate Studies, graduate students have opportunities to take courses in collegiate-level teaching and pedagogy in art and design. It is highly recommended that students take at least one of these courses prior to teaching at RISD.

Through Teaching Assistantships, graduate students have opportunities to work with faculty teaching undergraduate courses [see St. 4, p. 29]. Graduate students are also invited to develop courses for RISD's annual five-week Wintersession. The teaching application process includes a course proposal with approval of a Dean, Department Head and Graduate Program Directors; the development of a comprehensive syllabus following RISD approved guidelines; and the confirmation of a faculty mentor who agrees to observe the graduate student's teaching and submit an evaluative report to the Dean of Graduate Studies. Students must have a 3.0 GPA or higher to qualify for teaching and must be in their second or third year of study. Students that are teaching in Wintersession are also required to participate in a weekly Critical Pedagogies colloquium.

Advising

Full-time faculty are responsible for academic advising; each full-time faculty member in departments with majors and graduate programs is assigned advisees. In the Liberal Arts Division, each full-time faculty member is assigned undergraduate advisees from a specific major to provide guidance on Liberal Arts degree requirements. Each of the Liberal Arts concentrations (HAVC, HPSS, LAS) and the NCSS concentration has a coordinator that advises students pursuing the concentration. Graduate Program Directors advise students in their respective programs.

Several initiatives to strengthen academic advising were launched in 2014-15, including replacing the College Advising Coordinator with four Division-Based Advising Coordinators to address advising issues according to the needs of each division. Division-based Advising Coordinators are faculty assigned to support advisors in each undergraduate division by providing information and tools, coordinating advising events and generally serving as an advising resource. This group also serves as an advisory committee for the Dean of Faculty.

Each undergraduate student is assigned several faculty advisors at different stages of their RISD enrollment: one during the First-Year program, another upon choosing a major, and a Liberal Arts advisor in their sophomore year. Faculty advisors across these categories work cooperatively to facilitate a student's academic experience. The Liberal Arts Division office also provides walk-in advising.

General information about advising can be found on info.risd.edu. All new faculty receive training on advising at the New Faculty and Term Appointment Orientation that takes place at the start of the academic year. Guidelines for advising are published in the Faculty Handbook and the Guide for Guides. First published in September 2014 (with a second edition in September 2015), the Guide for Guides offers faculty an easy-to-comprehend resource regarding academic policies and best practices in advising. The RISD Advising Wheel, a companion piece to the Guide for Guides, was created and distributed to students in fall 2014 to help them identify their faculty advisor and determine minimum credits for each year. Another companion piece, the Student's Guide to the Liberal Arts, was published in September 2015 and distributed to each undergraduate student and all faculty advisors in an effort to demystify the role of the Liberal Arts requirements in the bachelor's degree.

An online degree-planning tool named Student Planning was released to all students and faculty in fall 2015. The Student Planning system will facilitate student advisement and registration, and make it easier for students and their faculty advisors to keep track of degree requirements. Students and faculty are receiving training on this tool, which will also be an opportunity for additional training on best practices related to advising [see St. 6, p.55].

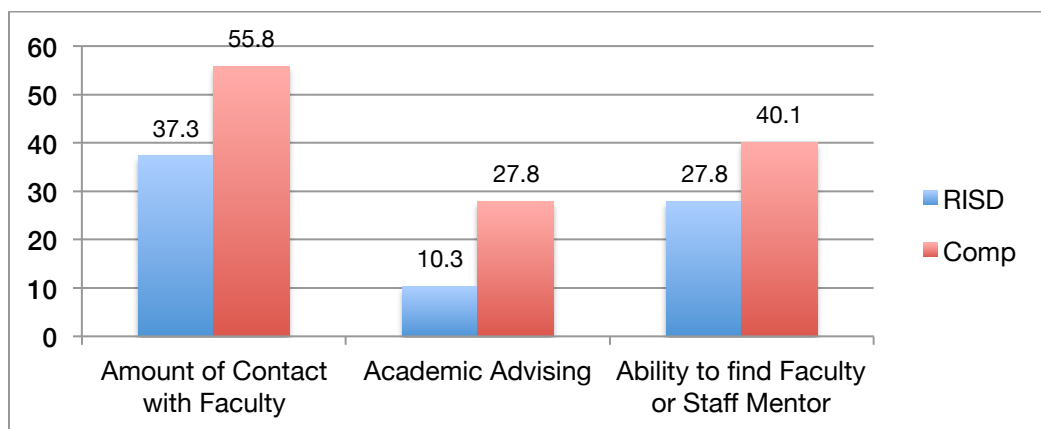
APPRAISAL

The preferred academic advising ratio is 15-20 students per faculty member. Advising ratios per full-time faculty member range from 3.33 (an outlier) to 30.6, with almost half of the departments carrying advising ratios over 20:1. Concentration coordinators have a much heavier load. In fall 2014, the HAVC Concentration Coordinator advised 57 students, HPSS 84 students, LAS 53 students, and NCSS 50 students.

Practices vary across departments in the assignment of faculty to ensure a variety of perspectives. It is more difficult to accomplish this diversity in small departments with a few full-time faculty, although part-time faculty can contribute. In multi-section courses in the first-year program, including the Liberal Arts required courses (H101, H102, S101, E101), faculty have the independence to teach according to their area of specialization while assuring consistency of learning outcomes for the program or course.

Over the past three years, RISD has invested significant resources and staff to improve advising in response to student concerns and recommendations from past accreditation reviews. Several initiatives have been implemented to improve academic advising on degree requirements and academic policies. These initiatives have focused on providing better tools and resources for faculty and students, as described above (Guide for Guides, Division-Based Advising Coordinators, increased training sessions). It is too early to determine if these tools are having a positive impact.

Despite these investments in building a stronger advising culture in the last two years, data from SNAAP, NSSE and CSS still point to advising as an ongoing area of concern. Of our undergraduate alumni respondents only 21% reported being very satisfied with academic advising (SNAAP 2011 and 2013). CSS data offers evidence of a similar rate of satisfaction



While RISD seniors responding to the NSSE survey ranked faculty highly in terms of effective teaching practices, quality of interactions with academic advisors was one of the indicators where RISD performed lower than its AICAD cohort for both first-year and senior students. In an effort to understand the long-term impact of the investments and process changes we are implementing to improve advising, RISD administered the NSSE academic advising module for the first time in 2014 and will do so again the next time we participate in NSSE in 2016-17.

With an increase in the international student population at the undergraduate and graduate levels [see St. 4, p.27; St. 6, p.52], faculty need additional pedagogical resources, including training in intercultural communication (for faculty and students). In addition, English language learning (ELL) programs for students are needed. The RISD Writing Center does not have adequate capacity to serve the existing need for ELL tutors and the Student Affairs division has just one staff member focused on supporting

international students. This is also the case for students with physical and learning disabilities.

The positions of Dean of Faculty, who is focused on faculty development, and Assistant Director of Learning Technologies are new; therefore, programming to support teaching is in the early stages of implementation. Faculty are becoming increasingly aware of the opportunity to better utilize these resources and expertise.

SCHOLARSHIP, RESEARCH AND CREATIVE ACTIVITY

DESCRIPTION

Numerous internal [grants](#) support full- and part-time faculty travel to present at conferences, provide funding for research, scholarship, and other advanced creative practice, and funds for curricular innovation projects such as co-teaching and interdisciplinary curriculum projects.

The [RISD Research Office](#) supports full- and part-time faculty in developing and submitting grants to external funders (government, nonprofit, foundations). Policies and procedures are developed through the Research Advisory Council, the Provost's Council and the President's Cabinet as relevant to institutional operations. The RISD Research Office has focused on developing and refining policies related to externally funded research in its first year. These efforts include establishing a Memorandum of Agreement with Brown University for all human subjects research conducted at RISD to go through the Brown IRB.

Faculty engagement in the school's global mission is becoming more intentional through the Global Engagement and Curricular Development Fund. The fund seeks to support faculty in developing curricula that seek to engage students with specific geographies, traditions and heritages of making, and contemporary global issues. In 2015, the fund supported six faculty to conduct research that explores traditions of printmaking in China, the role of women in collectives, and the impact of the recent opening of relations between the United States and Cuba on local communities, among others.

In 2015-2016, the fund will support between three to six successful applicants to travel for the development of future, globally engaged on- or off-campus programs and courses. Particular interest will be paid to applications that seek to engage with the continent of Africa and South and Central America.

In addition to supporting research interests of individual faculty, the RISD Museum also offers additional research opportunities through two fellowship programs. The Andrew W. Mellon Faculty Fellowship is open to RISD faculty as residents in a curatorial department for two years. The fellowship provides faculty members across disciplines the opportunity for in-depth research in the collection to enhance their work and teaching practices. They also provide an avenue for engaging in the day-to-day life of the Museum, including working with fellow faculty to select objects for classes and with students, faculty and the general public to facilitate object-based learning. The Andrew W. Mellon Teaching Fellowships are open to RISD or Brown faculty as part of a collaborative project to focus on the evolving field of object-based teaching and research. One faculty member from each institution is funded per cycle.

APPRAISAL

In the last three fiscal years, 40% of the awards for internal grants went to part-time faculty, indicating that this group is availing itself of professional development resources. Requests for funding to support travel to present at conferences and other venues significantly increased in 2014-15, which prompted the Provost's Office to allocate additional funds to cover all qualifying faculty requests. In addition, guidelines for this fund have been broadened so that more faculty are eligible each year. The Conference and Presentation Fund and the Professional Development Fund are the funds most utilized by faculty because they support individual faculty needs related to scholarship and creative practice.

With the formation of the RISD Research Office in 2014-15, faculty have increased resources and support for conducting research and applying for external research funding. In its first year, the Research Office submitted 16 grants (9 Foundation, 7 Federal) and 7 of these were awarded (3 Foundation, 4 Federal) for total grants of \$111,747 from foundations and \$434,637 in federal funding. This reflects increased faculty activity in applying for external funding. In addition, the Research Office is creating a database of faculty research interests to better match faculty to external funding opportunities. This increase in external funding may be a vehicle for funding more graduate research assistantships.

The six-course teaching load restricts time for scholarship, research, and creative practice. On-campus space for faculty research, creative practice and collaboration in research clusters is also limited. While all Liberal Arts faculty have office space (even if shared) many fine arts and architecture and design faculty do not have space on campus to engage in creative practice (most faculty have studio space off campus out of necessity).

PROJECTIONS

- Explore potential new models for different types of faculty, both full- and part-time, to address institutional and departmental needs [Provost, Dean of Faculty working with Joint Ad Hoc committee]
- Investigate the feasibility of restructuring the assigned responsibilities of full-time faculty to accommodate increased expectations for research/professional practice and commitment to shared governance with faculty participation on College standing and ad hoc committees (Joint Ad Hoc faculty/Academic Affairs Committee, recommendations to Provost in FY16]
- Increase faculty diversity in relation to race/ethnicity, gender and disciplinary expertise; continue to educate and support search committees in recruitment and hiring of diverse candidates
 - Develop intercultural competency programs for the classroom [Office of Faculty Development and Office of Intercultural Student Engagement]
- Clarify criteria and expectations for professional practice relevant to respective disciplines for faculty recruitment, appointment, evaluation and promotion [Academic Departments to draft, then submit to supervising Dean for review and then to the Committee on Faculty Appointment for approval AY 2015-16]
- Develop more coherent, consistent and accessible structures, processes and coordination for multi-level advising; provide training and support to faculty and staff as necessary [Dean of Faculty, Dean of Students]

INSTITUTIONAL EFFECTIVENESS

Through the critical review, post-critical review and promotion processes, faculty are systematically evaluated for teaching effectiveness, professional accomplishments in scholarship/research and creative activity, and service to the College. Based on the reviews conducted in a given year, the Committee on Faculty Appointments makes recommendations to the Provost and Dean of Faculty to support faculty in areas of criteria for promotion and review and faculty workload overall. The Dean of Faculty considers these recommendations to plan for the upcoming year of faculty development programs.

The Academic Program Review process provides a venue for identifying needs related to faculty workload, faculty hiring, curriculum reform, and capital expenditures related to instruction.

STUDENTS

**Standard 6: Students
(Admissions, Fall Term)**

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Credit Seeking Students Only - Including Continuing Education

	3 Years Prior (FY 2013)	2 Years Prior (FY 2014)	1 Year Prior (FY 2015)	Current Year* (FY 2016)	Next Year Forward (goal) (FY 2017)
Freshmen - Undergraduate	?				
Completed Applications	2,312	2,323	2,408	2,425	2,550
Applications Accepted	790	878	993	904	900
Applicants Enrolled****	438	455	465	465	460
% Accepted of Applied	34.2%	37.8%	41.2%	37.3%	35.3%
% Enrolled of Accepted	55.4%	51.8%	46.8%	51.4%	51.1%
 Percent Change Year over Year					
Completed Applications	-	0.5%	3.7%	0.7%	5.2%
Applications Accepted	-	11.1%	13.1%	-9.0%	-0.4%
Applicants Enrolled	-	3.9%	2.2%	0.0%	-1.1%
 Average of Statistical Indicator of Aptitude of Enrollees: (Define Below)	?				
Sum of two application evaluations**	40.9	41.6	40.3	40.8	40
 Transfers - Undergraduate	?				
Completed Applications	343	381	303	334	350
Applications Accepted	125	127	102	88	90
Applications Enrolled****	71	64	61	58	60
% Accepted of Applied	36.4%	33.3%	33.7%	26.3%	25.7%
% Enrolled of Accepted	56.8%	50.4%	59.8%	65.9%	66.7%
 Master's Degree	?				
Completed Applications	1,387	1,390	1,429	1,612	1,625
Applications Accepted	286	338	357	408	380
Applications Enrolled****	170	186	191	209	189
% Accepted of Applied	20.6%	24.3%	25.0%	25.3%	23.4%
% Enrolled of Accepted	59.4%	55.0%	53.5%	51.2%	49.7%
 First Professional Degree - All Programs ***	?				
Completed Applications	300	248	194	307	300
Applications Accepted	113	126	120	153	140
Applications Enrolled****	37	35	28	30	36
% Accepted of Applied	37.7%	50.8%	61.9%	49.8%	46.7%
% Enrolled of Accepted	32.7%	27.8%	23.3%	19.6%	25.7%
 Doctoral Degree	?				
Completed Applications					
Applications Accepted					
Applications Enrolled					
% Accepted of Applied	-	-	-	-	-
% Enrolled of Accepted	-	-	-	-	-

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

** The faculty+staff total review score is the SUM of two other scores - a faculty overall score plus a staff overall score. To arrive at the individual faculty and staff overall scores, every applicant is reviewed and scored independently and blindly by a faculty reviewer and a staff reviewer on a scale from 10 (strongest) to 50 (weakest) with intervals of 5 (10,15, 20, 25, etc.). Those scores are added together to get the total score which ranges from 20-100. This score is a culmination of the student's entire application - academic preparedness, writing, test records, technical skills, drawing, 3D, 2D, overall visual work. The scores for enrolling students range from 20-65. (Students scoring 70-100 are not strong enough candidates to be offered admission to RISD and therefore do not have the opportunity to enroll.)

***First Professional Degree reflects applicants/accepted/enrolled for the MARC program in Architecture. We do not track applicants/accepted/enrolled for the BARC.

****Applicants enrolled reflect accepted placement, not fall Census

NOTE: RISD Continuing Education students do not earn credit toward a degree.

Source: Admissions Office

Last Updated: 03/04/16

**Standard 6: Students
(Enrollment, Fall Census Date)**

?

Credit-Seeking Students Only - Including Continuing Education

		3 Years Prior (FY 2013)	2 Years Prior (FY 2014)	1 Year Prior (FY 2015)	Current Year* (FY 2016)	Next Year Forward (goal) (FY 2017)
UNDERGRADUATE						
First Year	Full-Time Headcount	437	460	464	465	460
	Part-Time Headcount					
	Total Headcount	437	460	464	465	460
	Total FTE	437.0	460.0	464.0	465.0	
Second Year	Full-Time Headcount	514	489	524	511	509
	Part-Time Headcount					
	Total Headcount	514	489	524	511	509
	Total FTE	514.0	489.0	524.0	511.0	
Third Year	Full-Time Headcount	509	499	477	500	489
	Part-Time Headcount					
	Total Headcount	509	499	477	500	489
	Total FTE	509.0	499.0	477.0	500.0	
Fourth Year	Full-Time Headcount	466	512	496	482	491
	Part-Time Headcount					
	Total Headcount	466	512	496	482	491
	Total FTE	466.0	512.0	496.0	482.0	
Fifth Year Seniors * **	Full-Time Headcount	45	45	53	56	42
	Part-Time Headcount					
	Total Headcount	45	45	53	56	42
	Total FTE	45.0	45.0	53.0	56.0	
Total Undergraduate Students						
	Full-Time Headcount	1,971	2,005	2,014	2,014	1,991
	Part-Time Headcount	-	-	-	-	-
	Total Headcount	1,971	2,005	2,014	2,014	1,991
	Total FTE**	1,971.0	2,005.0	2,014.0	2,014.0	-
	% Change FTE Undergraduate	n/a	1.7%	0.4%	0.0%	-100.0%
GRADUATE						
	Full-Time Headcount	415	415	435	467	480
	Part-Time Headcount					
	Total Headcount	415	415	435	467	480
	Total FTE***	415.0	415.0	435.0	467.0	
	% Change FTE Graduate	n/a	0.0%	4.8%	7.4%	-100.0%
GRAND TOTAL						
	Grand Total Headcount	2,386	2,420	2,449	2,481	2,471
	Grand Total FTE**	2,386.0	2,420.0	2,449.0	2,481.0	-
	% Change Grand Total FTE	n/a	1.4%	1.2%	1.3%	-100.0%

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

** Fifth Year Seniors numbers include anticipated B.ARCH 5th year students plus BRDD students (Goal for Fall 2016 = 27 B.ARCH + 15 BRDD)

*** RISD considers all students full-time, so FTE = Enrollment

NOTE: RISD Continuing Education students do not earn credit toward a degree.

Source: Fall Census

Last Updated: 03/04/16 rgb

**Standard 6: Students
(Financial Aid, Debt, and Developmental Courses)**

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

--

3 Years Prior	2 Years Prior	Most Recently Completed Year	Current Budget***	Next Year Forward (goal)
(FY 2013)	(FY 2014)	(FY 2015)	(FY 2016)	(FY 2017)

Student Financial Aid

Total Federal Aid					
Grants	\$1,616,764	\$1,675,701	\$1,518,548	\$1,500,000	\$1,500,000
Loans	\$13,646,303	\$12,866,282			
Work Study	\$833,141	\$800,000	\$811,378	\$800,000	\$800,000
Total State Aid	\$66,989	\$47,020	\$39,954	\$40,000	\$40,000
Total Institutional Aid					
Grants	\$17,099,754	\$19,420,261	\$19,785,584	\$20,832,134	\$22,000,000
Loans	\$0	\$0	\$0	\$0	\$0
Total Private Aid					
Grants	\$619,154	\$665,796	\$550,000	\$550,000	\$550,000
Loans	\$2,210,302	\$1,959,421	\$1,717,039	\$1,700,000	\$1,700,000

Student Debt

Percent of students graduating with debt*

Undergraduates	49%	49%	45%	45%	45%
Graduates	36%	26%	25%	25%	25%

For students with debt:

Average amount of debt for students leaving the institution with a degree

Undergraduates	\$30,376	\$31,000	\$32,000	\$32,000	\$32,000
Graduates	\$90,293	\$91,000	\$90,000	\$90,000	\$90,000

Average amount of debt for students leaving the institution without a degree

Undergraduates	RISD has not tracked debt for students that leave the institution without a degree				
Graduate Students	RISD has not tracked debt for students that leave the institution without a degree				

Percent of First-year students in Developmental Courses**

English as a Second/Other Language					
English (reading, writing, communication skills)	RISD does not offer non-credit Developmental Courses				
Math					
Other					

Three-year Cohort Default Rate

	(FY 2010)	(FY 2011)	(FY 2012)
Most recent three years	4.2	3.3	2.0

* All students who graduated should be included in this calculation.

**Courses for which no credit toward a degree is granted.

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

Source: Financial Aid

Late Updated: 11/11/15 rgb

STANDARD 6: STUDENTS

ADMISSIONS

DESCRIPTION

The Admissions Office recruits and enrolls candidates for RISD's undergraduate and graduate degree programs. Recruitment programs and acceptance policies are designed to enroll classes that are academically and artistically promising, represent the diversity of the world and assure a vibrant and intellectually active artistic community. Desired class composition is assessed annually and goals for the total number of incoming first-year, transfer and graduate students are set with the executive leadership, Academic Affairs, and individual departments.

The total goal for first-year undergraduate head count, although assessed every year, remains at 460 incoming students due primarily to space and desired student/teacher ratios. Undergraduate class composition is designed carefully. We are trying to be more intentional with the number of majors in each department so applicants' indication of potential majors is a significant factor in admission decisions. Other factors include: achieving a more even gender balance; recruiting students from California and Southwestern states where the college-age demographic is increasing; increasing domestic students of color, particularly Black and Hispanic students; and increasing the diversity of countries of origin for our international students.

The Admissions Office has 12 full-time employees and one seasonal staff member, and also engages many current students in outreach to prospective students. Six members of the staff focus on recruitment and counseling activities, and all hold degrees in the visual arts or design, in most cases from RISD. This enables admissions staff to advise prospective students on how RISD can meet their educational goals.

Admissions staff conduct a wide range of recruitment activities yet are constantly testing new programs to improve our enrollment success. Activities include National Portfolio Days, visits to high schools where demographics suggest increased enrollment, and webinars and online chats for students who cannot visit. Attendance at National Portfolio Days and on-campus tours are effective tools for recruitment of undergraduate students. 50% of students we make contact with during Portfolio Days enroll, as do 50% of those who visit campus. Geomarket Zone Data allows admissions staff to better understand the student market and conduct more strategic recruitment activities by precisely locating students according to zip code.

Over the past five years, RISD has added new staff for graduate recruitment and technical operations, clarified staff focus and responsibilities and developed a greater connection to colleagues in Media. Significant attention has been paid to the user experience for prospective students engaging the admissions process via web, and we have added online application options, information programming and the capability to check the status of applications online.

Applicants are required to submit academic transcripts, a portfolio, drawing samples and a writing sample. Recommendations are encouraged but not required. Most applicants are also required to submit either SAT or ACT results. Students whose primary language is not English also submit results from TOEFL or IELTS. The admissions process is need-blind.

Decisions are made by the Admissions Committee, which includes 13 faculty representing different academic programs, Admissions staff and students. Two committee members review each first-year application independently; the relevant department head also reviews transfer applicants. Reviewers consider credentials in a holistic manner, developing an assessment that balances academic achievement and breadth, visual experience and abilities, focus and commitment to the arts and studio education, and personal qualities.

Graduate applicants are reviewed and chosen by program faculty supported by the Admissions Office. The Assistant Director for Graduate Recruitment guides the review process, working directly with Graduate Program Directors and the Dean of Graduate Studies.

A new policy requiring a second-level review for any student who had indicated a legal incident on their application form was implemented for the 2015 entering class. If such a student was approaching a decision to enroll, their case will be referred to a group comprised of the General Counsel, Dean of Student Affairs, Director of Public Safety, Director of Title IX Compliance and AVP of Enrollment for a review of their past circumstances.

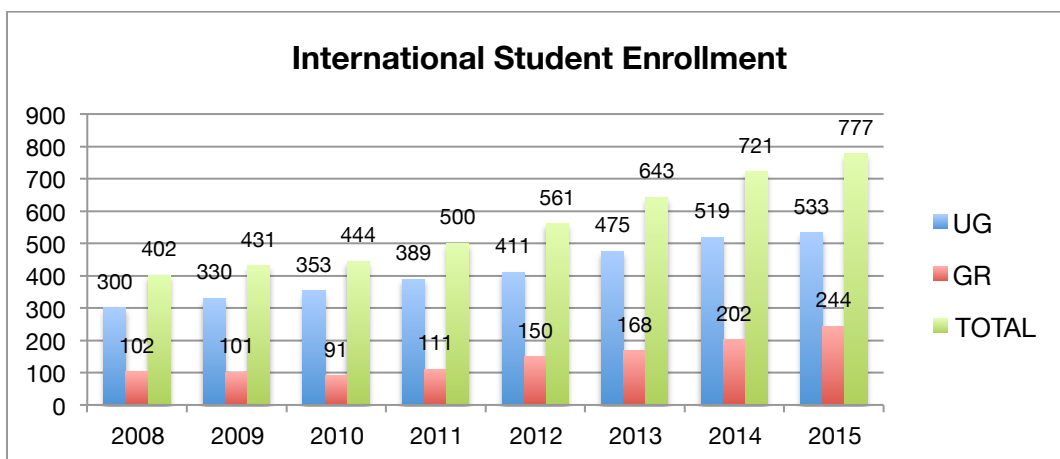
APPRAISAL

Numeric goals for undergraduate enrollment are consistently met or exceeded. In recent years we have set goals of 460 freshmen, 60-70 transfers, and 220-240 graduate students. However, interest does not always align with available seats in some majors in the case of transfer students. While overall targets for the graduate class are met, we are experiencing difficulties in enrolling candidates in some Fine Arts departments due to costs and our very modest financial aid budget for graduate students in comparison to competitor schools.

While we have seen a significant increase in international students in the last 25 years, we have not been strategic in setting numerical targets for specific countries/regions and our international population has grown without any planning [see also St. 4, p.27; St. 5, p.47]. We currently strive for between 22-25% international students and believe we do not have capacity to support a larger number.

Historically, students from South Korea have made up the largest percentage of international students. The current trend is students from China making up the largest percentage of international students. In trying to be more globally international, we are aiming to recruit more students from the Middle East, India and South America.

RISD is also intentionally increasing efforts to recruit from regions beyond the Northeast due to the region's declining population of college-age students. We have had some success in attracting more Hispanic applicants, but less so for Black applicants.



While our current recruitment efforts (National Portfolio Days, high school visits) have proven to be successful, we could do more to utilize data, specifically the Geomarket Zone data, to be more strategic in our outreach.

First-year students all enroll in Experimental and Foundation Studies and, in March of the first year, are allowed to select any major to begin their second year. This open choice process creates pressure within the academic programs to accommodate shifts in major popularity year over year. This process impacts space and equipment needs and faculty workload [see also St. 2, p.7; St. 4, p. 27; St. 8, p. 72]. We are discussing possible changes to the method and timing of the major declaration process. The Admissions Committee is now considering intended major as a factor in decisions for first-year applicants.

Despite attention to English preparation and proficiency in our review process, occasional issues arise for a segment of international students. Language score (TOEFL/IELTS) averages and distribution for incoming undergraduates are well above published minimum expectations (93/6.5) but some struggle with language and cultural adjustment issues upon arrival. Issues are significantly more common among graduate students, as Graduate Program Directors sometimes choose to admit applicants with great creative potential despite uncertain English preparation. The staff in our Writing Center is currently the most available support in this area, but this work is not their focus or their primary area of expertise. The RISD Writing Center, RISD Global, and the Office of International Student Services have studied the needs of international students and are recommending hiring a temporary consultant to review how international students learn about, apply and are accepted to RISD, and to provide language support pre-entry and during their time at RISD. The Dean of Faculty is working with these offices to provide information and resources for faculty working with international students, based on the group's recommendations [see St. 4 p. 27; St. 5, p.47].

We tried unsuccessfully in summer 2015 to offer an intensive immersion experience for our incoming international graduate students but were unable to run it because of inadequate enrollments. We are considering revisions to the program for another attempt next year.

The College's ERP system, Colleague by Ellucian [see St. 8, p.77], is also slow to provide features that are increasingly commonplace in a contemporary admissions environment. We have turned to a group of other vendors to provide products for both online forms/applications and client communications. While the current system works, the disparate elements are more complex than a single software solution offers and require more time and attention from technical staff in several areas of the College. We are handicapped by the complexity of the current solution and are reviewing other products to improve our capability to interact with potential applicants.

FINANCIAL AID

DESCRIPTION

The Financial Aid Office awards funds to students in support of RISD's goal of enrolling and retaining academically and artistically promising students from varied ethnic, geographic and economic backgrounds. Student financial aid includes all federal, institutional, state and outside scholarships; grants; loans; and work-study funding. Federal financial aid is awarded based on eligibility determined through completion of the Free Application for Federal Student Aid (FAFSA). Institutional aid is awarded based on financial need as determined through the completion of the FAFSA and CSS Profile Application.

It is important to note that institutional aid awards are made based on financial need and RISD does not offer any scholarships based solely on merit. Applicants are provided with the information needed to apply for both federal and institutional financial aid. Complete information concerning financial aid opportunities, requirements, deadlines and expectations is available [online](#). Average student loan debt statistics for the prior graduating class, along with other consumer information, is also [provided](#). The Student Financial Services Office has a very active communication program with applicants and current students so that all are informed about opportunities, deadlines and obligations.

APPRAISAL

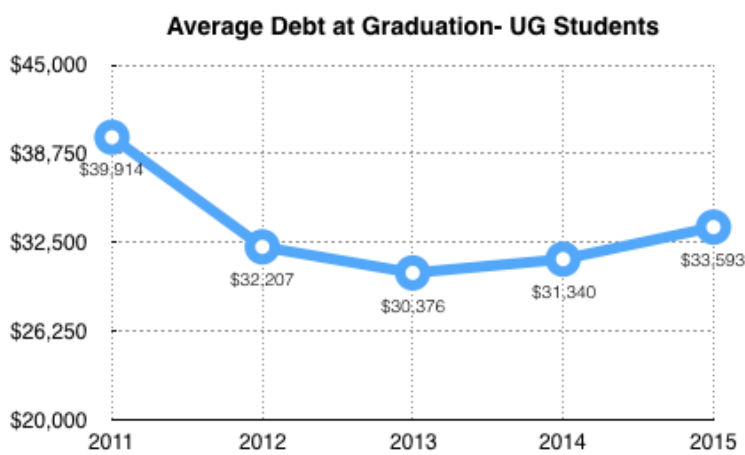
In light of significant concerns about the affordability of higher education, the College has increased the scholarship budget by 26.9% (FY12 = \$16,435,440 to FY16 = \$20,858,047) and has also made a significant effort to reduce the annual rate of increase in tuition charges. The increase from fall 2010 to fall 2011 was 4.4% and the most recent increase from 2014-15 to 2015-16 was 2.8%.

Our available scholarship resources continue to be quite a bit lower than is typical at most colleges. Like most institutions, RISD struggles to find the proper budget balance between investing in the resources to make attendance more affordable and investing in the program vitality and excellence that attracts the most promising students. FY13 IPEDS data shows that only 41% of RISD undergraduates received any type of aid, compared to 79% for our comparison group, with \$19,029 as the average amount. RISD seniors responded to CSS noting that only 12.3% were very satisfied/16.3% satisfied with their financial aid package compared to 23.5% very satisfied/34.6% satisfied for our comparison group.

In FY15, RISD's undergraduate discount rate was 16.9%, and 17.2% in FY16, while the most recent data from NACUBO 2014 Tuition Discounting Survey for First-Time Full-Time Freshmen cites an average small college discount rate of 49.1%. Many students

and families are unable to afford or unwilling to spend RISD's charges, and financial concerns are frequently cited as the primary reason for declining an offer of acceptance. This lower discount rate frequently means that students from families with fewer financial resources find our level of support insufficient for them to choose RISD. This impacts the composition of our student body and data from our 2015 campus climate survey notes the lack of socio-economic diversity.

It is valuable to note, however, that through our increases in institutional financial aid, new strategic awarding models and enhanced financial planning with our families, we have been able to reduce average graduating student loan debt by close to 15% since 2011.



Through the combination of reduced student borrowing and an active program of counseling for financial literacy and debt management, we have seen our 3-year Cohort Default Rate decline from 4.2% to 2.0% [US Department of Education, Official 3-Year Cohort Default Rate Notification Letter] in the past three years.

RETENTION AND GRADUATION

DESCRIPTION

Our five-year average retention rate for first-year students is 94% and our five-year average six-year graduation rate is 87%. This information is submitted as part of the annual IPEDS report and is also reviewed annually by areas that oversee enrollment and student success.

Professional staff members from across Student Affairs work to assist all students as they transition into the RISD community. Project Thrive, a mentoring program for students who self-identify as first generation or from an underrepresented group, was created in 2012. These students are paired with trained faculty, staff or alumni who help them adjust to campus life, share information and resources and offer programmatic and mentoring opportunities.

Student Planning, an advising software from Ellucian, is currently being implemented in the Registrar's Office (with the support of Academic Affairs) and will offer a more robust and user-friendly support platform for students and advisors to effectively chart course options and requirements [see St. 5, p.46]. Students began to use the software in

October 2015 for Wintersession 2016 course registration. This initial rollout will also be a period for evaluating software and user training; full-scale implementation will proceed after any necessary adjustments.

APPRAISAL

RISD's retention and graduation rates suggest that the right students are attending RISD and are receiving the appropriate types and amount of services. 95% of students return for their sophomore year, up from 93% in 2013 and 2014. Our goal is to maintain the 95% rate in the coming years and continually monitor these rates for any fluctuation. The 6-year graduation rate has also risen from 87% in 2011 to 91% in 2015. Among graduate students, our retention rate has also increased from 87% in 2014 to 92% in 2015. The graduate student graduation rate rose from 90% in 2013 to 95% in 2015.

In addition to academic quality, we can attribute our high retention and graduation rates to the opportunities identified as High Impact Practices (HIP). According to our NSSE data, 98% of seniors participated in at least one HIP, and 87% in two or more HIPs. HIPs with highest participation rates are internship or field experience, culminating senior experience and service learning.

While our student population has become significantly more diverse in the past 10 years, we have maintained excellent retention and graduation rates. As we seek to increase the diversity of our student population, we must examine their needs in light of the transition to an environment with such high expectations, which can be challenging for students coming with a less robust set of skills and resources. As a result, new efforts are underway to understand the needs of these students and to develop support for their transition.

While we track the characteristics and learning needs of our student population from the point of entry, the analysis of this data needs to be more broadly integrated across the student and academic areas of the College in order for us to respond effectively. The NSSE and CSS track valuable data for longitudinal examination of cognitive and affective growth. This information should more holistically shape academic programs, as well as retention and other student support efforts.

Members of the "Students of Concern" group, who also administer Project Thrive, noticed a trend of unsatisfactory midterm ratings among our first-generation students. This prompted an exploratory "Student Success Group" formed in early 2014 to identify students who may benefit from additional transition support. With only one year of data, enough curiosity was piqued to continue this group in the coming year to see if there are trends between first-generation, underrepresented, and students of concern.

Project Thrive administers an assessment for each cohort and tracks the retention of participants. 83% of the respondents rated the program "excellent." Recommendations from mentors and mentees are reviewed and incorporated in planning for the next cohort.

STUDENT SERVICES

DESCRIPTION

Since 2010, RISD has reorganized areas of Disability Support Services, Counseling, Health Services, Title IX and Intercultural Student Engagement to best support our student population and mirror current best practices. The new Dean of Student Affairs, hired in December 2014, continues to reorganize structures to best respond to student needs. Professional staff members' education and experiences reflect the appropriate credentials for these areas and range from art and design to counseling and higher education administration. Staff members are highly encouraged to participate in local, regional and national professional development opportunities and share their knowledge with colleagues.

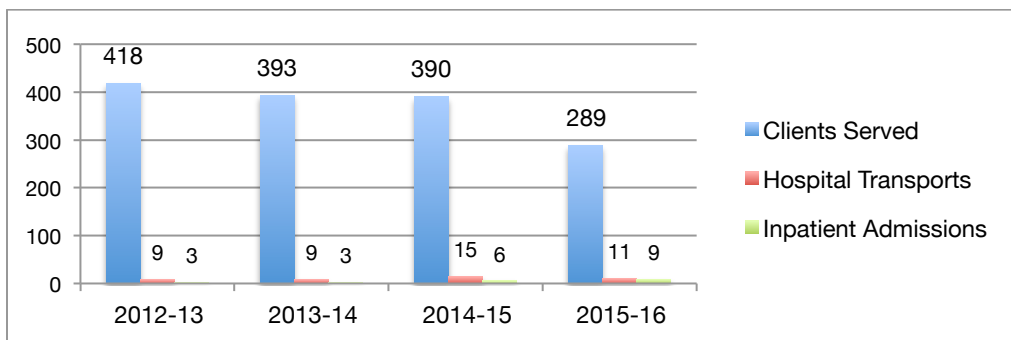
The Office of Intercultural Student Engagement (ISE) provides multicultural education, awareness, dialogue and interaction and serves as a resource for specific RISD communities: students of color; international students; students identifying within the Lesbian, Gay, Bisexual, Transgender, Questioning (LGBTQ) spectrum; religious and/or spiritual students; and those dedicated to inclusive community.

The Office of International Student Services (OISS), part of the ISE, addresses international student success and immigration. RISD's Non-Discrimination Notice, revised in 2014, is available electronically and a link is emailed to incoming students as well as to all faculty and staff.

A Cultural Community Survey, first implemented in 2013, is sent to all new first-year students. The results are shared widely through presentations, providing opportunities for partner offices to use the results to shape programming. Based on this survey data, several new programming efforts have been implemented. RISD 360, a first-year programming series, provides workshops on a range of topics relevant to first-year students such as understanding online registration, utilizing campus services and choosing a major.

Public Safety staff members, the vast majority of whom are Emergency Medical Technicians (EMT), respond to medical calls 24 hours a day, 365 days per year and provide campus-wide crime prevention programming.

Counseling and Psychological Services (CAPS) tracks the number of clients served, average number of sessions, and hospital/transport admission information via Titanium, an electronic medical records system designed for university and college counseling centers. Like most institutions of higher education, RISD is experiencing an increase in incidences of students requiring hospitalization and students utilizing psychiatric medication. Our mental health transports to area hospitals have increased over the past few years, climbing from 10 to 15 for a psychiatric evaluation and from three to six for hospital admission.

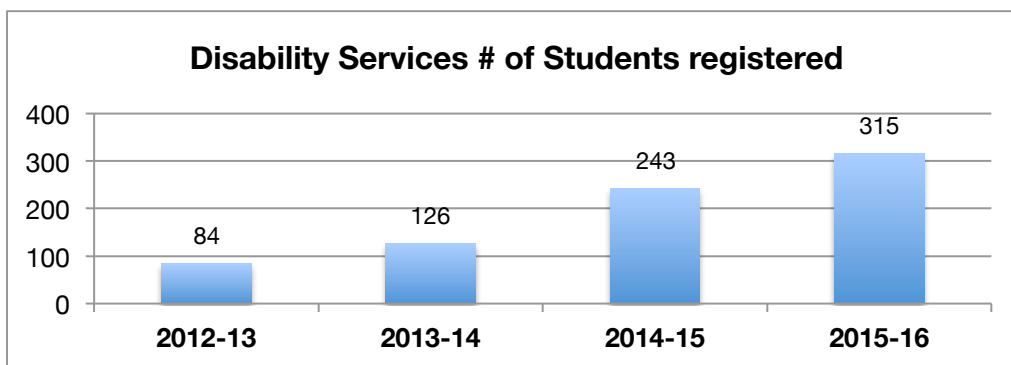


Counseling and Psychological Services (CAPS) offers both individual therapy and group sessions. There is no limit to the number of counseling sessions each student may attend, and all student requests for counseling are accommodated promptly without the need for a waiting list. We have increased clinical counseling staff and employ a part-time onsite psychiatric resident who can dispense medication to students. Should students require support that is not available from CAPS or if they are interested in off-campus therapy, we have developed relationships with practitioners in the community and make referrals when and if necessary.

In 2011 a “Students of Concern” group was convened to provide early intervention for students who might be in need of extra support. Comprised of Student Affairs and Academic Affairs staff, this group meets weekly to discuss targeted success strategies for specific students. Students who are deemed high risk or are in need of more assessment (psychological or self-harm) are often escorted to the appropriate office (counseling or Dean of Student Affairs). As we begin to move toward something similar to a “threat assessment” model, the composition of this group may change in the coming academic year.

APPRAISAL

Disability Services has tracked the number and needs of students who have registered with their office since 2012. Our data shows a 40% increase in students requesting services from this office. A graduate intern was hired in 2015-16 to develop and implement tools to support students with time management issues, and we see interest in providing workshops on time management and similar areas.



Our Counseling and Psychological Services Center responds effectively to the increasing numbers of students who need specialized psychological support and

medication. Demand for prescription services increased beyond our capacity in 2014-2015, so a small number of students was referred off-campus. Although we prefer to support our students on campus, referring approximately ten students to off-campus partners ensured that all students received timely medication services.

Currently, Licensed Mental Health Counselors and one psychologist are on staff; in addition, RISD is a practicum site for postdoctoral-level clinical trainees. Given the rise in psychiatric evaluations, hospitalizations, and high-risk cases, we need more therapists with advanced degrees who also mirror the diversity of our student population. Particularly within our growing international population, there is a critical need for more counselors with diverse ethnic and cultural backgrounds. Clinical Case Manager is a newly created position (January 2016) that should ease some of the burden on current staff and allow for a coordinated, holistic approach to care.

The Cultural Community Survey results are used to inform programming for undergraduate and graduate students. For example, in response to the number of respondents who identify their sexual orientation as “questioning,” as well as the number of respondents who identify as lesbian, gay, or queer (almost 20%), RISD has implemented a plan to make more campus restrooms gender-neutral.

With two OISS staff members supporting more than 700 international students, and focused on SEVIS compliance, not enough attention is given to the transitional needs of this population. The office remains understaffed despite the implementation of an electronic immigration portal that will free up close to 60 hours of staff time/year.

ORIENTATION

DESCRIPTION

All incoming first-year and transfer students, and their families, participate in New Student Orientation. The program includes various social activities that connect incoming students to their peers and the community, health and wellness resources, community building, Title IX information, a Public Safety session, academic understanding, an overview of RISD’s offices and understanding their services and an introduction of ways to engage the RISD community outside the studio, such as leadership, clubs and programs.

International students – first-year, transfer and graduate – and their families participate in an overlapping International Orientation. This program focuses on skills to successfully navigate their various new contexts – at RISD, in Providence and in the United States. Programming includes logistics (bank accounts, phones, shopping), cultural understanding sessions, immigration information, academic support, classroom culture sessions and social activities/international community building.

APPRAISAL

RISD’s orientation and student leadership programs are strictly introductory and are not tied to student development theory. This year we will begin to involve student leaders in revising, implementing and assessing opportunities for the orientation program. A new model will be assessed, A new model will be implemented and evaluated for the 2016-17 academic year.

RESIDENCE LIFE

DESCRIPTION

RISD is a residential campus with sufficient housing to accommodate all students, including graduate students, who are interested in residing on campus. First- and second-year students are required to live on campus unless they live with a parent/guardian. Approximately two-thirds of undergraduate students and 50% of the total student body including graduate students live on campus. We offer a variety of living options: the traditional “quad,” primarily for first-year students only; “Hill” houses (referring to “College Hill”) that offer thematic apartment and suite-style living spaces; and suite- and loft-style apartments both on College Hill and downtown. First-year and sophomore students are required to live on campus, which helps us create a sense of community and support students’ transition to RISD and into their majors. Most, but not all, first-year students live in “the quad,” which is predominately a double-loaded corridor. We are able to quickly identify those who are homesick, struggling with transitions or missing classes and respond to their needs in a timely manner.

An online housing portal, introduced in 2011, allows flexibility in choosing rooms and finding roommates and suitemates. Dining facilities are situated in residential facilities and academic buildings. The RISD Rides program serves various transportation needs. Students also have free access to the Rhode Island Public Transportation Authority (RIPTA) using their student ID cards.

Professional and student staff members live on campus to provide support, resources, and to integrate learning and personal development. Residence Life programming is guided by a specific mission and coordinated with the Center for Student Involvement (CSI). Programming is robust, providing a safe and supportive environment that empowers students to create inclusive communities that foster their artistic and personal development. Residence Life contributes to this process by providing programs and services to foster student engagement, leadership, health, cultural competence and responsibility. RISD students spend a significant amount of time in classes and studios, so programming is typically organized for evening and weekend events to prioritize students’ academic coursework.

APPRAISAL

In 2013, the [Residence Life Office](#) began measuring the effectiveness of Resident Advisor training through a self-evaluation as well as formative and summative assessment activities, in order to ensure consistent improvements and place a greater emphasis on outcomes. Cohort results are reviewed annually and a longitudinal review is planned for 2017-18. The RA training program is evaluated annually and changes are made according to the evaluation. Post-training, RAs show gains in key areas such as identifying struggling fellow students, handling situations involving drugs and alcohol and awareness of resources and support systems on campus. More importantly, RAs developed skills that improve confidence and self-efficacy. The greatest improvements were seen in students embarking on their first year as resident advisors. Returning RAs also showed improvements, though not as great. Highlighted in the second and third year RA’s skill set are increased personal development, leadership and knowledge gains from the program. As we continue to make a shift in our leadership philosophy, the focus of this program must continue to be more intentional around personal development topics.

CENTER FOR STUDENT INVOLVEMENT (CSI)

DESCRIPTION

[CSI](#) has significantly increased student club and organization opportunities since 2009. To date, there are over 70 [clubs and organizations](#) ranging from art + design-focused organizations to performing/vocal arts and community service-related clubs. There are also 14 intramural and club athletic teams who are coached and managed by staff in CSI.

Students have many opportunities for leadership development. NSSE results show that 53% of seniors have had a formal leadership role in a student organization or group. 19% of seniors report spending 6-10 hours/week, and 37% spend 1-5 hours/week in co-curricular activities. Resident Assistants, Cultural Programmers and Carr House Cafe and Fitness Center supervisors receive training at the beginning of each semester, as well as continued in-service training throughout the year. Students may also choose to participate in one-time programming options like the RISD Leads weekly leadership series or in experiential learning opportunities such as Alternative Spring Break.

APPRAISAL

Community Service, one of our largest areas of interest for leadership opportunities, continues to grow. 15% of seniors report spending 1-5 hours/week in community service or volunteer work, according to our NSSE data. Enrollment in our Pre-Orientation Service Experience (POSE) has increased every year since its inception in 2012: 36 participants in 2012, 44 in 2013, 44 in 2014, and 61 in 2015. For the fall 2015 semester, we had 82 applicants and had to cap enrollment and turn students away due to lack of funding and staff resources. A significant challenge is that international and first-generation students are not able to participate due to finances or other pre-orientation programs. We find students who participate in this program continue to engage in community service opportunities in some capacity throughout their college years. RISD Students are eager to combine their passion for social justice with the work they do in the studios to better serve the Providence community.

CAREERS

DESCRIPTION

Individual career counseling appointments, drop-in appointments and peer-to-peer advisement are available for all students. [Career Center](#) staff meet with all deans and department heads to evaluate career opportunities of the disciplines, and to coordinate presentations with studios courses.

The Center offers 50 workshops per year ranging from resume and portfolio development to internship and job search strategies, as well as company recruitment and interviews. The Center developed portfolios.risd.edu, a website where students and alumni can showcase their work and network effectively. Another website, [Artworks](#), lists more than 4,600 internship and job opportunities each year. 82.9% of respondents to the CSS participated in an internship program, compared to 68.2% for our comparison group. We have seen significant growth in the number of credit-bearing internships, from 349 in 2010-11 to 424 in 2014-15.

Students gain access to companies and organizations through the Center's signature events: Internship Connect and the Design and Fine Arts Portfolio Reviews, both hosted at the Rhode Island Convention Center. The Career Center also provides primary

support for students' business/entrepreneurial pursuits through internal and external collaborations. RISD's Kickstarter site, which has secured close to \$5 million in funding for RISD projects, actively helps students realize their design pursuits. A robust Fulbright program also exists in the Career Center and RISD has been consistently ranked as the top-producing Fulbright school in the specialized institutions category with 67 recipients between 1993-2015.

APPRAISAL

The Career Center regularly assesses individual workshops for effectiveness and makes programmatic changes based on feedback. In fall 2015, students who sought individual career advising at the Center were asked to complete a follow-up satisfaction survey. 56% of respondents (n=16) rated their advising appointments as excellent, and 31% as very good.

The Center also conducted surveys of its fall 2015 programs with 48% of respondents ranking fall programs as Excellent, and 38% as very good. Responses to surveys conducted by the Career Center after the 2015 Design Portfolio Review and Fine Arts Portfolio Review cite feedback on student work and opportunities to practice communicating about their work and skills to potential employers as the most beneficial aspects of these programs. 19.4% of seniors responding to the CSS report being very satisfied and 38.1% as satisfied with career-related resources and support.

STUDENT CONDUCT

The Conduct Office was created in summer 2014, and works closely with the Residence Life Office. The Conduct Coordinator trains and advises the campus community on behavioral intervention. Having one office solely focused on academic and behavioral management creates a greater level of consistency in record keeping and administration of sanctions, while allowing us to begin building a behavioral management judicial model.

A link to the [Code of Conduct](#) is sent to the campus community at the beginning of each semester. If significant changes are made during the year, the community will again be notified via their RISD email. Information related to acceptable conduct is also shared through new faculty and staff orientation and graduate student orientation, and is available online.

Many staff in Public Safety, the Conduct Office, and those dealing most closely with Title IX issues receive ongoing training in Clery compliance and Title IX policies. Files are tracked manually and shredded after seven years. Given the intense scrutiny on Title IX compliance, the Dean of Student Affairs has created a one-year term appointment to focus on proactive education and support around Title IX issues. Similar to the conduct position, these responsibilities previously resided in Residence Life and were not inclusive of all divisional programmatic efforts. A new Public Safety position was developed in June 2015 to assist and provide additional support to students who file Public Safety and criminal reports through Providence Police.

PROJECTIONS

- Define enrollment strategy and create robust, data-driven structures and strategies for recruitment, retention and engagement of students in support of institutional priorities [Cabinet, Provost's Council]
 - Review admissions process to align with changing demographics and pedagogy [Cabinet, Dean's Council]
- Analyze and develop solutions for international students who experience language difficulties during their initial time at RISD [Academic Affairs, Admissions, Continuing Education, Graduate Studies and The Writing Center]

INSTITUTIONAL EFFECTIVENESS

RISD is committed to admitting, retaining and providing appropriate support services to advance our mission and purposes. There is a clear and comprehensive mission for admitting, retaining and supporting students. Enrollment management data is continually assessed at the highest level and necessary changes are implemented to reflect trends. Students' academic and personal development is RISD's primary focus in making appropriate changes. Individual departments conduct varying levels of program assessment for continuous improvement.

LIBRARY & INFORMATION RESOURCES

**Standard 7: Library and Other Information Resources
(Library)**

	P				
	3 Years Prior	2 Years Prior	Most Recently Completed Year	Current Year* (actual or projection)	Next Year Forward (goal)
	(FY 2013)	(FY 2014)	(FY 2015)	(FY 2016)	(FY 2017)
Expenditures/FTE student**	2386	2420	2449	2500	2500
Materials	\$ 90	\$ 109	\$ 108	\$ 96	\$ 100
Salaries & Wages	\$ 653	\$ 679	\$ 634	\$ 646	\$ 640
Other operating	\$ 43	\$ 43	\$ 47	\$ 48	\$ 50
Collections					
Total print volumes	167,506	172,587	176,104	180,000	180,000
Electronic books	120,000	140,000	143,200	150,000	160,000
Print/microform serial subscriptions	331	330	324	320	320
Full text electronic journals	600	651	679	700	700
Microforms	1,855	1,855	1,855	1,855	1,855
Total media materials	645,987	652,225	637,859	640,000	640,000
Personnel (FTE)					
Librarians -- main campus	8.0	8.0	7.7	7.7	8.0
Librarians -- branch campuses	n/a	n/a	n/a	n/a	n/a
Other library personnel -- main campus	10.9	11.5	11.5	11.5	11.5
Other library personnel -- branch campus	n/a	n/a	n/a	n/a	n/a
Library Instruction					
Total sessions -- main campus	178	164	177	200	200
Total attendance - main campus	2783	2799	3044	3500	3500
Total sessions -- branch campuses	n/a	n/a	n/a	n/a	n/a
Total attendance -- branch campuses	n/a	n/a	n/a	n/a	n/a
Reference and Reserves					
In-person reference questions	297	463	576	600	600
Virtual reference questions	323	368	437	450	450
Traditional Reserves:					
courses supported	162	115	210	200	200
items on reserve	1492	1335	1221	1200	1200
E-Reserves:					
courses supported	0	38	17	40	50
items on e-reserve	0	209	177	200	250
Circulation (do not include reserves)					
Total/FTE student	22	19	18	18	18
Total full-text article requests	56557	45218	45766	50000	60000
Number of hits to library website	106672	76849	64476	75000	90000
Student borrowing through consortia or contracts	3847	5245	5025	5200	5500
Availability/attendance					
Hours of operation/week main campus	89	89	89	89	89
Hours of operation/week branch campuses	n/a	n/a	n/a	n/a	n/a
Gate counts/year -- main campus	196093	182306	160492	180000	190000
Gate counts/year -- average branch campuses	n/a	n/a	n/a	n/a	n/a
URL of most recent library annual report:	digitalcommons.risd.edu/annualreports				
URL of Information Literacy Reports:	not posted online				

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

** RISD considers all students full-time, so FTE = Enrollment

Source: Library Services

Last Updated: 9/16/2015 CT

**Standard 7: Library and Other Information Resources
(Information Technology)**

	3 Years Prior (FY 2013)	2 Years Prior (FY 2014)	Most Recently Completed Year (FY 2015)	Current Year* (actual or projection) (FY 2016)	Next Year Forward (goal) (FY 2017)
Number (percent) of students with own computers	95%+	95%+	95%+	95%+	95%+
Course management system	Digication, Haiku **				
Number of classes using the system					
Classes on the main campus	319	347	359	380	400
Classes offered off-campus	n/a	n/a	n/a	n/a	n/a
Distance education courses	n/a	n/a	n/a	n/a	n/a
Bandwidth					
On-campus network	10 GB	10 GB	10GB	10GB	10GB
Off-campus access					
commodity internet (Mbps)	300 MB	500 MB	1GB	1.5GB	2GB
high-performance networks (Mbps)	300 MB	500 MB	1GB	1.5GB	2GB
Wireless protocol(s)	802.11N	802.11N	802.11N, AC	802.11N, AC	802.11N, AC
Network					
Percent of residence halls connected to network					
wired	100%	100%	100%	100%	100%
wireless	100%	100%	100%	100%	100%
Percent of classrooms connected to network					
wired	50%	50%	95%	95%	90%***
wireless	75%	90%	100%	100%	100%
Public wireless ports ****			800 APs	850 APs	1000 APs
Multimedia classrooms (percent)					
Main campus	56%	55%	87%	90%	92%
Branches and locations	n/a	n/a	n/a	n/a	n/a
IT Personnel (FTE)*****					
Main campus	24.0	27.0	26.0	25.0	25.0
Branch campuses	n/a	n/a	n/a	n/a	n/a
Dedicated to distance learning	n/a	n/a	n/a	n/a	n/a

Software systems and versions

Students	Ellucian Colleague Student Information System
Finances	Ellucian Colleague Finance
Human Resources	Ellucian Colleague Human Resources
Advancement	Ellucian Colleague Advancement
Library	III
Website Management	Ektron, Webhook, WordPress, Sharepoint
Portfolio Management	Digication, Slideroom, Behance
Interactive Video Conferencing	GoToMeeting
Digital Object Management	Museum Plus - Zetcom, US - version 5.07

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

** The Digication program is a portfolio management tool that RISD uses for course management. Academic Affairs tracks its usage. The web based system, Haiku, is also used by some faculty members, but not all faculty use the RISD account. RISD does not track the use of Haiku for credit-bearing classes.

*** Classrooms have 100% wireless connection, so as renovations are completed, wired connections are not updated.

**** Public Wireless Ports is not a term used at RISD. The number of Access Points (APs) will increase over the next couple of years as RISD migrates from wireless standard 802.11n to 802.11ac.

**** IT Personnel (FTE) numbers are for central IT personnel. FYs 2013, 2014 and 2015 as listed in the Fall "All Employees used for IPEDS" reports. The numbers do not include telecom positions that report to OIT or open positions. Total positions in OIT is 31 and has not changed since 2013.

Sources:

Course Management numbers supplied by Academic Affairs.

Multimedia classrooms (percent) supplied by Media Resources

Other information provided by the Office of Information Technology - Digital Object Management system from Museum

Last Updated: 11/13/15 rgb

STANDARD 7: LIBRARY AND OTHER INFORMATION RESOURCES

FLEET LIBRARY

DESCRIPTION

The mission of the [Library](#) is to support the School in its educational programs; to provide research and inspirational materials for students and faculty, the curatorial staff of the RISD Museum, and outside scholars; to provide instruction and research support for classes and individuals; and to collect, preserve and make accessible materials on the visual arts including RISD's institutional archives.

The library is an independent unit of the College led by the Director of Library Services, who reports to the Provost. The director has overall responsibility for library operations including development and maintenance of collections, management of staff and budget, and long-range planning and development. Advice and support are provided by the Library Committee, which is composed of administrators, faculty members, students and directors of other nearby libraries that serve the RISD community.

The library includes a browsable collection of 100,000 volumes, including the reference section and 1500 RISD masters' theses, along with 330 current periodicals on the first floor and balcony. Special collections and storage hold another 54,000 volumes, plus 19,000 uncatalogued auction catalogs. The print collections focus on art, architecture, and design with 15% in supporting areas of the humanities and social and physical sciences. Special collections include artists' books, the Lowthorpe Collection on Landscape Architecture, the Gorham Design Library, and the Selma Ordewer/Daniel Berkeley Updike Collection.

Over the course of the last decade, the slide collection was replaced with digital images, including those made in-house (40,000) and those provided through subscriptions (19.8 million). Most of the physical collection was withdrawn or relocated and the renovated space (2500 sq.ft.) now houses the new Graham Material Resource Center, which includes 36,000 samples. The visual collections continue to be developed, with nearly 500,000 clippings in the Picture Collection and 2500 posters and other printed ephemera in the Archive of Graphic Design and Illustration. The Library provides video streaming through a subscription but continues to value and support a physical DVD collection that doubled in size in 2014 upon purchasing half the stock of a neighborhood video store that was going out of business. Faculty had regularly used this resource for teaching; the acquisition includes foreign films, independent and experimental films, documentaries and early videos.

The most significant change since the last accreditation is the 2006 relocation of the RISD Library to the former banking hall at 15 Westminster Street and the establishment of nine floors of student residences above the library (five hundred students). The project has won numerous awards and is featured regularly on "Best Libraries" lists. The design of a new, larger space has helped the library meet and often exceed its program goals; it makes a strong case for the importance of scholarship at RISD and the value of library as place. The library often serves as a venue for campus events. There are 225 seats on the first floor and balcony plus stadium seating for about 80, 101 seats on the second floor and 59 in the two classrooms. There are two conference rooms – one with a digital screen – and three classroom spaces with digital projection. The Archives and Special Collections Reading Room is also used as a teaching space.

Instructional technology is supported to a limited extent by librarians, focusing mainly on teaching with digital images and incorporating e-reserves into the learning management system.

The library has significantly increased its offering of electronic resources in the 10 years since the last self-study, doubling expenditures and providing access to 40 databases (a mix of general academic and specialized arts resources), up from 18 in 2004/05. In addition, the State of Rhode Island provides all residents access to at least nine more databases. Of particular note is our subscription to the EBSCO Academic e-Book Collection of 140,000 titles, with no restrictions on simultaneous usage. The library's investment in EBSCO's Discover software provides an integrated search experience through most of our databases. Recent additions include a site license for the *New York Times* and the *Vogue Archive*. The library also houses RISD's institutional archives, supporting both the College and the Museum of Art, and is a significant resource both within RISD and for outside scholars. The library has signed on with [Digital Commons](#) to host RISD's institutional repository of creative and scholarly work. Exhibits regularly feature Archives and Special Collections materials and are an important part of the library's outreach program.

There is a collection of approximately five thousand volumes in the Palazetto Cenci in Rome that serves students in the European Honors Program; about one thousand titles from this collection have been cataloged and appear in our catalog. EHP students have access to the full range of electronic resources provided to students in Providence. Arrangements have been made for them to use the library of the American Academy in Rome on a limited basis.

RISD faculty and students have reciprocal borrowing privileges at the Brown University Libraries and the Providence Athenaeum, and can use the Providence Public Library and the Providence Community Library as well. Interlibrary loan is made available to students and faculty and is easily facilitated through online forms; an in-state delivery service makes the holdings of all the libraries in the state readily available.

The library is organized into functional units of Archives, Readers' Services (including Access Services, Reference and Instruction), Special Collections, Technical Services and Visual + Material Resources. Including the director, there are seven librarians, two archivists, eight-and-a-half paraprofessionals and two support staff, plus about 80 student assistants (eight full-time equivalent). Each librarian is assigned as liaison to three academic departments, providing a personal contact and conduit for library information and questions. The librarians and the archivist attend faculty meetings, serve on faculty committees and are part of the Faculty/Librarian bargaining unit thus covered by provisions in the Full-time Collective Bargaining contract.

The library is open 88.5 hours per week during the academic year, with shorter hours for operations on the second floor in Archives and Special Collections (43.5) and the Graham Material Resource Center and Picture Collection (58). Professional reference services are provided 70 hours a week. Weekend hours during summer session were added in 2014.

As part of the Art History requirement, all first-year students attend a library/research instruction session in the spring semester. Research instruction is made available for

liberal arts classes and for students in their majors. Faculty also bring classes to the library for artists' books, Special Collections holdings and materials. Graduate-level library research instruction and support for thesis development is also provided.

Altogether, librarians average 160 classes each year. Librarians are also available for individual research appointments and artist's book/Special Collections sessions; they work with faculty on course development and personal research. Librarians provide staff orientation to library research through RISD Learns classes. Archivists provide reference service to both onsite and offsite researchers and introduce students to original source material. Details on library services and policies are made available primarily through the library website; the Library also utilizes social media venues such as Facebook, Twitter and individual blogs for Reference, Special Collections and Visual Resources.

The Library gathers and reviews instruction statistics: librarians analyze which academic departments host classes in the library, the amount of time librarians and library staff devote to classes, and responses to faculty and student surveys from individual classes. This data is used to help refine and improve librarian teaching and to determine which departments and levels within departments to target in outreach programs for the upcoming year. Librarians analyze the data to see how our limited staff resources can be used most effectively.

As the next step in their programmatic approach to library instruction, RISD librarians are developing learning goals for beginning, intermediate and advanced levels. Librarians are using the ACRL Framework for Information Literacy in Higher Education and the ARLIS/NA (Art Libraries Society of North America) Information Competencies for Students in Design Disciplines, to identify the goals for RISD students and target their instruction efforts more strategically. One goal is to begin the task of curriculum mapping (by department) to identify authentic entry points for scaffolded library instruction in each department's course offerings. In addition to the learning goals, we are developing a shared rubric to use when we attend critiques for studio courses that include a library research component. This tool will help us to systematically and authentically capture how successfully students integrate library research skills in their art and design work.

The library budget has finally made up the loss from the 8% cut to the operating budget (25% to non-salary lines) in 2009. Staff salaries and benefits account for 83.5% of the total library budget of nearly \$2 million. The acquisitions budget is \$225,500 and is augmented by income from twelve endowed funds and gifts, adding more than \$11,000 each year. The ongoing library book sale of duplicates, withdrawals, and unwanted gifts provides \$3,000- \$4,000. Increases in the library budget have gone to salaries, databases and productivity software; totals in 2015/16 are \$84,000 for databases; for software \$70,000. With no increase in non-salary operating budget lines, the book budget has been cut to cover these additional expenses.

APPRAISAL

The primary systematic review of library operations occurs annually. This consists of staff and librarian performance reviews and goal setting for the upcoming year, combined with the collection of statistics and narrative summaries for the Library Annual Report.

The Data First forms reflect a decline in expenditures for staffing due to the retirement of two long-time librarians. Material expenditures rose in FY15 but are expected to decline in FY16 as some of the book budget has been reallocated not only to databases but also to software licenses. Like a number of other areas on campus (cf. Human Resources, Academic Affairs, the Center for Student Involvement, the Registrar and numerous academic departments), the library is solely responsible for developing, designing and finding external hosting for its website. As the virtual face of the library and an essential resource for students and faculty, a properly functioning and well designed website is critical; finding the funding and developing the expertise to accomplish this project has been challenging.

Research instruction numbers are down, due primarily to the transition in staffing and the transfer of the full-time Readers' Services Librarian to Special Collections. The part-time Reference & Instruction librarian has filled some of that gap, but returning professional staffing to its previous level would improve our effectiveness with outreach and instruction. The increase in classes in Special Collections reflects the growing importance of physical collections as teaching resources.

Instruction librarians are working to develop increasingly sophisticated curricula for students as they move through their programs. Called scaffolded learning, the instruction sessions build on previous content. In order for this to be effective, however, the integration of these sessions with the course curriculum is essential, and the necessary time allotment is not always provided to the librarians. Through our liaison program with the departments, librarians will continue to advocate for the value of making time for this instruction within the curriculum.

The Data First forms and the library statistics show a decline in virtually all areas of circulation; at the same time database searches are up, as are full-text retrievals. Use of library resources (circulation) by undergraduates decreased from 29,788 FY14 to 26,509 in FY15, but usage by graduate students increased from 6,744 in FY14 to 7,439 in FY15. Database searches are difficult to parse now that we have an integrated search interface that sends every query to almost all of the library's subscription databases; the number indicates how many hits each resource receives, whether or not it would have been relevant to the search. Backing out a good portion of those hits, an estimate of 200,000 queries might be reasonable. Clearly our robust collection of online resources provides important access to content that would otherwise not be available or at least not encountered by students.

We have also extended borrowing periods in response to students' requests. Due to staffing constraints and the commitment to provide services with regular staff, and not just student workers, we have not been able to accommodate the perennial request for longer hours, nor are we convinced that it is in the best interest of our students' health to be open overnight. The hours we maintain are among the longest for art and design school libraries and allow a small amount of overlap for evening staff with those working in the day; shifting staff to later hours would take away this important opportunity to meet with the rest of the staff.

LEARNING TECHNOLOGIES

DESCRIPTION

RISD currently uses the DigiCation online course management platform, although it is not universally adopted. Some faculty use Haiku, as well as Google Sites, and WordPress. Other faculty are experimenting with platforms such as Canvas and Kadenze.

Reporting to the Dean of Faculty, the new position of Assistant Director, Learning Technologies was created to provide pedagogical and technical consulting to faculty as they design and develop instructional content in online, hybrid and traditional courses [see St. 5, p.44]. In addition, the Assistant Director advises on the integration of technology into educational environments in order to support new pedagogical models of teaching and learning and different modes of content presentation.

An experimental classroom with advanced audio-visual technology (a video wall comprised of six 55" HD LED flat screen displays) that encourages innovations in teaching was created in the College Building for the Division of Liberal Arts. Two additional classrooms were created during a 2015 renovation in the 20 Washington Place Building. All of these rooms were furnished to a new RISD standard of easily movable tables and chairs. In the summer of 2015 RISD partnered with Herman Miller Co. to create another experimental classroom in the College Building; this classroom will be the subject of a research study. These rooms will inform the design and renovation of future classrooms as the master plan is implemented.

We are deliberately experimenting with means to provide various types of content and assignments online. Of particular interest is a blended learning model whereby the technology is intended to augment an onsite project led by a RISD mentor.

In 2013 RISD received a significant grant as part of a studio-based pilot project with the Salama bint Hamdan Al Nahyan Emerging Artists Fellowship (SEAF) in the United Arab Emirates. A key component of the grant is the development of an online platform and distance-learning program with the fellows in the UAE and faculty mentors at RISD. The online platform is a means to provide various types of content and assignments and promote dialogue amongst the faculty and Fellows. The SEAF online community is intended to augment and complement the studio-based, yearlong fellowship program that meets in person five times over the course of the year. This pilot project is enabling the exploration of the possibilities and benefits of such a model, and the feasibility of applying it to other types of programs on- and off-campus, such as post-baccalaureate or low-residency programs and hybrid courses.

Significant investments in online and computer technologies across campus aim to support new pedagogical models of teaching and learning and different modes of content presentation. Through coordinated participation, some faculty members have agreed to utilize such technology in order to experiment with different pedagogical models and share the results with other faculty and staff. These priorities are consistent with teaching and learning goals articulated in RISD's Strategic Plan.

APPRAISAL

Given that the position of Assistant Director, Learning Technologies, is so new, it is too early to its impact on faculty and pedagogy across RISD. However, we recognize the need to assess, understand, and evaluate how faculty are currently engaging technology in teaching and learning, how they would like to develop these strategies and what they are trying to do pedagogically that can't be achieved using current resources or knowledge of current resources.

*PROJECTIONS*Library

- New strategic plan for library
- Implementation of next library management platform
- Full integration of learning goals into library instruction program
- Robust library website, including link to materials database
- Increased use and development of RISD Digital Commons

Learning Technologies

- Explore alternatives to a Learning Management System (LMS) and continue work with faculty to identify other options as well as the strengths and weaknesses of a single LMS; investigate use of LMS for outcomes assessment [Dean of Faculty, CIO, Asst. Director, Learning Technologies]
- Continue to explore/expand blended learning model, its benefits and possibilities, and how this could be effectively utilized for programs and courses on and off campus, e.g. post-baccalaureate or low-residency programs and hybrid courses [Provost's Council, Asst. Dir., Learning Technologies, Instruction Committee]
- Continue assessment and evaluation of how faculty are currently engaging technology in teaching and learning, how they would like to develop these strategies, and what they are trying to do pedagogically that can't be achieved using current resources or knowledge of current resources [Dean of Faculty, Asst. Dir., Learning Technologies, Instruction Committee]
- Continue development, evaluation and implementation of instructional content, courses and projects that enrich teaching and learning through the use of technology in online, hybrid and traditional courses [Dean of Faculty, Dean's Council, Instruction Committee]

INSTITUTIONAL EFFECTIVENESS

The primary systematic review of library operations occurs annually with staff and librarian performance reviews and goal setting for the upcoming year, combined with the collection of statistics and narrative summaries for the Library Annual Report. The librarians distribute surveys to faculty and students following classes in the library, and use the results to provide more effective teaching. There is also a biennial student survey, which provides actionable suggestions. The library requested and underwent its first external program review in 2015, with the next one scheduled for 2021. The self-study, report and response are provided as workroom documents.

PHYSICAL AND TECHNOLOGICAL RESOURCES

Standard 8: Physical and Technological Resources

Campus location	Serviceable	Assignable Square Feet (000)
	Buildings	
Main campus	51	1,029,871**
Other U.S. locations	1	4,492***
International locations	1	31,770

EHP, Rome

NOTE: RISD rents space in Rome, Italy to provide its European Honors Program.

	3 Years Prior (FY 2013)	2 Years Prior (FY 2014)	1 Year Prior (FY 2015)	Current Year* (FY 2016)	Next Year Forward Forward (goal) (FY 2017)
Revenue (\$000)					
Capital appropriations (public institutions)	N/A****	N/A	N/A	N/A	N/A
Operating budget	\$7,000,000	\$7,110,000	\$7,310,000	\$7,590,000	\$8,040,000
Gifts and grants	\$1,788,875	\$809,599		N/A	N/A
Debt	\$0	\$0		N/A	N/A
TOTAL	\$8,788,875	\$7,919,599		\$7,590,000	\$8,040,000
Expenditures (\$000)					
New Construction	\$0	\$0		\$0	N/A
Renovations, maintenance and equipment	\$4,651,130	\$16,459,362		N/A	N/A
Technology	\$1,674,215	\$1,974,225		N/A	N/A
TOTAL	\$6,325,345	\$18,433,587		\$0	\$0

Information/Numbers below for FY2015

Assignable square feet (000)	Main campus	Off-campus	Total
	Classroom	50,666	1,448
Laboratory	294,642	11,039	305,681
Office	81,994	1,090	83,084
Study	-		-
Special	78,905	2,778	81,683
General	36,459		36,459
Support	170,924	1,924	172,848
Residential	266,580	16,482	283,062
Other	304		304

NOTE: Includes only spaces assigned for categories above (not spaces yet to be utilized).

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

Building name	Purpose(s)	Assignable Square Feet (000)	Cost (000)	Year
Chace Center	Mixed-use - Museum and Academic Space	21,417	\$15,200,000	2008
189 Canal	Academic - Apparel Design	13,037		2014
ISB Stair Tower	Illustration Studies	1,094		2013
15 Westminster	Library, Residential	208,520		2006

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

Building name	Purpose(s)	Assignable Square Feet	Cost (000)	Year
Nickerson Green	Student Housing			

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

The list below includes renovations costing \$ _____ or more

Building name	Purpose(s)	Assignable Square Feet	Cost (000)	Year
189 Canal	Apparel Design	13037		2014
123 Dyer	Career Center & IE	5,420		2014
ISB	Illustration Studies	24,104		2015
Radeke Building	Museum - 34d and 6th floors			2014
15 Westminster	Convert from bank to Library and residential	208,520		2006

East Hall	AC/interior renovation	12,419		2014
Metcalf Building	Glass Hot Shop renovation			2014
Bank Building	New stair tower, sprinkler system, fire, HVAC			2009
Memorial Building	New sprinkler, two stairways, new elevator			2006
Carr House	3 year renovations - see below		\$3,000,000	2010-2013

* Carr House: 3 year renovations, steam, condensate, chill supply & return, heat, transformer, exterior masonry, roof, exterior painting

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

The list below includes renovations costing \$_____ or more

Building name	Purpose(s)	Assignable Square Feet	Cost (000)	Year
Metcalf Building	Gut renovation and add two additional floors		35M	
College Building	Gut renovation		29M	
Market House	Renovate and modify use for more public use		6M	
Housing/Nickerson Green	Additional housing and swing space for Homer/Nick reno		66M	

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

** Includes Owned by RISD/Occupied by RISD (Does not include Charles Landing or SOMA properties not occupied by RISD)

*** Other US Locations = Tillinghast (Does not include Museum off site storage)

**** N/A = not applicable (for public institution information) or not available for metrics that are not currently budgeted by RISD.

RISD is working on the FY 2017 budget, but does not have estimates at this time.

Sources: Controller's Office, Budget Office and Campus Planning, Facilities

Last Updated: 10/22/15

STANDARD 8: PHYSICAL AND TECHNOLOGICAL RESOURCES

CAMPUS AND BUILDINGS

DESCRIPTION

RISD's mostly urban campus on the east side and in downtown Providence is comprised of 61 buildings totaling approximately 1.78 million GSF with construction and renovation dates from 1773 to the present. Of these buildings, 51 appear on the National Register of Historic Places, six are National Register buildings, and 18 are located within a local historic district. RISD also owns Tillinghast Farm, a 34.5-acre property in Barrington, RI, used by Continuing Education and for social activities. Unlike a typical liberal arts college or research university, the study, research, and practice of art and design occur in virtually all of RISD's facilities. Studios, shops, and home-spaces (dedicated work space within a department for students in that major) are the primary venues for making at RISD.

Campus facilities are categorized as:

Academic	26%
Administrative	12%
Dining	2%
Museum	9%
Residential	28%
Rentals	11%
Vacant	3%
Mixed Use: Academic/Administrative	5%
Mixed Use: Academic/Dining/Retail	2%
Mixed Use: Academic/Museum	2%
Mixed Use: Academic/Residential	2%

14 RISD-owned buildings are student residences, which along with Charles Landing (leased property) provide a total of 1,450 beds and have the capacity to house all students, including graduate students, who request on-campus housing.

Improvements to academic facilities since 2011:

Academic Affairs annually conducts focused capital planning reviews with each academic department, assessing departmental requests against the capital budget process' three-year rolling plan [see St.9, p.83]. Equipment specific to the departmental discipline(s) is assessed for useful life, capacity and relevance to the academic programs anticipated for the upcoming year and estimated enrollment targets.

In 2013, the Glass department hot shop was reorganized and renovated with additional ventilation added to improve safety, workflow and year-round access for a greater number of users.

The first of a three-phase renovation project of the Illustration Studies Building (ISB) began in 2013. With the completion of the final phase in fall 2015, the 45,635 GSF ISB has been fully renovated to meet fire, safety and accessibility codes, supporting a department that has one of the highest major enrollments with new studios, offices, home space, classrooms and a gallery.

Through needs assessment conducted in 2014 as part of the Campus Master Plan (CMP), the department of Apparel Design's space was judged inadequate to meet the department's needs and our planning staff began to investigate nearby properties. The land use section of the master plan helped planning staff identify 189 Canal Street, a vacant 20,000 GSF building at the northern end of the north-south academic spine, which we determined would suit the needs of the Apparel Design department after renovation. The department moved into the building just prior to the fall 2014 semester. During renovation of 189 Canal Street, RISD also renovated the spaces the department had vacated, creating two first-year studios, a computer lab, a seminar room and additional studio space for the Film, Animation and Video Department.

A 3,000 NSF former retail space on the first floor of the Fletcher Building in downtown Providence was renovated in 2014 into RISD Co-Works, an advanced shop facility dedicated to interdisciplinary research and teaching [see St. 4, p.23]. This pilot space was created to test and develop the collaborative and interdisciplinary goals of the Strategic Plan. Available equipment includes 3-D printers/scanners, CNC mill/cutter, laser cutter/engraver, UV printer, 2D scanner, CNC embroidery machine and vacuum former.

In January 2015 the Museum completed the 6th floor galleries renovation project. The gut renovation of approximately 5,000 SF of gallery space provided new finishes, lighting, fire alarm, fire sprinkler and life safety improvements. Another project renovated and reconfigured the Museum's Central Control office, separating access control from security monitoring and operations.

Other work completed in 2014-2015 included a new graduate studio for Furniture Design, new offices for Institutional Engagement and RISD Careers and a new office suite for RISD Global. East Hall dormitory was upgraded and air conditioning was installed. The Met Refectory was refurbished, modernizing the dining experience.

APPRAISAL

RISD has made significant progress in its provision of physical resources in support of its mission since 2011. Factors that limit the pace of facilities improvements include insufficient funding and lack of swing space.

The comprehensive collection of space data has allowed us to conduct several analyses to determine where we may have too little, or too much, of certain types of space. Analysis determined that a slight improvement in classroom utilization would reduce the need for general use classrooms by as much as 17,000 NSF. Studio and shop space is for the most part adequate, and would better meet needs if more studios and shop courses were taught in the mornings. Home space is inadequate in some departments, and RISD lacks space for projects, research or interdisciplinary courses. The master plan calls for development of such spaces as well as more sharing of shops and studios, which will require a space use policy to achieve.

Departmental responsibility for equipment condition and relevance to current program needs require departments to "own" their resources and maximize them. However, as

noted in other areas of this report, this ownership model makes sharing of shops, equipment and resources difficult due to specialized, discipline-specific needs.

Unlike liberal arts colleges and research universities, size and quality of faculty offices at RISD vary considerably. In Liberal Arts, full-time faculty have private offices, while the majority of Fine Arts and Architecture and Design full-time faculty do not.

FACILITIES PLANNING

DESCRIPTION

In 2013 RISD began a comprehensive campus master plan process, its first since 1996. Anticipating the need for the plan, RISD created its first-ever Office of Campus Planning in 2012. Staffed by a Director with more than 25 years of higher education planning experience and an Assistant Planner with an architecture degree and considerable experience in database management and Building Information Modeling (BIM), the office has brought new capacity to RISD's physical planning efforts.

A facilities audit was undertaken by an external architecture and engineering firm in 2013 as part of the master plan. A parallel space inventory audit involved the physical inspection of every space on campus. Existing CAD drawings of each building were converted into simple BIM models. The facilities audit and space inventory data are linked to the BIM models. This new tool allows for data and graphical querying of the inventory as well as dynamic planning and monitoring of progress in addressing deferred maintenance.

In 2014 RISD resumed participation in an annual review and benchmarking study through Sightlines LLC, tracking progress on four dimensions of College facilities activities: operational efficiency, service, cycle maintenance performance and reduction in any deferred maintenance backlog. This ROPA (return on physical assets) analysis has provided benchmarks from comparable institutions with respect to size, complexity of physical plant and urban and geographic location, enabling the Facilities Department to invest its resources more productively and identify areas where more resources are needed.

The CMP, approved by the Board of Trustees in May 2015, identified several near-term initiatives that the College would like to achieve in the next five to seven years. These projects will focus on developing flexible space that can be used for a variety of functions, as well as addressing deferred maintenance. The CMP will be expanded in 2016-17 to include the technology needs for various facilities. In doing so, RISD will be better able to plan for and fund infrastructure technology and address deferred maintenance.

APPRAISAL

While facility planning has vastly improved since the last report, it is still hampered by the need for last-minute projects necessitated by sophomore major declarations. Sudden increases in enrollment in a given department can strain the facilities and equipment necessary to provide instruction and work space [see St. 2, p.7; St. 6, p.53]. The inflexible, hard-to-adapt nature and small floor plates of most of RISD's buildings compound the problem. While it is likely that there is sufficient overall square footage to meet RISD's current and future needs, we are challenged by the typical size of our buildings and by the widespread belief that departments "own" their space. A space

policy that encourages more sharing of resources must be established, and future renovations need to adhere to the principles of the master plan so as to create more adaptable space, such as in the 189 Canal St. renovation.

The Campus Master Plan Committee (CMPC) will review requests for space allocation and renovations against the master plan, guide strategic investments in facilities and infrastructure, and manage the process by which planning, programming and design will lead to the implementation of master plan initiatives. Fundraising will be necessary to achieve much of the master plan.

DEFERRED MAINTENANCE

DESCRIPTION

Since 2011, projects to address deferred maintenance and increase energy savings have included roof repairs or replacements, masonry repairs and restorations, exterior stair replacements, repairs and replacements of air handlers, facade restoration and window replacements, bathroom renovations, exterior and interior painting, lighting upgrades, light bulb replacements, arc-flash compliance, fire alarm system installations and upgrades, installation of sprinkler systems and mechanical, electrical and plumbing repairs and upgrades.

Life-safety and ventilation needs (which constitute the majority of the deferred maintenance challenges) continue to be a top priority of the College. Facilities operations has worked diligently to maintain and upgrade fire and life safety systems on campus, rigorously implementing timely preventative maintenance, in-house testing, and quarterly testing as required by Rhode Island state code. Deficiencies are prioritized and contracted to licensed and insured vendors.

The RISD Museum has conducted fire and life safety compliance studies and is in the process of upgrading all life safety systems to become compliant with all state and local fire and life safety codes, as well as the NFPA 101 Life Safety Code. Approximately 80% of the Museum is presently fitted with sprinklers, with a plan to increase coverage to 100% within 5 years.

APPRAISAL

In a yearly evaluation process, the Facilities department reviews and prioritizes deferred maintenance needs in each building. The Sightlines analyses conducted in 2014 and 2015 show that 40% of our campus facilities are over 50 years of age, putting them in the highest risk category for building systems and components failure (as compared to a 31% average among our peers). Our peers are spending on average \$6.5M more annually on their existing facilities. The Sightlines report on deferred maintenance spending and backlog also indicates that annual funding of \$8.8M is considered the minimum necessary to avoid growing the backlog, with \$16.8M per year needed to maintain equilibrium. A common facilities planning benchmark of 3% of replacement value of our facilities would amount to \$18M a year. The FY16 budget for deferred maintenance projects is \$2.5M out of a capital budget of \$7.6M, resulting in a gap of \$6.3M a year just to avoid increasing the backlog.

The Master Plan strategy for addressing deferred maintenance involves whole building renovations of some of our major academic and housing facilities that, while driven by programmatic needs, will also address deferred maintenance issues. Other deferred

maintenance projects will be determined using our database and evaluation process, and funded through the capital budget.

ACCESS AND SAFETY

DESCRIPTION

RISD has many historic buildings that do not easily meet ADA compliance and standards, but all major renovations over the last 25 years have included accessibility improvements to meet code. For access to those buildings that remain problematic, RISD fully supports and is able to work individually with persons who are in need of assistance by predetermining student schedules and relocating course offerings and mail delivery. Access phones are provided at building entrances where necessary. RISD must continue to address accessibility for students, faculty and the public.

RISD offers flexible access to buildings through the use of key card entrances. Academic spaces are typically not available 24/7, and shops are open only when staffed with either technicians or student monitors. Undergraduate students do not have access to RISD studios during the summer months. Graduate students can access specific studios, classrooms and workrooms and/or shops during the summer between their first and second year.

Environmental Health and Safety compliance is maintained by interpreting policy, implementing programs, conducting training and enforcing policy by working with all departments on campus. In 2014 all Material Safety Data Sheets (MSDS) were migrated from an internal server to a third-party website specializing in MSDS management (MSDS Online). In addition to its compliance function, EHS has a commitment to reduce waste, train staff and students, and implement stewardship programs as outlined in RISD's Environmental Principles ARTS model.

From spring 2005 through 2010, RISD met the requirements to be ISO-14001 compliant for its Environmental Management System (EMS). The EMS is in the process of being updated, and we are considering rejoining the program in the future. The college has also begun completing the Sustainability Tracking, Assessment & Rating System (STARs) under the Association for the Advancement of Sustainability in Higher Education (AASHE). To date, the college has made extensive investments in upgrading access control systems in all its buildings. The CCTV system (with over 180 cameras) is monitored at the main Public Safety dispatch office 24 hours/day. The goal is to add 10 CCTV cameras each year.

APPRAISAL

Classroom scheduling guidelines were designed so that students could choose from the largest selection of classes, although adherence to the scheduling rules has fallen off in recent years. Class schedule blocks and scheduling practices are currently being reviewed with the goal of further reducing conflicts for students. In addition to degree program scheduling, RISD|CE uses many classrooms and studios in the evening hours and on weekends. This has and continues to create conflicts for degree program students seeking access to such spaces during CE class times.

Accessibility is a guiding principle of the master plan. Facilities continues to work with the Office of Disability Support Services to identify accessibility challenges. While the ISB project has made a heavily used academic building fully accessible, there are many

academic buildings that are fully or partially inaccessible per ADA regulations, including Benson Hall, Metcalf Building, Market House and College Building. The master plan's near-term initiatives address three of those four buildings.

STAFFING

DESCRIPTION

The Facilities Department provides trades (electrical, plumbing, mechanical, carpentry) coverage at a rate of one full-time equivalent per 86,000 square feet and custodial coverage of one full-time equivalent per 35,000 square feet. In addition to the in-house workforce, outside contractors are hired to work on projects considered to be beyond the scope of routine maintenance.

The Department of Public Safety is a hybrid organization made up of 30 members who provide for the security and protection of the RISD community. Public Safety members are also licensed Emergency Medical Technicians. The department conducts patrols of the campus and provides crime prevention programs and safety education to the RISD community.

APPRAISAL

Facilities staffing is close to the peer average for maintenance and custodial staff but low on supervisory positions according to the Sightlines report benchmarks. At full staff the Department of Public Safety is sized correctly for the size of the RISD community, with 13 patrol officers and four sergeants. This gives the department the ability to assign five officers on each shift, while only three plus a Sergeant are actually needed per shift.

TECHNOLOGY AND INFORMATION RESOURCES

DESCRIPTION

Wired, wireless, and Internet networking is accessible throughout the entire campus. The Office of Information Technology (OIT) delivers built-in service resiliency utilizing a network architecture built on a fully redundant network core combined with two Internet connections. OIT employs virtual server technologies replicated in separate data centers on campus to provide failover capabilities for critical services.

RISD OIT has been diligent in investing in both wired and wireless networking infrastructure. Specifically, our faculty, staff and students enjoy almost 100% wireless connectivity throughout campus predominately using the 802.11n standard; however, we are in the process of adding more 802.11ac to our campus. All of our residence halls have both wired and wireless access to the network. Through our partnership with OSHEAN, RISD currently provides 1GB access to the Internet.

Over the past three years, OIT has consolidated more than 80 physical servers into a virtual server pool that consists of 11 blade servers. This consolidation effort has reduced the campus server farm power and cooling consumption by 60%. In 2013 OIT extended its virtual private cloud server infrastructure to a second datacenter on campus, enabling seamless virtual server mobility between the two facilities. Today there is enough capacity in each location to support a complete failover of all production systems. OIT has successfully kept pace with current networking technologies, which include a 10Gb routed network core supporting workgroup switches that deliver Gigabit connections to end user workstation and other networked

devices. RISD has also made continuous improvements to our wide area Internet and Internet2 connections. Currently all components that connect RISD's local network to the Internet are capable of supporting bandwidth speeds up to 10 Gigabit. Since 2011 RISD's campus wireless network has doubled in size from 425 access points to 920 access points blanketing all campus buildings. Redundant centralized controllers located in each of the two campus data centers ensure wireless connectivity in the event of a data center failure.

The College maintains multiple levels of data security from entry point on the Internet to the application layer. It constantly monitors the effects of intrusions and other security equipment such as firewall, virus protection and software- and network-monitoring systems. By maintaining security, privacy is ensured. The College authenticates its user community to all systems to ensure privacy of College records.

In conjunction with Finance and Purchasing, OIT is currently working on the development of a centralized computer replacement program for faculty and staff. This new program will make computer replacements and expenses both predictable and controllable. This will eliminate the need for departments across campus to plan for and fund their own computer replacements.

In an effort to control costs and provide access to software, OIT is responsible for the procurement and administration of enterprise software. Specifically through our Northeast Regional Computing Program (NERCOMP) consortium agreement, RISD procures items such as Microsoft and Adobe and antivirus software at a significant discount. Software is then made available to our faculty, staff and students for download and some programs are available for at-home use. RISD OIT also supports core systems, specifically Ellucian Colleague, our Enterprise Resource Planning (ERP) system.

In order to more closely align the pedagogical and technological requirements of programs at RISD, the Office of Information Technology (OIT) supports and promotes an academic laptop program for its students. OIT meets with department heads and technicians to select appropriately configured laptop models. Students are then directed to our Apple-On-Campus website to purchase directly from Apple. This program has evolved significantly since its inception in 2000 and has grown from one participating department to eight departments representing 1,200 students. In addition to the Laptop Program, RISD's students are supported by nearly 400 computer workstations throughout 31 open use, teaching, and special purpose campus computer labs

The Office of Information Technology provides various methods and avenues of training and service support for faculty, staff and students. The OIT Service Desk provides user support 8:30-5:00 M-F and gladly accommodates walk-ins, email inquiries and phone requests, in addition to offering desk-side coaching on various applications. The Student Computing Services Center provides supplemental support for students. OIT participates in new user orientations (employees and students) and shares information about technology at RISD; videos developed by OIT offer training on various programs and applications and are available via YouTube.

APPRAISAL

Between 2000 and 2011 RISD purchased and resold laptop computers and software suite packages to our Laptop Program students. In this model RISD was providing approximately \$1M annually in interest-free financing to students. Starting in 2012 RISD became an Apple-On-Campus partner and transitioned to a student direct-buy model. RISD receives a 4% commission on all Apple sales through the program. This program transition has turned an annual RISD \$1M expense with significant administrative overhead into a program with significantly reduced administrative overhead and the potential to generate \$40K+ per year in income for RISD.

RISD's wireless deployment conforms to the 802.11n standard, which was designed to accommodate up to two connected devices per wireless user. We see on average 3.5 devices per student today. Along with the increase of personal devices we recognize that the "Internet of Things," which includes devices like security cameras, HVAC controls, building access systems, smart televisions and gaming stations, will eventually degrade the quality of service our faculty, staff and students increasingly rely on every day. Over the past five years the number of connected devices per day has risen from 1,000 to 4,450. The existing wireless platform is beyond its intended life expectancy and ability to support the needs of our students, faculty and staff.

The growth in wireless devices on campus combined with the evolution of cloud-based service offerings has made our Internet bandwidth a precious commodity. Over the past 5 years, RISD's subscribed bandwidth rate has increased 50% annually starting at 200 Mbps in 2011 to 1 Gigabit in 2015. Our current daily consumption is approaching 65% with sustained peaks above 95% between the hours of 10:00 PM. and 2:00 AM. Over the summer we upgraded our physical connection to 10 Gigabit, enabling us to take advantage of the bursting capabilities included in our current subscription.

Due to several years of unfunded IT depreciation, the College must address deferred maintenance of its technology resources. The CIO is currently working on evaluating and defining an IT depreciation schedule and is working with Finance to develop a sustainable financial model, which will support ongoing maintenance and replacement of infrastructure and services. The financial model must address current deferred maintenance and also fund our ongoing maintenance/depreciation.

RISD has been an Ellucian customer for over 30 years. A significant investment has been made over the past few years to modernize the Ellucian product at RISD. There are many active projects currently in process (Portal, Mobile, Student Planning, Student Financial Aid Hub) and we must continue to roll out new features and functionality while also looking for opportunities to enable IT initiatives such as cloud, mobile, social, and data collection and mining. Working with the existing product and vendor has been a challenge. We must seek opportunities to augment the existing product suite with new vendor offerings that are more dynamic.

The Office of Information Technology has an operating budget of approximately \$4.5 million dollars and historically receives an annual capital budget allocation of \$400,000. OIT has undertaken two benchmarking surveys to ensure that IT funding is appropriate for an educational institution of our size. The first benchmark survey was done using Gartner research data. This investigation showed that our investment is on par with the

higher education industry and that we do not overinvest in technology. For example, in 2011 Gartner calculated that as a percent of operating expense the average IT operating spend is 4.6%; RISD spent 3.9%. The second benchmark assessment used 2013 data from the Educause CDS (Core Data Service). Similar to the results of the Gartner survey, analysis using the CDS data proved that RISD is competitive with its peers related to IT spending as a percentage of operating expense. An FTE analysis was also done utilizing CDS data and again yielded the same results (7.4 for FTEs).

In an effort to understand OIT's impact and effectiveness in the delivery of technology related services and support, surveys were conducted in 2011 and 2013 with the assistance of Institutional Research. The first survey, delivered in fall 2011, solicited feedback from students, faculty and staff specifically about the Help Desk. A second survey, conducted in fall 2012/Winter 2013 focused on satisfaction of administrative staff with systems and services delivered by OIT. Based on the results of the 2011 Help Desk survey, a few key improvement opportunities were noted: improve turnaround time, extend support hours, provide an online tool with self-service functionality and increase student awareness of services provided by OIT

Results from the 2013 OIT Tool and Services survey revealed similar opportunities: improve upon the overall satisfaction score of 8.1/10 for services and tools, improve turnaround time, extend support hours, and make improvements to the current voice mail system, which is antiquated and not user-friendly.

In response to the two survey findings, OIT has implemented several changes. The first was an organizational realignment creating a new group within OIT named IT Service Operations. The IT Service Operations group is the combination of the Help Desk staff (renamed Service Desk) and Desktop Support staff (renamed Service Operations Technical team) into one group under one director. The impetus for this realignment was user experience. By combining these resources into one team focused on issue resolution and completion, we are able to reduce time to complete cases by minimizing the handoff from one group to another. It is the vision of this group to provide a one-stop experience for our users.

A second change was the extension of service hours by one hour per day. By staggering the start and end times of staff at the Service Desk, OIT was able to offer additional coverage hours per week without increasing staff or expense.

A third change was the purchase of Service Desk Plus, a new software package to manage issues and tasks. Although the application has just recently gone live (6/2015), it offers our users self-service functionality (review of existing cases and submission of new cases) as well as a knowledge base in which users can search for answers to previously addressed issues.

PROJECTIONS

The following projections will be prioritized and assigned a deadline as part of implementation of the Campus Master Plan and other planning efforts:

- Implement the Campus Master Plan near-term initiatives, and other capital projects as they arise, following the CMP guiding principles [VP Campus Services and the Campus Master Plan Committee, by 2022]
- Through integrated planning structures, develop a space use policy to ensure efficient, equitable, flexible and optimal use of campus facilities [Space Use Task Force, VP Campus Services, Provost, by 2017]
- Intentionally increase the base deferred maintenance budget from current \$2.5M to measured target \$16.8M by 2025. Align deferred maintenance planning with financial planning, utilizing the facilities database, to address program improvements in the most impactful way [VP Campus Services, CFO, President, by 2025]
- Continue to improve environmental management systems to provide the highest possible levels of compliance and safety to the RISD community [Manager of Environmental Health & Safety (ongoing)]
- Implement and improve Public Safety processes as per State of RI requirements and follow best practices to ensure the highest level of officer training; assess implementation of accreditation of the department [Director of Public Safety, by 2017]
- Develop a comprehensive IT Infrastructure master plan that will include replacement cycle costs and timelines for IT infrastructure components [CIO, by 2017]
- Establish environmentally sustainable guidelines for operations, renovations and new construction, ensuring appropriate implementation and oversight through annual reporting of goals, objectives and achievement [Sustainability group to be charged by the President, by 2018]

INSTITUTIONAL EFFECTIVENESS

Through health and safety inspections conducted every semester and in the summer, and additional fire alarm testing 4-5 times a year with support from Environmental Health and Safety, Residence Life staff members ensure that a high degree of student safety is maintained throughout nearly 1,450 RISD managed student bed spaces.

Through yearly property evaluation exercises, Residence Life and Facilities leadership determine the most effective ways to improve and enhance the residential housing portfolio and address deferred maintenance.

Through the current capital budget process, facilities projects, including IT infrastructure and deferred maintenance, are planned in coordination with academic and financial planning. Moving forward, through the Campus Master Plan implementation, strategic investments in deferred maintenance and programmatic renovations will be made with funding coordinated with financial planning and institutional engagement. The Campus Master Plan Committee will continuously update the campus master plan in coordination with other planning efforts on campus. The Office of Information Technology regularly conducts surveys on various aspects of its operation and uses the findings to improve services and products.

FINANCIAL RESOURCES

Standard 9: Financial Resources *
(Statement of Financial Position/Statement of Net Assets)

FISCAL YEAR ENDS month & day: (06 / 30)		2 Years Prior (FY 2013)	1 Year Prior (FY 2014)	Most Recent Year (2015)	Percent Change yrs-1 yr prior	2 1 yr-most recent
ASSETS						
P	CASH AND SHORT TERM INVESTMENTS	\$43,999,263	\$43,772,146	\$35,491,948	-0.5%	-18.9%
P	CASH HELD BY STATE TREASURER	\$0	\$0	\$0	-	-
P	DEPOSITS HELD BY STATE TREASURER	\$0	\$0	\$0	-	-
P	ACCOUNTS RECEIVABLE, NET	\$2,012,680	\$2,271,110	\$2,658,847	12.8%	17.1%
P	CONTRIBUTIONS RECEIVABLE, NET	\$4,940,835	\$4,412,645	\$4,745,645	-10.7%	7.5%
P	INVENTORY AND PREPAID EXPENSES	\$3,708,044	\$3,119,674	\$3,477,240	-15.9%	11.5%
P	LONG-TERM INVESTMENTS	\$300,166,088	\$323,247,672	\$326,059,396	7.7%	0.9%
P	LOANS TO STUDENTS	\$4,212,720	\$3,391,653	\$3,982,408	-19.5%	17.4%
P	FUNDS HELD UNDER BOND AGREEMENT	\$0	\$0	\$0	-	-
P	PROPERTY, PLANT AND EQUIPMENT, NET	\$187,146,637	\$195,035,672	\$198,900,513	4.2%	2.0%
P	OTHER ASSETS	\$15,461,958	\$17,242,606	\$18,081,803	11.5%	4.9%
	TOTAL ASSETS	\$561,648,225	\$592,493,178	\$593,397,800	5.5%	0.2%
LIABILITIES						
P	ACCOUNTS PAYABLE AND ACCRUED LIABILITIES	\$9,241,993	\$11,264,066	\$9,690,517	21.9%	-14.0%
P	DEFERRED REVENUE & REFUNDABLE ADVANCES	\$5,899,366	\$7,432,904	\$6,465,412	26.0%	-13.0%
P	DUE TO STATE	\$0	\$0	\$0	-	-
P	DUE TO AFFILIATES	\$0	\$0	\$0	-	-
P	ANNUITY AND LIFE INCOME OBLIGATIONS	\$0	\$0	\$0	-	-
P	AMOUNTS HELD ON BEHALF OF OTHERS	\$0	\$0	\$0	-	-
P	LONG TERM DEBT	\$184,190,216	\$179,499,026	\$174,598,095	-2.5%	-2.7%
P	REFUNDABLE GOVERNMENT ADVANCES	\$4,247,753	\$4,377,205	\$4,467,199	3.0%	2.1%
P	OTHER LONG-TERM LIABILITIES	\$7,786,422	\$7,331,326	\$7,097,571	-5.8%	-3.2%
	TOTAL LIABILITIES	\$211,365,750	\$209,904,527	\$202,318,794	-0.7%	-3.6%
NET ASSETS						
UNRESTRICTED NET ASSETS						
	INSTITUTIONAL	\$255,995,462	\$275,288,130	\$277,538,344	7.5%	0.8%
P	FOUNDATION	\$0	\$0	\$0	-	-
	TOTAL	\$255,995,462	\$275,288,130	\$277,538,344	7.5%	0.8%
TEMPORARILY RESTRICTED NET ASSETS						
	INSTITUTIONAL	\$59,313,399	\$69,529,090	\$69,340,182	17.2%	-0.3%
P	FOUNDATION	\$0	\$0	\$0	-	-
	TOTAL	\$59,313,399	\$69,529,090	\$69,340,182	17.2%	-0.3%
PERMANENTLY RESTRICTED NET ASSETS						
	INSTITUTIONAL	\$34,973,614	\$37,771,431	\$44,200,480	8.0%	17.0%
P	FOUNDATION	\$0	\$0	\$0	-	-
	TOTAL	\$34,973,614	\$37,771,431	\$44,200,480	8.0%	17.0%
	TOTAL NET ASSETS	\$350,282,475	\$382,588,651	\$391,079,006	9.2%	2.2%
	TOTAL LIABILITIES AND NET ASSETS	\$561,648,225	\$592,493,178	\$593,397,800	5.5%	0.2%

* Category reporting based on NACUBO standards (National Association of College and University Business Officers).

Source: Controller's Office

Last Updated: 01/2016 - Controller's Office data 10/2015

**Standard 9: Financial Resources **
(Statement of Revenues and Expenses)**

FISCAL YEAR ENDS month & day: (06 / 30)		3 Years Prior (FY2013)	2 Years Prior (FY2014)	Most Recently Completed Year (FY 2015)	Current Budget* (FY 2016)	Next Year Forward (FY 2017)
OPERATING REVENUES						
?	TUITION & FEES	\$102,655,476	\$108,555,419	\$113,506,707	\$116,459,307	\$119,676,156
?	ROOM AND BOARD	\$18,456,101	\$19,537,891	\$19,869,157	\$20,817,246	\$21,236,797
?	LESS: FINANCIAL AID	\$(17,385,645)	\$(19,681,781)	\$(19,974,273)	\$(20,850,584)	\$(21,951,400)
	NET STUDENT FEES	\$103,725,932	\$108,411,529	\$113,401,591	\$116,425,969	\$118,961,553
?	GOVERNMENT GRANTS & CONTRACTS	\$763,667	\$1,503,535	\$2,328,442	\$775,476	\$775,476
?	PRIVATE GIFTS, GRANTS & CONTRACTS	\$1,279,559	\$1,371,684	\$2,485,883	\$5,582,000	\$5,582,000
?	OTHER AUXILIARY ENTERPRISES	\$3,602,541	\$3,808,551	\$4,188,267	\$3,570,000	\$3,570,000
	ENDOWMENT INCOME USED IN OPERATIONS	\$14,237,058	\$16,093,820	\$15,802,477	\$14,592,348	\$14,592,348
?	OTHER REVENUE (specify):	\$1,100,835	\$1,077,337	\$1,029,049	\$1,128,797	\$1,128,797
	OTHER REVENUE (specify):	\$2,744,522	\$2,845,460	\$2,708,393	\$2,925,410	\$2,969,826
	NET ASSETS RELEASED FROM RESTRICTIONS	\$4,824,220	\$7,864,450	\$7,542,076	\$0	\$0
	TOTAL OPERATING REVENUES	\$132,278,334	\$142,976,366	\$149,486,178	\$145,000,000	\$147,580,000
OPERATING EXPENSES						
?	INSTRUCTION	\$43,605,181	\$47,018,818	\$48,348,727	\$48,766,561	\$48,955,943
?	RESEARCH	\$237,411	\$337,516	\$367,392	\$539,000	\$433,300
?	PUBLIC SERVICE	\$108,887	\$5,388	\$309	\$0	\$0
?	ACADEMIC SUPPORT	\$6,083,036	\$6,153,954	\$6,356,651	\$6,987,511	\$7,080,888
?	STUDENT SERVICES	\$7,528,523	\$8,123,083	\$9,092,580	\$10,380,604	\$10,505,797
?	INSTITUTIONAL SUPPORT	\$22,606,030	\$23,202,315	\$21,732,486	\$23,344,552	\$24,796,168
	FUNDRAISING AND ALUMNI RELATIONS	\$0	\$0	\$0	\$0	\$0
?	OPERATION, MAINTENANCE OF PLANT (if not allocated)	\$12,748,341	\$16,038,708	\$16,896,614	\$22,506,397	\$22,536,011
?	SCHOLARSHIPS & FELLOWSHIPS (Cash refunded by public institutions)	\$0	\$0	\$0	\$0	\$0
?	AUXILIARY ENTERPRISES	\$12,086,719	\$12,124,127	\$13,358,228	\$14,906,262	\$15,601,702
?	DEPRECIATION (if not allocated)	\$9,390,964	\$9,359,692	\$10,576,076	\$9,500,000	\$9,500,000
?	OTHER EXPENSES (specify):	\$8,649,966	\$8,269,002	\$8,452,331	\$8,069,113	\$8,170,191
	OTHER EXPENSES (specify):	\$0	\$0	\$0	\$0	\$0
	TOTAL OPERATING EXPENDITURES	\$123,045,058	\$130,632,603	\$135,181,394	\$145,000,000	\$147,580,000
	CHANGE IN NET ASSETS FROM OPERATIONS	\$9,233,276	\$12,343,763	\$14,304,784	\$0	\$0
NON OPERATING REVENUES						
?	STATE APPROPRIATIONS (NET)	\$0	\$0	\$0	N/A	N/A
?	INVESTMENT RETURN	\$12,686,965	\$21,151,470	\$(6,353,015)	N/A	N/A
?	INTEREST EXPENSE (public institutions)	N/A	N/A	\$0	N/A	N/A
	GIFTS, BEQUESTS & CONTRIBUTIONS NOT USED IN OPERATIONS	\$6,398,792	\$6,675,393	\$8,080,662	N/A	N/A
?	OTHER (specify):	\$(4,564,954)	\$0	\$0	N/A	N/A
	OTHER (specify):	\$(4,824,220)	\$(7,864,450)	\$(7,542,076)	N/A	N/A
	OTHER (specify):	\$0	\$0	\$0	N/A	N/A
	NET NON OPERATING REVENUES	\$9,696,583	\$19,962,413	\$(5,814,429)	\$0	\$0
	INCOME BEFORE OTHER REVENUES EXPENSES, GAINS, OR LOSSES	\$18,929,859	\$32,306,176	\$8,490,355	\$0	\$0
?	CAPITAL APPROPRIATIONS (public institutions)	N/A	N/A	N/A	N/A	N/A
?	OTHER	\$0	\$0	\$0		
	TOTAL INCREASE/DECREASE IN NET ASSETS	\$18,929,859	\$32,306,176	\$8,490,355	\$0	\$0

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

** Category reporting based on NACUBO standards (National Association of College and University Business Officers) and reflect RISD Financial Statement categories. Note: NACUBO does not have a Fundraising and Alumni Relations category.

Sources: Controller's and Budget Offices
Last Updated: 01/12/16 rgb - 10/2015 by Controller's Office, 2/2016 by Budget Office

**Standard 9: Financial Resources
(Statement of Debt)**

FISCAL YEAR ENDS month & day (06 / 30)		3 Years Prior (FY2013)	2 Years Prior (FY2014)	Most Recently Completed Year (FY 2015)	Current Budget* (FY 2016)	Next Year Forward (FY 2017)
	DEBT					
	BEGINNING BALANCE	\$169,288,690	\$170,003,531	\$166,213,656	N/A**	N/A
	ADDITIONS	\$57,055,694	\$0	\$0	N/A	N/A
	? REDUCTIONS	(\$56,340,853)	(\$3,789,875)	(\$3,909,874)	N/A	N/A
	ENDING BALANCE	\$170,003,531	\$166,213,656	\$162,303,782	\$0	\$0
	INTEREST PAID DURING FISCAL YEAR	\$3,412,138	\$3,270,026	\$3,191,502	\$5,813,890	\$6,208,424
	CURRENT PORTION	\$3,545,000	\$3,665,000	\$3,805,000	\$3,665,000	\$3,950,000
	BOND RATING					

DEBT COVENANTS: (1) DESCRIBE INTEREST RATE, SCHEDULE, AND STRUCTURE OF PAYMENTS; and (2) INDICATE WHETHER THE DEBT COVENANTS ARE BEING MET.

Bond Rating - Moody's A1, Fitch A+

Debt Covenants - In connection with our tax-exempt bond issuances, we are subject to a number of debt covenants that are typical of such issuances, including, most significantly, certain restrictions on the issuance of material new debt and on actions that would impair the tax-exempt nature of the bonds, and certain requirements that we maintain specified debt service coverage and liquidity ratios and make regular financial reports.

LINE(S) OF CREDIT: LIST THE INSTITUTION'S LINE(S) OF CREDIT AND THEIR USES.

The college has a \$10.0 million line of credit. There are no expectations to draw on this line as cash balances are sufficient to meet all operating needs.

FUTURE BORROWING PLANS (PLEASE DESCRIBE)

At this point in time RISD has no immediate plans for future borrowing. As part of the Campus Master Plan there are a number of projects proposed on campus. It is possible that if any of these projects will generate sufficient positive cash flow to support debt service then the institution may consider issuing new debt for that purpose.

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

** N/A reflect metrics that are not currently budgeted by RISD.

Sources: COO, Controller's and Budget Offices

Last Updated: 11/10/15 COO, 10/2015 by Controller's Office, 2/2016 by Budget Office

**Standard 9: Financial Resources
(Supplemental Data)**

FISCAL YEAR ENDS month & day (06 / 30)		3 Years Prior (FY 2013)	2 Years Prior (FY 2014)	Most Recently Completed Year (FY 2015)	Current Budget* (FY 2016)	Next Year Forward (FY 2017)
NET ASSETS						
	NET ASSETS BEGINNING OF YEAR	\$331,352,616	\$350,282,475	\$382,588,651	N/A**	N/A
	TOTAL INCREASE/DECREASE IN NET ASSETS	\$18,929,859	\$32,306,176	\$8,490,355	N/A	N/A
	NET ASSETS END OF YEAR	\$350,282,475	\$382,588,651	\$391,079,006	\$0	\$0
FINANCIAL AID						
SOURCE OF FUNDS						
	UNRESTRICTED INSTITUTIONAL	\$15,653,550	\$17,631,197	\$17,960,261	\$18,800,000	\$19,846,400
	FEDERAL, STATE & PRIVATE GRANTS	\$131,948	\$225,677	\$155,540	\$192,112	\$205,000
	RESTRICTED FUNDS	\$1,600,147	\$1,824,907	\$1,858,472	\$1,858,472	\$1,900,000
	TOTAL	\$17,385,645	\$19,681,781	\$19,974,273	\$20,850,584	\$21,951,400
	% DISCOUNT OF TUITION & FEES	16.9%	18.1%	17.6%	17.9%	18.3%
?	% UNRESTRICTED DISCOUNT	15.2%	16.2%	15.8%	16.1%	16.6%
PLEASE INDICATE YOUR INSTITUTION'S ENDOWMENT SPENDING POLICY:						
In 2013, the spending policy was to spend the amount equal to 5% of a rolling 16 quarter average. In 2015 and 2014, the spending policy was to spend the amount equal to 5% of a rolling 20 quarter average.						

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

** N/A reflect metrics that are not currently budgeted by RISD.

Sources: Controller's and Budget Offices

Last Updated: 10/2015 by Controller's Office, 2/2016 by Budget Office

STANDARD 9: FINANCIAL RESOURCES

DESCRIPTION

Through prudent management of our resources, RISD maintains a strong financial position and is able to deliver our core mission. However, like other institutions of higher education, this is not something we take for granted. Rather, we are constantly and intentionally monitoring how we manage our resources, and evaluating our processes and practices to ensure that we sustain this level of financial health. RISD's operating budget was \$136M in FY16, and its endowment was over \$320M as of June 30, 2014, and an estimated \$325M as of June 30, 2015. 76% of the endowment is unrestricted. This budget also supports the functions and programs of the RISD Museum, which account for 9.3% of the total budget (excluding auxiliary enterprises). RISD has successfully balanced our budgets and maintained a solid cash position over the past several years. In recent history, our cash balance has ranged from just above \$30M to \$63M, depending on the time of year. RISD has also generated positive operating margins for at least the last ten years. These factors strengthen our balance sheet, permitting us to fund ongoing operations or new initiatives without assuming debt. Our strong Moody's (A1) and Fitch (A+) credit ratings allow us to assume more debt if necessary.

The President and the CFO conduct regular reviews of financial performance including quarterly budgets and quarterly financial statements. The budget process is both top-down, with the CFO working with the Cabinet to determine the budget from the projected student enrollment, and bottom-up, with department heads, deans and managers in operational areas, together with the Budget Office, reviewing their departmental budgets line by line. The office of Academic Budgets and Resources performs current-year budget and operations reviews with each department (similar process to budget planning) to confirm current-year budget performance and program needs. A similar process is conducted with Wintersession courses, but these meetings are primarily for pre-trip planning and post-trip accounting controls.

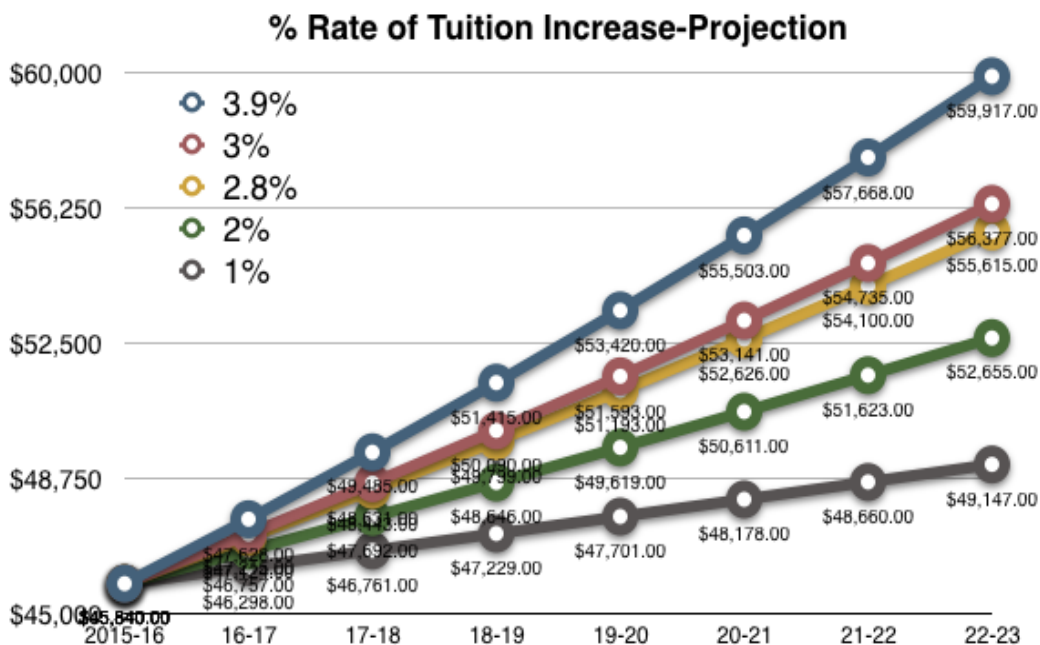
The CFO and Budget Office then present multiple scenarios to the President and Cabinet for review. Budgets are reexamined and adjusted as needed; for example strategic reductions were required in FY16 to fund capital expenditures, financial aid, operating costs of new buildings, and salary increases. Under the CFO's leadership, RISD is currently building a new, all-funds, five-year revolving financial model that does not assume enrollment growth. Beginning FY17, Academic Affairs will begin budgeting for new programs using this five-year model.

The Finance Committee of the Board of Trustees has significant input on the annual budget and reviews the proposed budget before it is presented to the full Board at the February meeting. The Board approves both the operating and capital budgets, and now approves an all-funds budget to encompass all forms of revenue and expense. The Board also approves annual endowment spend and tuition rates. Like many private institutions, RISD is tuition-dependent and Board budget discussions regularly consider affordability and the amount and rate of financial aid.

RISD spent more on instruction, \$19,863/student in FY12 and \$20,460 in FY13 vs. a peer average of \$12,563/student in FY12 and \$13,431 in FY13, than our peer colleges according to data reported to the National Center for Education Statistics IPEDS

database. Our FY14 financial statements also show a majority 36% share of our annual budget was devoted to instruction. This is almost twice the amount spent in the second and third categories: 19% for operation and maintenance and 18% for institutional support. Instruction as a percentage of our annual spending has remained constant; it was 35% in 2006.

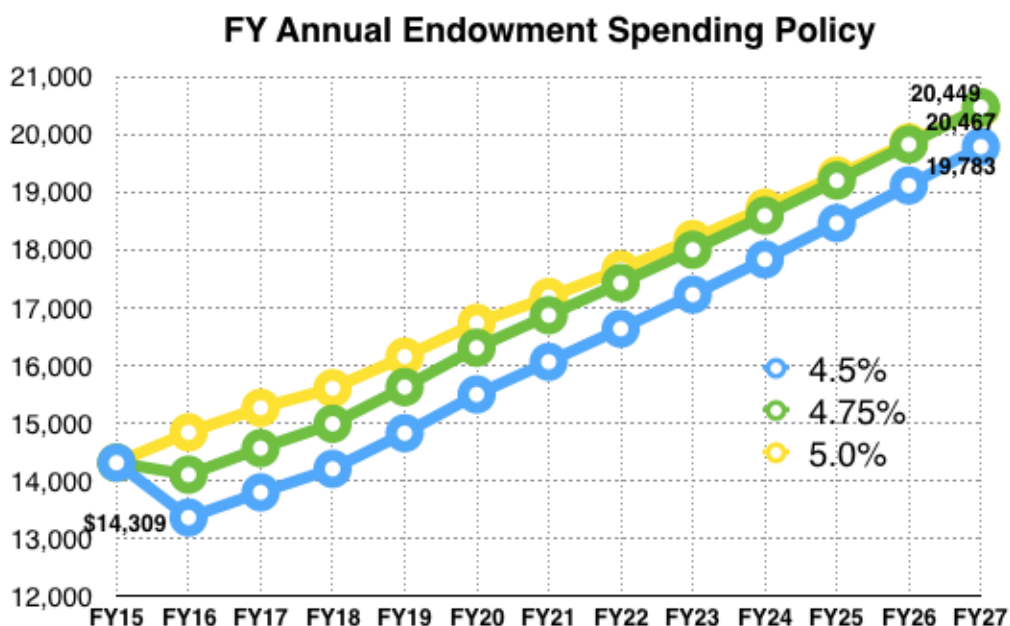
Like other private institutions of our size, funding for financial aid is a constant challenge [see St. 6, p.54]. We are very much aware that we need to make a concerted effort to increase the amount and percentage of aid we offer if we are to continue to attract the most talented students representing diverse economic backgrounds. The current five-year strategic plan has allowed us to invest an additional \$2.25M in financial aid between 2012-2017. Despite this increased investment in aid, the percentage of our undergraduate students receiving grant aid is still low. As reported to IPEDS, in FY14, only 37% of our undergraduate students received grant aid of any size, with the average amount of aid being \$23,659. Our overall (undergraduate plus graduate) discount rate was 17.7% in FY16, up from 17.3% in FY15. Among our peers, the average discount rate for FY14 was 29%. Through very conscious and collaborative efforts on the part of the administration and across all areas of the College, we have been able to increase aid at a faster rate than the rate of tuition increase in recent years. For the 2015-16 academic year, RISD tuition only rose 2.8%, the lowest increase in recent history. Since tuition is a key driver for institutional viability and financial stability, we are modeling the ramifications of different rates of tuition increase.



In addition to tuition, RISD has other sources of revenue that contribute to its annual budget. The Brown-RISD Dual Degree program currently generates \$1M in revenue, net of expenses. Students are admitted by Brown University, who also administers tuition and tuition discounts. In the current financial model, costs and fees are added and then divided between the two institutions.

RISD's Continuing Education division was recently restructured to develop new opportunities for increasing revenue. RISD | CE is managed according to a Responsibility-Centered Management (RCM) contribution model to encourage entrepreneurship and incentivize revenue growth. CE's annual revenue is \$5M.

The Board's Finance Committee has an Investment Subcommittee, which meets a minimum of three times a year to review the performance of RISD's investment portfolio. Summit Rock Advisors manages RISD's endowment holdings. In February 2015 the Board approved reducing the endowment spending policy from 5% of a trailing 20-quarter average to 4.75% to improve the likelihood of preserving the endowment's purchasing power. Projections indicated that a 4.75% rate coupled with our investment return estimates of 7.5% and cost adjustment of 3% would grow the "real" value of the endowment. Spending maintained at the prior 5% indicated no growth in the endowment's "real" value. This allows RISD to preserve purchasing power and to grow the balance sheet, strengthening the institution's financial health. In May 2015, after a yearlong process of research and deliberation, the Board voted to divest from direct equity and debt investments in fossil fuel extraction companies.



The CFO and Budget Office make every effort to be transparent and educate the community about how we steward our financial resources and about our revenue and expense drivers. In the last year, the CFO presented budget and financial information at Faculty, Staff Council and Student/Graduate Alliance meetings. All RISD employees can view budget information on the [Budget Office page on info.risd.edu](http://info.risd.edu).

In advance of RISD hiring its first-ever CFO in FY14, a series of reorganizations in the Finance area were conducted to better align the organizational structure with current best practices, become more efficient and save on overhead costs. This included creating a Procurement function, a Treasury function (hired in FY15) and an enhanced

Budget Office, without increasing overall staffing levels. Our CFO has a PhD and a CFA. Other Finance staff include one CPA and two MBAs.

Capital Budget

RISD uses an annual capital budget to invest in maintenance, improvement and replacement of campus buildings, systems, technological resources and equipment [see St. 8, p.70]. The Board's recent approval of our Campus Master Plan (CMP) allows us to be more intentional in stewarding our physical resources and determining how to prioritize our capital investments. The CMP Committee has been charged to look at all campus construction projects and the interrelationship between requested projects and the strategic vision outlined in the master plan. In addition to construction-based projects the funding must address Academic Equipment, IT Infrastructure, Utilities Infrastructure, and Deferred Maintenance. For FY16, \$4.9M out of \$7.59M was allocated, with \$2.6M for projects and contingency.

The planning process has made clear that we are not investing enough capital to fund our deferred maintenance. Our annual capital budget allocation is \$7.6M (up from \$6M in FY10), and an annual investment dedicated to deferred projects of \$8.8M would help us address deferred maintenance at the appropriate level. In FY15, we were able to invest \$14M in capital by spending from our working capital/net operating income. However, we realize that it is not possible to rely on this amount every year. If the FY2017 budget should include an increase in capital funding, as called for in the Strategic Plan, then that amount will be divided between new projects and deferred maintenance in order to begin to address deferred maintenance goals. If costs for a single project exceed \$500,000 the Campus Facilities & Planning Committee of the Board will be consulted.

Academic capital planning is developed in three-year rolling plans, with the goal of integrating the facilities needs of departments and programs with the space and specific equipment necessary to deliver curricula. The Provost and Deans assess departmental requests to ensure they are aligned with divisional and institutional goals.

Audit and Risk Management

The Board approves and hires our external auditors. The Board also meets annually in executive session with the external auditors to receive audit results and any management letter comments. After a series of at least three annual meetings of the Audit Committee, the annual audit and the Forms 990 and 990T are approved by the full Board at its May/June meeting. The Audit Committee also reviews risk and insurance-related decisions.

PriceWaterhouseCoopers LLP performs an annual audit that includes testing of accounting and financial policies, and review of annual Forms 990 and 990T. In FY13, one of the audit findings was that RISD was not conducting proper due diligence on alternative investments. This was addressed in FY14 and there were no additional findings in FY14 or FY15.

RISD's Risk Management function reviews for potential risks and liabilities. The Office of Risk Management accomplishes this by identifying potential human, physical, financial and natural losses and evaluating the best method for handling the risk through avoidance, prevention, transfer or insurance. Risk assessment is conducted

every three years and provides a framework for the internal audit program and internal risk management.

In 2012, RISD hired Barone & Associates to provide internal audit services, including a risk assessment. One of the findings from this audit – that procurement cards were being issued under the department name, rather than to individuals – has been corrected. As a member of the Boston Consortium Risk Management Group, external expertise is available and used to appraise RISD's risk and insurance programs. The internal audit is now performed by the Boston Consortium Internal Audit Group, which allocates 700 hours per year to this function. Cash controls are in place, and are monitored and reviewed by our internal and external audit teams. One key control is to require multiple signatures/approvals on both checks and wire transfers above set dollar thresholds in order to release cash.

Institutional Engagement/Fundraising

Soon after her appointment, President Somerson announced three key areas of focus for fundraising efforts: Scholarships (for both undergraduate and graduate students); academic excellence through Professorships and Endowed Chairs, support for faculty development and curricular advancement; and facilities priorities identified in the Campus Master Plan. The Museum's fundraising efforts are focused on curatorships, exhibition support, acquisition funds, and facility enhancements.

Unrestricted annual fund goals are set every year, and with a new VP of Institutional Engagement (hired January 2016), we will be able to develop longer-term fundraising goals that are tied to institutional priorities. The VP of IE is examining staff structure and functions as well as data integrity and reporting systems to ensure that fundraising operations can support targeted fundraising initiatives.

RISD follows Gift Acceptance guidelines originally written in 2013 based on the gift accounting standards and ethical principles of the industry as prescribed by the Counsel for the Advancement and Support of Education (CASE), the Council for Aid to Education (CAE), the Financial Accounting Standards Board (FASB), the National Association of College and University Business Officers (NACUBO), and the Internal Revenue Service (IRS). The Institutional Engagement area regularly reports on fundraising progress to the Board.

In following the best fiscal management practices of the organizations above, particularly FASB, NACUBO and CASE, and by having gifts monitored annually by the independent auditors engaged by RISD, we have strong checks on fiscal policy as it relates to fundraising. Further, RISD'S gift administration software is built upon the nearly universal gift accounting and management standards set for higher education institutions first created by CASE and NACUBO in their publication, *CASE Reporting Standards and Management Guidelines*. A new gift acceptance policy was implemented in 2014 and a Gift Acceptance Committee was established at the same time.

APPRAISAL

Despite being dependent mainly on tuition to fund our operations, RISD's revenue sources are sustainable and our endowment draw is not excessive. The actions we have taken related to endowment spending, debt capacity and cash investment policy will ease future projection and ensure stability. We are able to develop contingency

budgets for operating and capital funds, which provides flexibility to deal with unforeseen declines in revenue or increases in planned expenses.

While the Brown-RISD Dual Degree program provides an additional source of revenue, the existing arrangement is complex, and both institutions would benefit from improving the current financial model. We also need to develop models to incentivize the development of new programs that may be potential sources of new revenue.

A debt capacity analysis has allowed us to determine potential resources available to the institution, as well as the potential impact using debt as a funding mechanism might have on our balance sheet and operations. This has assisted in discussions with third parties for potential P3 relationships as we look to fund housing priorities identified in the Campus Master Plan.

The multiyear budget plan developed in alignment with the 2012-17 strategic plan articulated academic priorities and identified funding sources for strategic initiatives. This ensured that our planning process was realistic and rooted in the realities of prudent financial management. However, the multiyear financial plan for the strategic plan was built on assumptions including a 3.9% tuition increase, 2.5% salary increase, and higher fundraising targets that have since been proven unsustainable. We have had to be flexible when new priorities emerged and adjusted the plan as needed.

We are constantly improving our capacity to model and plan future budgets, taking into account factors such as debt capacity and the impact of key drivers such as the rate of tuition increase, healthcare costs and salary increases for faculty and staff. The key is that in appraising ourselves we are looking not only at a current snapshot of financial position and factors but also at a dynamic analysis of the financial strengths and weaknesses of the institution, allowing management and the Board to feel confident that our fiduciary responsibility is exercised.

The percentage of annual budget that is devoted to instruction supports RISD's focus as a teaching institution with a mission in art and design education. With small class sizes and facilities and equipment dedicated to very specific disciplines, the education we deliver is a high-cost model.

Two significant sources of financial constraint for RISD include financial aid and investment in plant. While RISD charges tuition rates comparable with peer institutions, and the annual percent increase in tuition takes affordability into account, we know that funding for financial aid continues to be a key goal for the President and the institution and will be a significant theme in the next strategic plan.

As mentioned in Standard 8, the historical character of many of our buildings and our inability to fully fund deferred maintenance over the last several years continues to pose a challenge as we try to maintain the quality of our physical facilities.

PROJECTIONS:

- Revise the annual budget process with the CFO chairing a Budget Advisory Group for more inclusive decision-making and developing projections for the Cabinet and the Board [CFO]
- Integrate the thorough consideration of reallocations as part of the annual budget process to increase capital budget, fund annual deferred maintenance and fund operating costs for new buildings [CFO, Cabinet]
- Develop models to finance the Master Plan including Public-Private Partnerships and if needed debt issuance [CFO, Campus Master Planning Committee]
- Continue to raise funds for financial aid/continue to examine annual budget for possible reallocations to increase financial aid funding for more students [CFO, VP-IE]
- Consider new revenue streams (low-residency graduate programs, RISD | CE programming, adult and executive education programs) to support core programs without growing undergraduate enrollment [Provost, Dean's Council, Ex. Dir. CE]
- Evaluate and prioritize resource allocation to meet institutional strategic initiatives [CFO]

INSTITUTIONAL EFFECTIVENESS

RISD provides our rating agencies with information when requested and has strong credit ratings with both Moody's (A1) and Fitch (A+). Feedback and ratings scores from these external rating agencies act as a measure of our understanding of our financial strength and reaffirmation of the processes practiced. Audit and risk functions and the corresponding annual processes provide further assessment of RISD's financial sustainability.

While we have a well-established budget and capital budget process, we are constantly looking at ways to become more efficient, inclusive and transparent while staying up-to-date with industry standard and best practices.

PUBLIC DISCLOSURE

Standard 10: Public Disclosure

Information	Web Addresses	Print Publications
How can inquiries be made about the institution? Where can questions be addressed?	http://www.risd.edu/contact	
Notice of availability of publications and of audited financial statement or fair summary	http://www.risd.edu/About/History_Mission_Governance/Governance_Documents	
Institutional catalog	http://www.risd.edu/Admissions/Request_Catalogue	Undergraduate viewbook: RISD "See More" Catalog
Obligations and responsibilities of students and the institution	http://www.risd.edu/Students/Policies	
Information on admission and attendance	http://www.risd.edu/Admissions	RISD Course Announcement 2015-2016
Institutional mission and objectives	http://www.risd.edu/About/History_Mission_Governance/Mission	
Expected educational outcomes	http://www.risd.edu/Academics	
Status as public or independent institution; status as not-for-profit or for-profit; religious affiliation	http://www.risd.edu/About/FAQs_Facts	
Requirements, procedures and policies re: admissions	http://www.risd.edu/Admissions	Undergraduate viewbook: RISD "See More" Catalog
Requirements, procedures and policies re: transfer credit	http://www.risd.edu/Policies/Academic/Transfer_Credit_Undergraduate	RISD Course Announcement 2015-2016
A list of institutions with which the institution has an articulation agreement	N/A	N/A
Student fees, charges and refund policies	http://www.risd.edu/admissions/student-financial-services/	Undergraduate viewbook: RISD "See More" Catalog RISD Course Announcement 2015-2016
Rules and regulations for student conduct	http://www.risd.edu/Students/Policies	RISD Course Announcement 2015-2016
Procedures for student appeals and complaints	http://www.risd.edu/Policies/Academic/Appeals_Petitions	RISD Course Announcement 2015-2016
Other information re: attending or withdrawing from the institution	http://www.risd.edu/Policies/Academic	RISD Course Announcement 2015-2016
Academic programs	http://www.risd.edu/Academics	RISD Course Announcement 2015-2016
Courses currently offered	http://departments.risd.edu/registrar/web/1516cat.pdf	RISD Course Announcement 2015-2016
Other available educational opportunities	http://www.risd.edu/academic/global-partners-programs	
Other academic policies and procedures	http://www.risd.edu/Students/Policies/	RISD Course Announcement 2015-2016
Requirements for degrees and other forms of academic recognition	http://www.risd.edu/Academics	RISD Course Announcement 2015-2016
affiliation, distinguishing between full- and part-time, showing degrees held and institutions granting them (Please see *)	http://www.risd.edu/academic/faculty/directory	RISD Course Announcement 2015-2016
Names and positions of administrative officers	http://www.risd.edu/about/leadership/cabinet	
Names, principal affiliations of governing board members	http://www.risd.edu/About/History_Mission_Governance/Leadership	

other instructional locations, and overseas operations at which students can enroll for a degree, along with a description of programs and services available at each location	N/A	RISD Course Announcement 2015-2016
Programs, courses, services, and personnel not available in any given academic year.	N/A	
Size and characteristics of the student body	http://www.risd.edu/About/FAQs_Facts/	
Description of the campus setting	http://www.risd.edu/Students/Providence360/Overview	Undergraduate viewbook: RISD "See More" Catalog
Academic	s	
Availability of academic and other support services - Other	http://www.risd.edu/Students/Wellness/Health_Services	
Range of co-curricular and non-academic opportunities available to students	http://www.risd.edu/Students/Student_Involvement	
which a student can reasonably be expected to benefit - Learning	http://www.risd.edu/About/Galleries_Exhibitions	
which a student can reasonably be expected to benefit - Learning	http://www.risd.edu/About/Museum_Library_Nature_Lab	
which a student can reasonably be expected to benefit - Physical	http://www.risd.edu/Students/Wellness/Health_Services	
Institutional goals for students' education	http://www.risd.edu/academics	
Success of students in achieving institutional goals including rates of retention and graduation and other measure of student success appropriate to institutional mission. Passage rates for licensure exams, as appropriate (NOTE: see sidebar - Facts + Figures)	http://www.risd.edu/About/FAQs_Facts	
Total cost of education, including availability of financial aid and typical length of study	http://www.risd.edu/Policies/Fees_Finances	
Expected amount of student debt upon graduation	http://www.risd.edu/admissions/student-financial-services/resources/disclosure	
Statement about accreditation NOTE: see sidebar - Facts + Figures	http://www.risd.edu/About/FAQs_Facts	

*Faculty information is available in the Faculty Directory and in each Academics section on the department faculty tab. Full-time faculty members are Professor, Associate Professor and Assistant Professor, part-time faculty members are Senior Critic, Senior Lecturer, Critic and Lecturer.

Source: Institutional Research

Last Updated: 2/15/16 EDL

STANDARD 10: PUBLIC DISCLOSURE

DESCRIPTION

RISD acknowledges that the landscape of contemporary media and communications is continually and often radically evolving. RISD has reorganized its Division of Media in recent years to assume a strategic position and ensure that College communications provide complete, accurate, timely, accessible, clear and sufficient information while also reflecting the culture and ethos of a leading institution of art and design.

RISD provides information, news and stories about the institution, its programs, and its community through multiple communications vehicles and platforms. These channels are directed to various audiences including prospective students and their parents, current students, faculty, staff, alumni, donors and the general public.

Digital Properties

RISD's primary [website](#) is maintained by the Media Group and is targeted towards prospective students and parents, alumni and a global public of artists and designers connected to or interested in RISD. As the first stop for potential applicants, future faculty members, donors and other audiences, RISD's website conveys the College's mission, values and rich studio culture. This site is the center of RISD outreach and clearly articulates:

- [academic programs](#), degrees and faculty members
- [admissions](#) requirements and application processes
- [student support resources](#), co-curricular opportunities and campus setting
- cost of education, [financial aid](#) opportunities and consumer information
- Institutional [mission](#), [leadership](#) and [disclosures](#)

[risd.edu](#) was redesigned in 2010 with a significant emphasis on showcasing the work of students and faculty in the classroom or studio as well as exploring the impact of our students, faculty and alumni in Providence and throughout the world. The stories generated by the Media Group are cycled throughout the website to exist in many contextually relevant areas.

[Info.risd.edu](#) was launched in 2014 to replace the outmoded Intranet site, and provides basic, helpful information about all campus offices, resources, services and groups. The "info site" is the main source of information for existing community members, including admitted students, enrolled students, and active faculty/staff. It serves as a hub for navigating to other RISD websites and offers up-to-date staff lists, making it easy to find the person able to help with a given need. It requires no login for access and over time will live alongside the RISD portal, which will provide access to Ellucian-based data and require a login. This site has a dedicated editor within Media who proactively reviews all areas of the site for accuracy and updates information as necessary.

In addition to [risd.edu](#) and [info.risd.edu](#), other sites maintained by Media include [emergency.risd.edu](#), [our.risd.edu](#) (a blog for short, photo-driven stories) and [events.risd.edu](#), which is integrated with risd.edu and allows all staff, faculty and students to submit upcoming events for inclusion. The Media Group maintains active institutional Twitter, Facebook, and Instagram feeds to bring attention to and create

dialogue around RISD initiatives and community. Sites maintained by other campus departments also offer information about RISD, including academicaffairs.risd.edu, risdregistrar.wordpress.com, hrrisd.wordpress.com, and others generated by the academic departments.

Print Publications

RISD believes in the value of printed communications and the slower, more mindful engagement that print fosters. While the main RISD website sits at the center of our integrated marketing strategies, our goal is to identify opportunities where print is the optimal vehicle for communication and to create thoughtful publications that exist in relation to our digital properties.

RISD XYZ. *RISD XYZ*, our alumni magazine, celebrates the impact of RISD's educational mission in the world. Launched in 2010, *RISD XYZ* is published biannually by the Media Group and is inclusive of faculty and alumni across all disciplines.

Admissions Viewbooks. The Media Group and Admissions publish an annual series of undergraduate and graduate catalogs (viewbooks) and posters. Through student profiles and vibrant photographs of studio activity, finished work and other campus activities, the undergraduate viewbook offers a compelling introduction to the value of a RISD education. Supplementary materials offer a more abbreviated introduction, underscoring the many career options for graduates and detailing how Liberal Arts courses positively impact a studio-based education. The graduate print package relies heavily on photographs of finished graduate work and pedagogical statements from divisional leadership. All materials encourage deeper engagement with RISD through a corresponding visit to risd.edu for more information.

Course Announcement. Published annually by the Registrar's office, the College maintains a printed catalog of the courses and curricula of all programs for each academic year.

Annual Grad Book. Published annually by the Graduate Division, this book explores concepts of inquiry and process that drive Graduate research at RISD.

APPRAISAL

The past ten years has seen the explosion of blogging, social media, web applications and easily accessible analytics for measuring communications success. Each has created exciting opportunities for expression yet in aggregate, these can often create a chaotic or fragmented experience of RISD for our audiences, particularly when goals and objectives for messaging channels are not articulated and clear guidelines for visual and content consistency are not set.

In the late 2000s, RISD made its first steps toward more institutionally integrated web communications by moving its primary website (risd.edu) and internal intranet (intranet.risd.edu) to the Ektron content management system. RISD also contracted with iModules to host all alumni-facing content and provide a unified system of alumni profile management, online donation forms, event management and alumni email marketing. The Media Group was then able to offer staff members in multiple campus offices the ability to contribute content to RISD's core websites.

As RISD's web efforts evolved, a number of significant challenges emerged:

- RISD lacked clear guidelines for branding or editorial voice and content contributions from staff members varied significantly
- The Ektron content management system was proprietary, required unmanageable IT oversight and presented technical restrictions which made the site design difficult to adapt over time
- As various areas of the College established websites, blogs and social media presences with ease, many sites presented redundant or conflicting information or were abandoned, leaving obsolete content in search engines
- RISD websites lacked effective site search software
- We lacked dedicated staff to maintain existing sites as needed and also proactively keep our digital channels relevant given evolving technologies
- Many of our recruitment communications – websites, viewbooks, emails, etc. – feel disconnected from one another both visually and in terms of content strategy

While the Media Group will document stakeholders for all site content and work toward a structure for regular review with these stakeholders to manage content in the new CMS and ensure information is kept up-to-date and consistent, Media will be distributing content management rights to fewer members of the staff. Instead, the group is now offering a ticketing service for campus partners to submit requests to change existing content or suggest ideas for new content. The ticketing service allows for the prioritization and trafficking of requests and makes the process transparent to the requester. Media is now staffed to address change requests within short timeframes (same-day for urgent requests) and continues to evolve its staffing plan for oversight of all aspects of risd.edu, including ongoing technical growth.

While statements of mission and outcomes have recently been posted to departmental and program pages, RISD does not currently publish information about students' success in achieving learning goals. Although the College has documented materials to provide evidence for outcomes presented on risd.edu and in Admissions materials, these are more general indicators of student success versus specific evidence that learning outcomes have been achieved.

While Admissions and Media colleagues are working to build a more effective relationship, our online face to the world at risd.edu does not currently provide the kind of recruitment impact that is so critical to the current generation of digital natives. Virtually all prospective students (and parents) now cite online content as a primary source in the college search process. From four important perspectives – content, design, user experience and data mining – our website does not robustly support recruitment in a rapidly changing environment. Improvements in this area are required for ongoing success in meeting our admissions goals [see St.6, p.52].

The Department of [Architecture](#) track passage rates for licensure examinations, which are available through a link to NCARB (<http://www.ncarb.org/ARE/ARE-Pass-Rates/Pass-Rates-by-School.aspx>). Teaching + Learning in Art + Design (RI Department of Education Certification Test), also tracks passage rates, but they are not posted to the website. Beyond these two programs, RISD does not currently track

passage rates for other licensure examinations, nor does it track success of student pursuing higher degrees, or mission-related paths.

RISD is moving away from its Ektron CMS and the Media Group has begun building all public-facing sites with a more contemporary node.js-based platform. The new platform allows for much more streamlined administration of site content as well as a source-controlled codebase that allows for active, nimble collaboration between designers, editors and programmers to create new web experiences as needed. All Media Group sites are now built on responsive frameworks for use across all mobile and desktop devices. Adherence to contemporary web standards allows for better accessibility for all audiences. Opportunities are being sought to integrate the site directly with other institutional software systems, including a planned CRM system and the institutional ERP. Overall, the Media team will spend less time dealing with infrastructure by utilizing cloud-based hosting and can devote the time to producing and maintaining RISD's web content.

PROJECTIONS

- Refine and streamline content across both sites, taking pressure off satellite sites and reducing the need for so many to exist, once the new CMS and search software is in place for risd.edu and info.risd.edu [Media]
 - Meet with all site owners to ascertain how each remaining site can be uniquely relevant and have a dedicated content owner
- Create institutional design templates for small websites and the publishing of campus editorial and operational guidelines [Media]
- Refine content on the risd.edu contact page to offer more specific guidance on how to contact campus offices most relevant to the site's audiences [Media]
- Develop multi-deliverable collateral system with unified editorial and design treatment for the 2016-17 academic year, which aligns to RISD's recruitment strategy and enables RISD to execute an integrated, cross-channel, audience-driven Admissions marketing plan [AVP Admissions, Exec. Dir., Media]
- Establish clear guidelines for visual consistency and editorial voice that can be shared throughout the College [Exec. Dir., Media]
- Ensure that metrics derived from Google Analytics and other systems are actively analyzed and used to guide ongoing content creation and marketing approaches [Exec. Dir., Media, VP, Integrated Planning]

INSTITUTIONAL EFFECTIVENESS

Although electronic and print publications are reviewed for currency and accuracy by staff in Media, Admissions, Registrar and other offices, we do not have a systematic process of periodic review. This will be addressed in the next 2-3 years.

We currently track general site traffic via Google Analytics (visits, page views, bounce rates, session durations), but we are only beginning to relate this data proactively to recruitment and fundraising goals and objectives. Media is building systems and processes for the regular distribution and analysis of this data. This will allow us to know if people are finding what they are looking for and what we want them to find so that we can adapt our digital communications strategies accordingly.

INTEGRITY

Standard 11: Integrity

P Policies	Last Updated	URL Where Policy is Posted	Responsible Office or Committee	
Academic honesty	2011	http://www.risd.edu/Policies/Academic/Code_of_Conduct	Student Affairs	
Intellectual property rights	2003	http://academicaffairs.risd.edu/research/8736-2/research-policies/intellectual-property-policy	General Counsel	Located in right hand side-bar of Students/Policies + Disclosures/Academic
Conflict of interest - Trustees and Senior Administrators	2/23/2013		Board of Trustees	Conflicts of Interest for Trustees and Senior Administrators is accessed through BoardEffect
Conflict of interest - Staff		https://hrrisd.wordpress.com/hr-policies/workplace-standards/standards-of-conduct	Human Resources	This is a general declaration of expectations
Conflict of interest - Academic Affairs			Academic Affairs	Academic Affairs has on-line site accessible with a RISD password which contains the Faculty Handbook with the Faculty Code of Ethics and Study Abroad Conflict of Interest. There are also Conflict of interest statements on Grants and Research on this site.
Conflict of interest - Financial Aid		http://www.risd.edu/admissions/student-financial-services/resources/code-of-conduct	Financial Aid	Conflict of Interest clause in the Code of Conduct for Financial Aid Staff
Privacy rights		http://risd.edu/Policies/Academic	Registrar	
Privacy/Confidentiality for all employees responsibilities		https://hrrisd.wordpress.com/hr-policies/workplace-standards/confidentiality	Human Resources	
Privacy rights/FERPA (Students)		https://risdregistrar.wordpress.com/students/ferpa	Registrar	
Fairness for students		http://www.risd.edu/Students/Policies	Student Affairs	Also in Faculty Code of Ethics (referenced above)
Fairness for faculty		Faculty Contracts	Academic Affairs and the Faculty Union	Full and Part-time Contracts are available on an Internal Academic Affairs website available with a RISD password
Fairness for staff		https://hrrisd.wordpress.com/hr-policies/fairness-equity	Human Resources	
Academic freedom		http://www.risd.edu/Policies/Academic	Registrar	In Academic Code of Conduct introductory paragraph
Other: <u>Title IX at RISD</u>		http://sexualmisconduct.risd.edu/resources-support		
Other: <u>Academic Code of Conduct</u>		http://www.risd.edu/Policies/Academic/Code_of_Conduct		
Other: <u>Ethics -- All</u>		https://hrrisd.wordpress.com/hr-policies/workplace-standards/whistleblower-tool	Board of Trustees / Audit Committee	This policy is administered by Human Resources and the General Counsel through a process utilizing an externally managed hotline for reporting
Non-discrimination policies				
Diversity & Inclusion at RISD		http://risd.edu/about/diversity	Human Resources	
Recruitment and admissions		http://www.risd.edu/about/diversity/resources-students	Student Affairs	
Employment		http://www.risd.edu/about/non-discrimination	Human Resources	
Employment		https://hrrisd.wordpress.com/hr-policies/fairness-equity/americans-with-disabilities-2	Human Resources	
Evaluation		http://www.risd.edu/Policies/Academic/Grades/Grading	Human Resources	Students are evaluated by faculty, and faculty are evaluated by students. However, written comments and evaluations by faculty of students do not become part of the student's permanent record. Faculty evaluation policies and procedures are in the full-time faculty contract language, which is on the Academic Affairs (not public) website. Staff are evaluated on an annual basis and Human Resources works with managers and employees to remediate any problems through a Corrective Action process.
Disciplinary action - Students		http://www.risd.edu/Students/Policies	Student Affairs	Contained in the Overview document of the Academic Code of Conduct page.

Disciplinary action - Employees	https://hrrisd.wordpress.com/hr-policies/employment-policies/processes-records/separation-of-employment	Human Resources
Advancement for Staff	https://hrrisd.wordpress.com/hr-policies/employment-policies/processes-records/transfers-and-promotions	Human Resources
Advancement for Staff Other _____	https://hrrisd.wordpress.com/employees/performance-management	Human Resources

Resolution of grievances

Students	http://www.risd.edu/Students/Policies	Student Affairs	Provides links to Title IX information, Non-Discrimination Notice, Grievance Procedure for Cases of Alleged Disability Discrimination and the Whistleblower Tool Posted on Academic Affairs internal website
Faculty	Faculty Contracts	Academic Affairs and the Faculty Unions	
Staff	https://hrrisd.wordpress.com/hr-policies/employment-policies/processes-records/staff-problem-resolution-process	Human Resources	
Other Whistleblower Policy	http://www.risd.edu/Students/Policies		

Other	Last Updated	Relevant URL or Publication	Responsible Office or Committee
1. Student Diversity		http://www.risd.edu/Students/Diversity	
2. Open Door Policy		https://hrrisd.wordpress.com/hr-policies/employment-policies/processes-records/open-door-policy	Human Resources
3. Audited Financial Statements		http://www.risd.edu/About/History_Mission_Governance/Governance_Documents	Chief Financial Officer/Controller

Right-hand sidebar includes a link to RISDiversity: Community Narrative Project. RISDiversity is also available on the HR website at: <https://hrrisd.wordpress.com/2012/11/08/risdiversity/>

Sources: General Counsel, Finance, Institutional Resources
Last Updated 9/08/15 - RB

STANDARD 11: INTEGRITY

DESCRIPTION

In written standards of conduct for RISD trustees, senior administrators, faculty, staff, and students, the College articulates, advocates, and sets forth its expectation that its constituents will abide by high standards of ethics and integrity. For example, as stated in the preamble to RISD's Code of Student Conduct, "As members of the RISD community, we are engaged in the mutual pursuit of both academic and artistic excellence and social responsibility... Our expectations for our fellow community members are for a significantly higher standard of conduct than the bare minimum prescribed by law; conduct that is legal may nevertheless be unacceptable within the bounds of our community."

This expectation is supplemented by more specific policies on conflicts of interest and commitment, procurement, financial practices, ownership and use of intellectual property, academic and artistic misconduct, nondiscrimination, discriminatory harassment, other workplace rules and standards, health and safety, and privacy of student, personnel, and electronic communication records, among many others; policies to guide research integrity are currently being developed in tandem with efforts to develop a more extensive and systematized research program. Each of these policies is in turn supported by an enforcement mechanism overseen by a specified office or person, and, to ensure equity, a number of grievance procedures are available for those who may be dissatisfied with these policies' application. RISD's Open Door Policy further provides that "RISD promotes an atmosphere in which employees can talk freely with members of the management staff. Employees are encouraged to openly discuss problems with their supervisors so appropriate action may be taken." A whistleblower policy serves as an ultimate "backstop" against all forms of misconduct; an externally managed "hotline" is available for those who wish to report misconduct anonymously, and retaliation against those who have raised issues, or assisted in their investigation or resolution, is prohibited. These policies are widely disseminated through faculty, staff, and student handbooks; annual notice mailings; the info.risd.edu web site focused on internal communication; the monthly staff newsletter; and/or other communication vehicles.

Particular attention has been paid in recent years to diversity policies and issues. One of the key goals of our current strategic plan is the creation of "[a]n inclusive, diverse learning culture throughout RISD in support of educational and organizational excellence." In support of that goal, and following staff engagement survey in 2012, diversity climate surveys in 2012 and 2015, and a Title IX compliance review in 2013 that revealed areas for improvement, RISD has implemented a number of programs, policies, and initiatives. This includes establishing a Diversity Steering Committee charged with enhancing and celebrating all forms of diversity at RISD, creating a [Diversity + Inclusion at RISD web page](#) to collect and make available policies and resources in support of diversity, making diversity and inclusion a core competency expected of all staff and assessed as part of our performance management process, and establishing a new ADA grievance policy and new procedures for cases involving sexual misconduct under RISD's Code of Student Conduct. The nationally recognized [RISDiversity: Community Narratives Project](#) highlights the many forms of diversity within

our community and seeks to “inspire others about the difference each of us can make in the world.”

Responsibility for facilitating and monitoring adherence to these standards and policies is vested in a number of offices and positions. The Audit Committee of the Board of Trustees has general oversight of all compliance matters. The Controller’s office is responsible for financial compliance, together with RISD’s independent external auditor and a recently enhanced external “internal” audit function. Human Resources, the Student Conduct Board, the Title IX Coordinator, the 504 Coordinator, and others enforce standards applicable to their respective domains and conduct relevant orientations and training programs. The compliance coordinator maintains, updates, and annually distributes a comprehensive “compliance matrix” throughout the institution. External reviewers are retained as needed to assess and enhance compliance with specific requirements, including most recently Title IX and the Clery Act. In the interest of compliance transparency, we annually post our audited financial statements and our [990](#) tax return to the web.

At the same time, RISD ensures that the foregoing provisions do not inappropriately inhibit the academic and artistic freedom its faculty and students enjoy. Such freedom is spelled out and guaranteed in RISD’s collective bargaining agreements with its full-time and part-time faculty members, its Code of Faculty Ethics, and its Policy on Academic and Artistic Misconduct. RISD’s Code of Student Conduct also makes clear that “[l]egitimate criticism or other statement of opinion, expressed in a respectful manner, is not a violation of” the Code’s prohibitions against harassment and disruption.

RISD interacts regularly with NEASC’s Commission on Institutions of Higher Education, and our relationship with it is open and strong. As noted elsewhere in this self-study, we adhere to the requirements related to institutional integrity in all other Commission standards.

Our policies, procedures, and practices are informed by experience, surveys, external reviews, and other forms of input and are revised and updated as needed. Our annual audits and reviews by our external “internal” auditor have resulted in modifications and updates to various financial policies, and a comprehensive review of our financial policies is underway, with a goal of creating a “one-stop” handbook.

APPRAISAL

Given the rapid pace of new compliance requirements and constantly evolving standards of care and best practices, “integrity” is more a target that is never quite reached than an accomplishment that can be “checked off” and forgotten. RISD has a solid record with respect to integrity, but, like all institutions, must constantly strive to keep up and improve, and it is committed to doing so.

While RISD generally has appropriate policies in place pertaining to integrity and addresses and revises them as needed, we do not review them as systematically as we do our academic programs, and awareness of them is sometimes lacking. We would benefit from having a “policy on policies” to clarify and standardize the process of formulating, approving, and implementing institutional policies; a “point person” or office assigned to monitor the effectiveness and oversee the regular, periodic review of

all such policies; and a single, central, easily accessible and searchable online repository of all such policies to make them more readily available and understandable.

The recently established info.risd.edu web site offers an opportunity for the latter, but is still in the development stage. Efforts to establish an integrated enterprise risk management and compliance program were initiated in 2012-13 to enhance ongoing policy oversight, but have been paused during recent senior administrative transitions and would require an allocation of substantial resources. Development of a “policy on policies” will require us to tackle certain longstanding ambiguities about our governance structure, about which our new president has initiated discussion.

We are aware of a few current policy “holes” that need to be addressed. Our efforts to grow our research program have shown significant success, but have outpaced the development of supporting infrastructure and policies. Our document management and retention policies need to be updated to better reflect and deal with the burgeoning electronic records environment. The policies applicable to our graduate program require a fresh look in light of the changing demographics of our graduate students (who are increasingly international) and the shorter period of time those students are here (which we have learned from experience sometimes makes policies drafted primarily with undergraduate students in mind a poor “fit”).

Rapidly increasing and changing compliance requirements bring with them the need for increased and updated training, while simultaneously making effective training more difficult to accomplish and taxing on already-thin resources. We would benefit from a more coordinated training program, as well as from increased partnerships with other local institutions.

The 2012 and 2015 diversity climate surveys found significant pockets of dissatisfaction with respect to our progress on diversity. The initiatives described above have done much to improve the climate, but progress in achieving better diversity among our faculty, staff, and students remains slow, particularly with respect to racial diversity. A new faculty recruitment diversity initiative currently in development should help in this regard. Another diversity climate survey was administered in spring 2015, and the results will also help guide future efforts. We must also remain mindful that our community is increasingly international.

PROJECTIONS

- Develop a “policy on policies” [President, Provost, with broad participation and input from the President’s Leadership Council and faculty leadership]
- Establish a central, online policy repository [Led by the compliance coordinator, with assistance from the General Counsel, the Chief Financial Officer, the Vice Provost, the Vice President for Human Resources, and the Dean of Student Affairs]
- Renew effort to establish an integrated enterprise risk management and compliance program, including enhanced training [“championed” by the President, Provost, with broad participation from the institution as a whole and requiring the investment of significant resources]
- Develop research-related policies [Executive Director of Research and Partnered Programs]

- Update document management and retention policies [College Archivist and the General Counsel, with significant assistance from the Chief Financial Officer, the Chief Information Officer, the Vice President for Human Resources, the compliance coordinator, and others]
- Review and revise program policies to reflect current undergraduate and graduate program populations [Deans, Academic Policy committee, with the involvement of the Graduate Coordinators within each graduate academic program]
- Continue effort to achieve greater diversity of our faculty, staff, and student, and create a more inclusive environment [Led by our Diversity Steering Committee and Cabinet].

INSTITUTIONAL EFFECTIVENESS

As evidenced by our wide array of relevant baseline policies and aspirational standards that encourage our community to exceed them, RISD is strongly committed to institutional integrity. Periodic reviews generally confirm that we in fact operate with integrity and inform our efforts to achieve even higher levels. Our plans to implement more systematic and centralized evaluation processes will bolster those efforts and help us to ensure that we achieve our “mutual pursuit of both academic and artistic excellence and social responsibility.”

AFFIRMATION OF COMPLIANCE



**NEW ENGLAND ASSOCIATION OF SCHOOLS AND COLLEGES
COMMISSION ON INSTITUTIONS OF HIGHER EDUCATION**

3 Burlington Woods, Suite 100, Burlington, MA 01803-4514
Voice: (781) 425 7785 Fax: (781) 425 1001 Web: <http://cihe.neasc.org>

AFFIRMATION OF COMPLIANCE WITH FEDERAL REGULATIONS RELATING TO TITLE IV

Periodically, member institutions are asked to affirm their compliance with federal requirements relating to Title IV program participation, including relevant requirements of the Higher Education Opportunity Act.

- 1. Credit Hour:** Federal regulation defines a credit hour as an amount of work represented in intended learning outcomes and verified by evidence of student achievement that is an institutional established equivalence that reasonably approximates not less than: (1) One hour of classroom or direct faculty instruction and a minimum of two hours of out of class student work each week for approximately fifteen weeks for one semester or trimester hour of credit, or ten to twelve weeks for one quarter hour of credit, or the equivalent amount of work over a different amount of time; or (2) At least an equivalent amount of work as required in paragraph (1) of this definition for other academic activities as established by the institution including laboratory work, internships, practica, studio work, and other academic work leading to the award of credit hours. (CIHE Policy 111. See also *Standards for Accreditation* 4.34.)

URL	http://www.risd.edu/Policies/Disclosures/
Print Publications	
Self-study/Fifth-year report Page Reference	St. 4, p.35

- 2. Credit Transfer Policies.** The institution's policy on transfer of credit is publicly disclosed through its website and other relevant publications. The institution includes a statement of its criteria for transfer of credit earned at another institution of higher education along with a list of institutions with which it has articulation agreements. (CIHE Policy 95. See also *Standards for Accreditation* 4.44 and 10.5.)

URL	http://www.risd.edu/Policies/Academic/Transfer_Credit_Undergraduate/ http://www.risd.edu/Policies/Academic/Transfer_Credit_Graduate/ http://www.risd.edu/Admissions/Apply/Transfers/
Print Publications	2015-16 Course Announcement
Self-study/Fifth-year Report Page Reference	St. 4, p.36-7

- 3. Student Complaints.** "Policies on student rights and responsibilities, including grievance procedures, are clearly stated, well publicized and readily available, and fairly and consistently administered." (*Standards for Accreditation* 6.18, 10.5, and 11.8.)

URL	http://www.risd.edu/Students/Policies/ https://secure.ethicspoint.com/domain/media/en/gui/29220/index.html http://www.risd.edu/about/non-discrimination/ http://www.risd.edu/Policies/Academic/Code_of_Conduct/ http://sexualmisconduct.risd.edu/anonymous-student-harassment-discrimination-sexual-misconduct-retaliation-report-form/
Print Publications	RIXD (RISD Title IX Initiative brochure)
Self-study/Fifth-year Report Page Reference	St.6, p.63; St.11, p.92.

- 4. Distance and Correspondence Education: Verification of Student Identity:** If the institution offers distance education or correspondence education, it has processes in place to establish that the student who registers in a distance education or correspondence education course or program is the same student who participates in and completes the program and receives the academic credit. . . .The institution protects student privacy and notifies students at the time of registration or enrollment of any projected additional student charges associated with the verification of student identity. (CIHE Policy 95. See also *Standards for Accreditation* 4.42.)

Method(s) used for verification	NA
Self-study/Fifth-year Report Page Reference	NA

- 5. FOR COMPREHENSIVE EVALUATIONS ONLY: Public Notification of an Evaluation Visit and Opportunity for Public Comment:** The institution has made an appropriate and timely effort to notify the public of an upcoming comprehensive evaluation and to solicit comments. (CIHE Policy 77.)

URL	http://www.risd.edu/contact/
Print Publications	XYZ (alumni magazine) Fall/Winter- Jan. 2016, p.3
Self-study Page Reference	St. 10

The undersigned affirms that Rhode Island School of Design meets the above federal requirements relating to Title IV program participation, including those enumerated above.

Chief Executive Officer: Rosanne Inoué

Date: 2.16.16

E-SERIES FORMS

Experimental and Foundation Studies (1st-year program)

EIA inventory:

CATEGORY	(1) Have formal learning outcomes been developed?	(2) Where are these learning outcomes published? (Please specify.) Include URLs where appropriate.	(3) Other than GPA, what data/evidence is used to determine that graduates have achieved the stated outcomes for the degree? (e.g., capstone course, portfolio review, licensure examination)	(4) Who interprets the evidence? What is the process? (e.g. annually by the curriculum committee)	(5) What changes have been made as a result of using the data/evidence?	(6) Date of most recent program review (for general education and each degree program)
Experimental and Foundation Studies	Yes	<p>http://www.risd.edu/academics/foundation-studies/first-year/</p>	<ul style="list-style-type: none"> Each semester, every student's work is assessed by three faculty members and often visiting critics from other divisions or from outside RISD. Based on these assessments, faculty write a narrative for each student at the conclusion of the course. Struggling students also receive written midterm reports. Student work is displayed in the Waterman Gallery on a rotating, weekly basis. Every three years, there is a divisional exhibition at Woods-Gerry Gallery and an accompanying symposium based on the exhibit's theme. These venues provide further opportunities to document, evaluate, and reflect upon student work. In formal presentations each year, several faculty present their syllabi and student work to the entire division with the goal of mentoring new faculty and assessing the programs. A yearly survey is distributed to all first-year students after they have declared a major and before their first year has concluded. There is a plan to create an additional survey for upper-level students to inquire about the value of the first-year programs in their majors. In 2011, a divisional self-study was undertaken which included an external review by a visiting evaluation committee. The visiting committee wrote a report that in turn prompted a written division response. These and related documents provided context for 	<ul style="list-style-type: none"> Written narratives of successful, average, and struggling students are reviewed by the Dean and Programs Head to determine strengths and needs for improvement in program areas. All full-time faculty serve as academic advisors and contribute to this dialogue. They can access others' narratives, and have resources to track how advisees are performing across all of their courses. Exhibits and presentations of student works are viewed by all division faculty. Work is discussed by faculty as a group in monthly and special meetings, and during all-day retreats. At these events there is discussion on the range, quality, and depth of the work, and the first-year curriculum's impact on further study at RISD and post-college experiences. Discussions of the annual survey results occur at division meetings. The Programs Head reports on survey data to Department Heads and solicits feedback from them. Department Heads are invited to division meetings to report on changes to their curricula and to provide in-person feedback. The 2011 divisional self-study, visiting committee report, and divisional response were reviewed by all members of the division plus the Associate Provost and Provost. Working groups were tasked with making recommendations based on findings. Greenlee's report on computation in the curriculum has been widely discussed 	<ul style="list-style-type: none"> Faculty use student work assessments to gauge learning outcomes and adjust the syllabi of their courses. The division advocated for a new position, Coordinator of Disability Support Services, to assist in addressing the noted rise in learning and time-management issues. This has helped many students to meet academic competencies. In 2014-15, a faculty member was tasked to coordinate the faculty presentations of syllabi, as background for the update and refinement of program statements and learning goals. Response from the annual survey results has informed the development of our program areas and improved academic advising. The survey results have also expanded dialogue with undergraduate departments. A new faculty-held Division-Based Advising Coordinator position has been created to, in part, improve major selection, a significant component of academic advising for first-year students. This has improved informational events, including two required, major selection assemblies held in October. Our division faculty are also required to attend these assemblies on a regular basis which informs their syllabi and advising. 	2011

		<p>further discourse on the future of the division.</p> <ul style="list-style-type: none"> • Programs Head, Shawn Greenlee, conducted a study and authored a report on the current needs and future of computational media in the curriculum. 	<p>by our division faculty and across RISD.</p> <ul style="list-style-type: none"> • Greenlee also presented his findings at the 2013 AICAD symposium held at MICA and in spring 2014 at the NSF-sponsored Symposium for Computer Science in Arts Education at CalArts. These venues provided external feedback. 	<ul style="list-style-type: none"> • During a 2015 retreat and follow-up meetings, statements and learning goals were rewritten for the EFS Division and each program area: Drawing, Design, and Spatial Dynamics. • Working groups have been charged with developing future directions. A significant outcome is the change of our division name to Experimental and Foundation Studies. One reason for this change was to better articulate to students the priorities of the first-year studio curriculum. • Advancements have been made with the inclusion of more computational media into our courses, the creation of a new computer lab and digital fabrication lab, and adding a new staff position (Digital Education Manager), who assists faculty with new technologies. • The division focused full-time faculty searches on hiring those with expertise in computation/ digital media. Since 2010, six faculty have been hired in this area. • The division is leading on an initiative to create an inter-departmental undergraduate concentration (a minor) in computation and technology. • EFS faculty stay current in their fields through research, attendance and presentation at national and international conferences and performances and exhibitions of their work. 	
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Apparel Design (BFA)

E1A inventory:

CATEGORY	(1) Have formal learning outcomes been developed?	(2) Where are these learning outcomes published? (Please specify.) Include URLs where appropriate.	(3) Other than GPA, what data/evidence is used to determine that graduates have achieved the stated outcomes for the degree? (e.g., capstone course, portfolio review, licensure examination)	(4) Who interprets the evidence? What is the process? (e.g. annually by the curriculum committee)	(5) What changes have been made as a result of using the data/evidence?	(6) Date of most recent program review (for general education and each degree program)
Apparel Design, BFA	Yes	http://www.risd.edu/academics/apparel-design/undergraduate/	<ul style="list-style-type: none"> • Ongoing studio work • 2 formal critiques mid semester and end of semester, both in NYC (for Seniors) and at RISD for all students • Student portfolios • Juried fashion show at the end of the year is a culmination of departmental work exhibiting all areas of competency from sophomore through senior year. Selections are based on the continued design discussions, reviews of progress, executions of design intent, and clarity and sophistication of design process. • Industry competitions are integrated into the classroom during junior year and many students have received prestigious awards while at RISD. • Faculty advise students throughout the semester for internships in the field. • Alumni offer current students internships in the field. • Alumni have received prestigious awards after graduation. • Named one of Council of Fashion Designers of America CFDA+ schools. Seniors are awarded CFDA+ status. 	<ul style="list-style-type: none"> • Faculty continually assess ongoing studio work. • Multiple faculty as well as a panel of visiting critics review the mid- and end-term formal crits. • Multiple faculty as well as visiting designers and alumni working in the field review portfolios at the end of each semester. • Visiting critics make selections for the annual fashion show based on assessments throughout the year, considering input from senior faculty and Department Head. • Faculty meet three times per semester to discuss curriculum and ongoing projects. • Faculty meet at the end of each semester with every student to discuss individual progress. • Faculty and the Department Head meet to discuss students' progress and feedback given to them during the formal critiques. • The Department Head conducts post-semester reviews of faculty and courses to assess curriculum and faculty performance. • Faculty meet throughout the summer to develop curriculum. • Department Head and Divisional Dean review successes in learning and student work. • Faculty maintain contact with Alumni through ongoing dialogs 	<ul style="list-style-type: none"> • We plan to adjust timing of the critics' visits so they will have a stronger understanding of students' progress, aiming in particular for critics' understanding of process, rather than only end result, of the Sophomores' and Juniors' work. • Feedback from the ongoing reviews of student learning suggest we need to ensure that their technical skills and creative engagement are continually updated and that they are achieving at the highest level; the newly appointed Department Head has initiated planning for revisions and additions to the curriculum during the next 36 months. • Historically, student work relied on traditional materials; however, increasingly, dialogs with people from the industry and students' awareness of cultural shifts called attention to the desirability of incorporating new technologies in the work and curriculum. We instituted collaborative courses to address this aim: Augmented Body; Skin: Adornment and Crafted Barriers; and On/In/Around + Between. These courses introduce breadth complementing depth of the curriculum, collaboration as occurs in industry practice, and both cross-disciplinary and cross-cultural development of ideas. • Historically, seniors created two 	2012

				<p>and the annual industry field trip.</p>	<p>separate collections, one in fall and one in spring. In dialog with faculty, alumni, industry partners, industry professionals and visiting critics, the external Academic Program Review committee suggested that students would benefit from having more time to focus on a single project, to extend and deepen the learning experience. Now seniors work on one cohesive collection during the final year, and benefit from reviews of in-progress, mid-term and year-end work.</p> <ul style="list-style-type: none"> • The new Apparel building allowed for investment in new machinery and computer technology. 	
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Ceramics (BFA)

E1A inventory:

CATEGORY	(1) Have formal learning outcomes been developed?	(2) Where are these learning outcomes published? (Please specify.) Include URLs where appropriate.	(3) Other than GPA, what data/evidence is used to determine that graduates have achieved the stated outcomes for the degree? (e.g., capstone course, portfolio review, licensure examination)	(4) Who interprets the evidence? What is the process? (e.g. annually by the curriculum committee)	(5) What changes have been made as a result of using the data/evidence?	(6) Date of most recent program review (for general education and each degree program)
Ceramics, BFA	Yes	<p>http://www.risd.edu/academics/ceramics/undergraduate/</p>	<ul style="list-style-type: none"> At the end of each semester in the degree program, an individual student's work is evaluated and critiqued by a committee of several faculty members. In addition, the department holds group critiques during the fall and spring semesters of the senior year. At these critiques, students display their work from all their classes, giving the faculty the chance to see class work in the context of a student's larger body of work. Visiting Artists and feedback from respected members of the field Performance in all courses throughout the overall curriculum Competitions and sponsored projects in college-wide initiatives such as sponsored studios and internships Exhibitions: senior thesis, triennial and student currated exhibitions; installation room exhibitions for midterm and final reviews. Portfolio reviews, job placements and interviews with career services Departmental self-study process every 5-7 years 	<ul style="list-style-type: none"> Full-time faculty, with the department head, meet four times a year (prior to the beginning of each semester and at the end of each semester) in order to review each student's progress and fully discuss any specific issues. In addition, throughout the year, the full-time faculty (including the department head) maintain a constant dialogue (on a daily and weekly basis) to consider student progress, issues, problems and plans for helping students in need. Visiting artists contribute to discussions of student progress as demonstrated through class critiques, exhibitions, and portfolios. Competitions are juried according to specific criteria relating to concept, aesthetics, and execution. Students participating in sponsored projects receive feedback from participating faculty, peers, and members of sponsoring groups. Members of the career services office well versed in academic and artistic criteria continue to hone students' portfolios through interviews and other discussions. A panel of academic peers and practicing participates in the departmental self-study process 	<p>The Ceramics Department is in the process of changing as a result of our recent Self-Study and Visiting Committee review. Of the priorities that are developing through this process, several have either already led to change or will inform near-term planning for additions and improvements to the program, including:</p> <ul style="list-style-type: none"> Partnerships with industry/business/other institutions Interdisciplinary studies The need to address the increased role of technology in the ceramic field Further development of core curriculum and faculty 	2011

Film/Animation/Video (BFA)

E1A inventory:

CATEGORY	(1) Have formal learning outcomes been developed?	(2) Where are these learning outcomes published? (Please specify.) Include URLs where appropriate.	(3) Other than GPA, what data/evidence is used to determine that graduates have achieved the stated outcomes for the degree? (e.g., capstone course, portfolio review, licensure examination)	(4) Who interprets the evidence? What is the process? (e.g. annually by the curriculum committee)	(5) What changes have been made as a result of using the data/evidence?	(6) Date of most recent program review (for general education and each degree program)
Film/Animation/Video, BFA	Yes	http://www.risd.edu/academics/fav/undergraduate/	<ul style="list-style-type: none"> • Crits • Junior shows • Senior shows • Public exhibits • Evaluations of class exercises and finished media projects, collected online via Vimeo for sharing of streaming video • Alumni success 	<ul style="list-style-type: none"> • Faculty and staff meet to consider types and qualities of the work and evaluate overall directions in genre, use of medium, facilities supports, etc. • Students and faculty keep pace with changing technologies and continually adapt as needed. • The departmental faculty discuss curricular issues during regularly occurring faculty meetings. • Audience feedback influences faculty consideration of student progress. 	<ul style="list-style-type: none"> • Faculty members observe, interpret and discuss changes in technology and classroom practices, and respond with curricular changes; for example: <ul style="list-style-type: none"> <i>Observation</i> - Nearly all of our students carry video recorders as part of smart phone technology. <i>Classroom impact</i> - This relatively new development is seen when assignments are shot on cellphones. <i>Discussion</i> - As media makers - the political implications are immense. This process influences the content of courses and the creation of new course offerings. <ul style="list-style-type: none"> • Four years ago, the audio in senior films was generally described as “muddy.” This evaluation became evidence that improvement to this facet of instruction was needed, influencing decisions and opportunities for FAV and prompting the department to: <ol style="list-style-type: none"> 1. Improve the physical plant to provide good listening spaces. 2. Provide consistent audio recording tools across the three levels. 3. Add sections of the “Sound for the Screen” course. 4. Add assignments to “Digital Foundations” providing basic sound mixing techniques to all sophomore students. 5. Create an in-house 16mm digitizing process so sophomore students could 	2008

				<p>multi-track mix sound for their projects.</p> <ul style="list-style-type: none"> • A similar assessment of a current trend in post-production color technologies has influenced FAV decisions with regard to camera choice and post-production. • In addition to the student exhibitions and influenced by the recent technology benchmark of media cloud storage, FAV is now starting to upload coursework videos to Vimeo sites for archiving and selective viewing. This action has provided us with an added means of assessing student progress and provides another data set for self-evaluation. • The evidence of a decline in student enrollment in mid-level 16mm production courses resulted in considering the adoption of a pay-per-view feature of student archives to fund future students' films. FAV has also unlimited these courses as 16mm only and has increased the inventory of Digital Cinema tools. • The evidence of technology developments and industry trends necessitated focus on 16mm film and prompted a decision to maintain teaching it as an acquisition medium. This was a pedagogical decision enabling students to benefit from associated cognitive and tactile learning. • An observation of a lack of Digital 3D character films resulted in discussions calling attention to the value of processes encouraging direct making and engagement with physical material. In turn, FAV has welcomed a partnership with Laika and now has as a goal an expanded model-making shop and recording area. 	
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Glass (BFA)

E1A inventory:

CATEGORY	(1) Have formal learning outcomes been developed?	(2) Where are these learning outcomes published? (Please specify.) Include URLs where appropriate.	(3) Other than GPA, what data/evidence is used to determine that graduates have achieved the stated outcomes for the degree? (e.g., capstone course, portfolio review, licensure examination)	(4) Who interprets the evidence? What is the process? (e.g. annually by the curriculum committee)	(5) What changes have been made as a result of using the data/evidence?	(6) Date of most recent program review (for general education and each degree program)
Glass, BFA	Yes	http://www.risd.edu/academics/glass/undergraduate/	<ul style="list-style-type: none"> All students must engage weekly, midterm and final critiques of their work. All students are required to submit images and support materials (formatted to Glass Department specifications) at the end of each semester. Seniors must complete two thesis exhibitions in the final semester of senior year: one on campus at Woods Gerry Gallery and one off campus, which students must find and secure on their own. Students must locate the space and launch the off-campus exhibition, from start to finish. Seniors deliver a public lecture toward the end of second semester, senior year. Some students are able to arrange internships with professional artists. 	<ul style="list-style-type: none"> Departmental faculty conduct weekly critiques. Students must engage informal dialogs about the body of work in their emerging portfolios, with both departmental faculty and visiting critics. Departmental faculty and visiting critics also conduct formal midterm and final critiques (including thesis exhibitions). All students are present for these critiques and engage in the dialogues. Studio faculty evaluates the images and support materials, considering adherence to specifications given in the departmental template as well as technical form and artistic content. Full faculty and technicians meet at the end of each semester to review each and every student's progress. This process also allows us to evaluate the effectiveness of the overall curriculum and make adjustments as needed. The thesis project is developed primarily in the spring semester major studio. The faculty member teaching this studio assesses the thesis project and exhibitions, in consultation with other departmental faculty and outside critics. Students prepare and deliver their public lectures in the context of the Glass Degree Program Workshop. Members of the entire department and external visitors attend the lectures. All participate in the evaluative discussion and the department head makes the final 	<ul style="list-style-type: none"> Critiques provided evidence that many sophomores were not able to perform at the technical level expected of them and many felt overwhelmed by the amount of information they needed to synthesize, so we moved the Casting course from fall to spring and the History of Glass course to the junior year. These changes enabled appropriate emphasis on hot glass working and experimentation sufficient for developing familiarity with failure as a learning tool. We also started the thesis course earlier, in the fall semester, so students are better prepared and have time to develop a more complete sense of their own studio practice. Faculty and students noted concerns about outdated facilities, which led to investments in improvements including a half-ton continuous-melt glass furnace, a 700-lb. casting furnace, 15 computer-programmed process ovens, a well-developed coldworking facility, and increased individual studio space. 	2011

				assessment.			
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Furniture Design (BFA)

E1A inventory:

CATEGORY	(1) Have formal learning outcomes been developed?	(2) Where are these learning outcomes published? (Please specify.) Include URLs where appropriate.	(3) Other than GPA, what data/evidence is used to determine that graduates have achieved the stated outcomes for the degree? (e.g., capstone course, portfolio review, licensure examination)	(4) Who interprets the evidence? What is the process? (e.g. annually by the curriculum committee)	(5) What changes have been made as a result of using the data/evidence?	(6) Date of most recent program review (for general education and each degree program)
Furniture Design, BFA	Yes	<p>http://www.risd.edu/academics/furniture-design/undergraduate/</p>	<ul style="list-style-type: none"> • The Degree Project, which is made up of a minimum of three highly resolved three-dimensional objects • The Degree Project Report, which contains words, drawings, and images that demonstrate the research and processes involved in the DP investigation • The presentation of materials including drawings, writings, samples and resolved objects at multiple critiques, including mid-term and final critiques • The juried exhibition of student work at local, national and international venues such as the Senior Show in Providence, the International Contemporary Furniture Fair in New York, and the Salone del Mobile in Milan • The documentation of student work through departmentally organized photography • The progress of alumni as noted in professional publications, press coverage of awards and exhibitions, and notifications of employment gleaned through personal emails and other exchanges • The evaluation of the curriculum, faculty, and facilities by students and alumni 	<ul style="list-style-type: none"> • The faculty of record along with guest critics such as other faculty, staff, external designers, artists, curators, scholars, and writers engage in regular critiques of student work including mid-term and final critiques, as well as the Degree Project. • The members of the department faculty meet two times per semester, in regularly occurring faculty meetings, to discuss both programmatic issues and specific student progress noted from course assignments and evaluations and through class participation. • Furniture Design faculty members meet annually immediately following final critiques for a colloquium to review the curriculum, identify strengths and weaknesses, and discuss adjustments. • The design community comprised of critics, curators, writers, educators, professional designers, and artists respond to student works in exhibitions and publications through professional dialogs and opportunities. • Institutions, galleries, and companies that constitute the professional world of art and design exhibit, publish, and hire our alumni. • The external program review process involves a Self-Study and External Visiting Committee to examine and report on all evidence every seven years. 	<ul style="list-style-type: none"> • The assessment that writing at all undergraduate levels including in the Degree Project Reports, was not meeting expectations led us to engage a writer funded by the ACP to work with seniors on their Degree Project Reports last year. This led us to hire her as a part-time faculty member this year, working across the grade levels and curriculum to improve writing related to our practice-based discipline. • The assessment that our faculty diversity did not reflect the gender and ethnic diversity of our students led us to renew a search for a new faculty hire this year. • The assessment by departmental faculty and through the external academic program review process that poor and over-crowded department facilities are our most pressing problem, and have been identified as such for over a decade, led us to make improvements where we could by creating homespace for juniors. The fundamental and primary problems of inadequate shop space, which creates stressed working conditions along with different parts of the department being in different buildings, which has created a significant identity problem, have been cited in previous reports but remain unaddressed and this has led us to be very proactive with regards to the new campus master plan. 	2013

Graphic Design (BFA)

EIA inventory:

CATEGORY	(1) Have formal learning outcomes been developed?	(2) Where are these learning outcomes published? (Please specify.) Include URLs where appropriate.	(3) Other than GPA, what data/evidence is used to determine that graduates have achieved the stated outcomes for the degree? (e.g., capstone course, portfolio review, licensure examination)	(4) Who interprets the evidence? What is the process? (e.g. annually by the curriculum committee)	(5) What changes have been made as a result of using the data/evidence?	(6) Date of most recent program review (for general education and each degree program)
Graphic Design, BFA	Yes	http://www.risd.edu/academics/graphic-design/undergraduate/	<ul style="list-style-type: none"> • Critique (written and oral) • Annual end-of-year comprehensive portfolio reviews • Frequent public exhibitions • Portfolio • Advising meetings • Participation in group exhibitions • Capstone project 	<ul style="list-style-type: none"> • Curriculum Committee and Department Head review new syllabi. • Committee of full-time and part-time faculty reviews end-of-year student performance. • Faculty adviser monitors overall academic standing. • Departmental faculty assess quality of student independent study, core studio and degree project proposals. • External professional and academic critics review capstone projects. • Students provide feedback via student course evaluations and in-person conversations. 	<ul style="list-style-type: none"> • Visual experimentation and inquiry entered into portfolio later than desirable, so increased emphasis on these attributes earlier in the curriculum • Deficiencies in historical and contemporary tools/software led to the creation of tools workshops • Addition of two full-time faculty in digital media and the Web due to demand from students and print-heavy capstone projects • Given specialization and fragmentation of the field, we have reduced the number of required courses and added the number of electives or specialty courses. This allows our 60-student class to go deeper into certain areas of interest with faculty who have a specific expertise. • Enlarged exhibition and event space in Department to allow for more experimentation and exhibition opportunities 	2012/13

Industrial Design (BFA)

EIA inventory:

CATEGORY	(1) Have formal learning outcomes been developed?	(2) Where are these learning outcomes published? (Please specify.) Include URLs where appropriate.	(3) Other than GPA, what data/evidence is used to determine that graduates have achieved the stated outcomes for the degree? (e.g., capstone course, portfolio review, licensure examination)	(4) Who interprets the evidence? What is the process? (e.g. annually by the curriculum committee)	(5) What changes have been made as a result of using the data/evidence?	(6) Date of most recent program review (for general education and each degree program)
Industrial Design, BFA	Yes	http://www.risd.edu/academics/industrial-design/undergraduate/	<p>CURRICULAR</p> <p>COURSES</p> <ul style="list-style-type: none"> • writing • oral presentations • verbal evaluation • written evaluation <p>STUDIO</p> <ul style="list-style-type: none"> • desk critique • peer and professional critique (ongoing and end of project (culminating review)) • public exhibition • verbal evaluation • written evaluation <p>END OF YEAR</p> <ul style="list-style-type: none"> • portfolio review 	<p>CURRICULAR</p> <ul style="list-style-type: none"> • 1-on-1 discussion among student and course instructor • faculty and peers assess work through rigorous discussion in critiques, considering varying perspectives • visiting colleagues from industry provide a professional perspective in reviewing student work resulting from progression through the curriculum, from sophomore to senior years <p>EXTRACURRICULAR</p> <ul style="list-style-type: none"> • Career Services conducts portfolio reviews for junior and seniors 	<p>STAFFING</p> <ul style="list-style-type: none"> • added 5 full-time faculty <p>CURRICULAR</p> <ul style="list-style-type: none"> • created Special Topics (3 credit) Studio to make the sophomore-through-senior progression more effective • added 1-credit workshops to reinforce skill bases • now planning to combine 3D CAD modeling courses in SolidWorks and Rhino software and add an advanced-level version of the course <p>FACILITIES</p> <ul style="list-style-type: none"> • added a Computing Lab with two types of 3D printers, laser cutter, and CNC capability • integrated use of new equipment in Design Principles, Special Topics, and Advanced Design Studio courses <p>COMMUNICATION</p> <ul style="list-style-type: none"> • refined course descriptions and made available to students via web system managing lottery • developed algorithm to coordinate enrollment in multiple studio options, for facilities and schedule planning 	2013

Illustration (BFA)

E1A inventory:

CATEGORY	(1) Have formal learning outcomes been developed?	(2) Where are these learning outcomes published? (Please specify.) Include URLs where appropriate.	(3) Other than GPA, what data/evidence is used to determine that graduates have achieved the stated outcomes for the degree? (e.g., capstone course, portfolio review, licensure examination)	(4) Who interprets the evidence? What is the process? (e.g. annually by the curriculum committee)	(5) What changes have been made as a result of using the data/evidence?	(6) Date of most recent program review (for general education and each degree program)
Illustration, BFA	Yes	http://www.risd.edu/academics/illustration/undergraduate/	<ul style="list-style-type: none"> Intensive critique integral to all classes Mandatory junior review in spring of 3rd year Senior portfolio class Optional weekly shows of senior work in spring term with 85-90% of seniors exhibiting Annual and triennial exhibitions with college-wide exposure Submission of 500+ student entries to the NYC and LA Society of Illustrators Competitions (RISD Illustration is top ranked in the nation), as well as American Illustration, 3 x3 and Applied Arts, and Society of Childrens Book Writers and Illustrators Competitions 	<ul style="list-style-type: none"> Group of 4 faculty for junior review advise path for senior year and professional orientation In many classes including senior portfolio, visiting practitioners and critics evaluate student work Participate in Design and Fine Arts Portfolio Reviews arranged by RISD Career Center, in which students receive feedback from practitioners Juries of professional illustrators and designers review the work for annual, national and international student competitions, providing feedback to the Department by recognition of merit 	<ul style="list-style-type: none"> Need for students to clarify statement about their work led to establishment of requirement for Senior Portfolio course, based on best quality work and work best suited to student aspirations Progressively building up new sections to accommodate the new requirement of Senior Portfolio, by omitting courses the visiting committee had identified as having redundant Increased the volume of submissions to student competitions by 35.5% from 2013-14, resulting in RISD students receiving top awards nationally from external reviewers 	2012

Interior Studies (BFA)

Program URL with posted Learning Outcomes:

<http://www.risd.edu/academics/interior-architecture/undergraduate/>

Additional website:

<http://intar.risd.edu/programs/bfa-for-interior-studies/>

EIA inventory:

CATEGORY	(1) Have formal learning outcomes been developed?	(2) Where are these learning outcomes published? (Please specify.) Include URLs where appropriate.	(3) Other than GPA, what data/evidence is used to determine that graduates have achieved the stated outcomes for the degree? (e.g., capstone course, portfolio review, licensure examination)	(4) Who interprets the evidence? What is the process? (e.g. annually by the curriculum committee)	(5) What changes have been made as a result of using the data/evidence?	(6) Date of most recent program review (for general education and each degree program)
Interior Studies, BFA	Yes	http://www.risd.edu/academics/interior-architecture/undergraduate/	<p>Other than GPA, what data/evidence is used to determine that graduates have achieved the stated outcomes for the degree? (e.g., capstone course, portfolio review, licensure examination)</p> <p>STUDIO: Reviews at midterm and end of semester. The end-of-semester review, attended by faculty and guest critics, follows a rubric that assesses the achievement of learning outcomes.</p> <p>FINAL PROJECT SEMINAR: This course is taught in conjunction with the last advanced studio and its course objectives corroborate the BFA learning outcomes.</p> <p>EXHIBITION: The Senior Show is an opportunity to demonstrate the breadth of work in the program. The Graduation Show is an opportunity to exhibit the final studio project.</p> <p>RANKINGS: FRAME- comparison "world's best Interior design schools" DESIGN INTELLIGENCE – Ranked #4 in the US, #3 in the East</p> <p>GRADUATE PROGRAMS: The UGs going on to graduate school are accepted at the top schools.</p> <p>PROFESSIONAL SETTING: The UGs are employed at top firms in the US.</p>	<p>Invited guest critics from the design profession and members of the full-time and adjunct faculty review the projects at the end of each semester. This takes the form of a rubric that evaluates the following criteria: concept, context, function, completeness, graphic and oral presentation.</p> <ul style="list-style-type: none"> At a meeting of members of the full-time faculty, the juniors' work is reviewed in spring semester to select a candidate to participate in the Donghia competition. The sophomore work is reviewed at the end of the spring semester by the Department Head and the Sophomore studio faculty, to select the recipients for certain endowed scholarships Discussion on these issues at faculty meetings, 2-3 per semester 	<p>To address the lack of an undergraduate thesis, the Final Project Seminar was introduced for the seniors to provide evidence of achievement of the program's overall learning objectives.</p> <ul style="list-style-type: none"> We need to establish a more formal evaluation process for the seniors. Perhaps also a mid-evaluation review at the conclusion of the mandatory 3-semester studio sequence 	2008

Jewelry + Metalsmithing (BFA)

E1A inventory:

CATEGORY	(1) Have formal learning outcomes been developed?	(2) Where are these learning outcomes published? (Please specify.) Include URLs where appropriate.	(3) Other than GPA, what data/evidence is used to determine that graduates have achieved the stated outcomes for the degree? (e.g., capstone course, portfolio review, licensure examination)	(4) Who interprets the evidence? What is the process? (e.g. annually by the curriculum committee)	(5) What changes have been made as a result of using the data/evidence?	(6) Date of most recent program review (for general education and each degree program)
Jewelry, BFA	Yes	http://www.risd.edu/academics/jewelry-metalsmithing/undergraduate/	<ul style="list-style-type: none"> Twice each semester (mid term and semester finals) UG students class work is presented for formal review by J+M faculty and invited external critics. Prior to beginning of spring term UG students submit proposals for capstone project to Senior faculty for approval. Requirements for BFA completion: DP paper, 8 pages, artists statement, CV, visual portfolio, participation in 2 spring exhibitions: Degree Project Senior Exhibition and Production Multiples RISD/ Works. Degree Project critique takes place during Senior exhibition; external critics and J+M faculty attend, offering Seniors verbal assessments of work accomplished. J+M Department archives each Senior's DP paper and portfolio for future reference. 	<ul style="list-style-type: none"> J+M faculty hold Retreats preceding the beginning of each school year to discuss and integrate curricular updates beneficial to program. In addition J+M is implementing Faculty Assessment questionnaire (both F/S) to record and identify strengths and weaknesses of class outcomes. Full-time faculty take this information in consideration when implementing J+M curricular changes. 	<ul style="list-style-type: none"> Full-time J+M faculty review program curriculum yearly to identify and implement J+M curricular changes. Any curricular changes have gone through review by RISD Curriculum Committee. 	<ul style="list-style-type: none"> J+M Department external review was 2007, next review is scheduled for 2017

RISD Painting (BFA)

EIA inventory:

CATEGORY	(1) Have formal learning outcomes been developed?	(2) Where are these learning outcomes published? (Please specify.) Include URLs where appropriate.	(3) Other than GPA, what data/evidence is used to determine that graduates have achieved the stated outcomes for the degree? (e.g., capstone course, portfolio review, licensure examination)	(4) Who interprets the evidence? What is the process? (e.g. annually by the curriculum committee)	(5) What changes have been made as a result of using the data/evidence?	(6) Date of most recent program review (for general education and each degree program)
Painting, BFA	Yes	http://www.risd.edu/academics/painting/undergraduate/	<ul style="list-style-type: none"> • Studio walk-through reviews at all undergraduate levels • Junior review after mid-term • Final critique in which student meets individually with four faculty members • Senior critique with visiting artist • Senior degree project exhibitions in Memorial Hall and Woods Gerry galleries • Written degree project statement / final thesis document • Grads accepted to high-quality graduate degree programs • Recipients of residency and Fulbright awards • Visibility in the arts community as continuing in the professional practice 	<ul style="list-style-type: none"> • The undergraduate studio walk-throughs and junior reviews include the primary teacher of the student being reviewed and all full-time faculty and adjunct faculty who teach the primary courses in painting and drawing. External critics may also be present; these may be part-time faculty, local practitioners, or full-time faculty from other departments participating pro bono. All present for the studio walk-throughs assess student progress and performance through comparisons of the displayed portfolio pieces and rigorous discussion. • The junior review is conducted with a minimum of four faculty present, as well as the student and their work being reviewed, and one of their peers who takes notes. The student whose work is being assessed later reviews the notes with their primary painting teacher, to determine that the criticism and suggestions were accurately understood. • Students are not present at semester walk-throughs, providing faculty the opportunity to speak frankly and critically. The focus of the walk-throughs is to determine the progress and performance of each student; the success of the course work in general, and to share assignments with each other. • High-profile visiting artists conduct special critiques, supplemented by a lecture. 	<ul style="list-style-type: none"> • An examination of the art history courses offered by our Liberal Arts Division revealed that there were no specific courses that addressed a general history of painting after 1960 and the LA Division could not generate these courses that we felt were critical to the education of our majors, so we restructured the curriculum to include contemporary art history for all juniors. • Student evaluations and walk-throughs reveal: when a part-time faculty member is or is not performing to a standard of excellence expected by the department, which could determine reappointment; and/or whether a full-time faculty member is assigned to a course that is appropriate. 	2013

RISD Photography (BFA)

E1A inventory:

CATEGORY	(1) Have formal learning outcomes been developed?	(2) Where are these learning outcomes published? (Please specify.) Include URLs where appropriate.	(3) Other than GPA, what data/evidence is used to determine that graduates have achieved the stated outcomes for the degree? (e.g., capstone course, portfolio review, licensure examination)	(4) Who interprets the evidence? What is the process? (e.g. annually by the curriculum committee)	(5) What changes have been made as a result of using the data/evidence?	(6) Date of most recent program review (for general education and each degree program)
Photography, BFA	Yes	http://www.risd.edu/academics/photography/undergraduate/	<ul style="list-style-type: none"> • Ongoing and end-of-semester critiques and formal student presentations provide the near-term evidence for evaluation. • Exhibitions of degree projects are required and are curated and installed by Photography seniors in our departmental gallery. • Written thesis papers are required. • We track alumni achievements. 	<ul style="list-style-type: none"> • Throughout every semester, faculty conduct critiques and review students' portfolios to evaluate the quality and quantity of work; • compare students' current work with their previous work for signs of conceptual and technical progress; and • make comparative evaluations of students' work with respect to their peer group. • Faculty make evaluations based on written criteria communicated in advance to students and repeated throughout the semester. • Visiting critics join faculty in giving students feedback on their work through discussions at the midpoint and end of every semester. • Students and faculty critique the degree project exhibitions, which faculty evaluate. • Faculty assess written thesis papers for clarity of expression and relevance to the thesis project. • The department participates in external visiting committee review processes. • All Photo faculty and staff participate in the search for and documentation of 	<ul style="list-style-type: none"> • The methods by which our students create and disseminate their work reflect the rapid changes in how contemporary photography is made, seen and combined with other media. We have instituted, and continue to make, changes in our curriculum to address this evolution. • Periodically our faculty develop new required courses and often develop new elective courses to provide the latest technological and conceptual skill sets. We have created specific courses in digital printing, bookmaking, interactivity, installation, multimedia and web-based media to address changes in photographic processes, contexts and cross-disciplinary practice. • To support a dynamic curriculum, frequent changes to our technological infrastructure are required. Thus, our facilities are constantly being upgraded. 	2015

				alumni achievements. Through ongoing examination of our BFA graduates' professional websites and by tracking their post-RISD exhibitions, curatorial projects, graduate program enrollment, fellowships, residencies and professional employment, we monitor and document alumni achievements.		
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RISD Printmaking (BFA)

EIA inventory:

CATEGORY	(1) Have formal learning outcomes been developed?	(2) Where are these learning outcomes published? (Please specify.) Include URLs where appropriate.	(3) Other than GPA, what data/evidence is used to determine that graduates have achieved the stated outcomes for the degree? (e.g., capstone course, portfolio review, licensure examination)	(4) Who interprets the evidence? What is the process? (e.g. annually by the curriculum committee)	(5) What changes have been made as a result of using the data/evidence?	(6) Date of most recent program review (for general education and each degree program)
Printmaking, BFA	Yes	http://www.risd.edu/academics/printmaking/undergraduate/	<ul style="list-style-type: none"> • Visual work produced during classes • Informal critiques of individual students' work in progress • Mid Semester and Final Critiques of finished work • Junior Mid Semester and Final Critique • Senior Mid Semester and Final Critique • Portfolio reviews • Weekly individual student shows in the Department Gallery • Departmental Triennial Show in Woods-Gerry Gallery • Written student artist statements • Senior Degree Thesis Document/Book includes resume, CV, artist statement • Senior Thesis Show in Woods-Gerry Gallery • Advising meetings with students • Internship reports • Alumni tracking by reporting to department usually by e-mail communication 	<ul style="list-style-type: none"> • Course instructors conduct ongoing observation of visual work students produce during classes, as a basis for measuring progress and performance. • Faculty review individual student work in informal, mid-semester and final critiques for all studio courses, including work in progress and finished work. • Visiting critics and departmental faculty participate in Senior & Junior Mid Semester and Final Critiques, discussing work during and after the critiques with additional input from students and other faculty present: . A visiting critic and one departmental faculty conduct the Junior Mid Semester and Final Critique. . A visiting critic and two departmental faculty conduct the Senior Mid Semester and Final Critique. • Following the semester's critiques, instructors conduct Portfolio reviews. Some faculty complete written student performance narratives to aid the student's self-evaluation. • Weekly individual student shows in the Department Gallery fuel discussion among students and faculty and are open to the RISD community. • Faculty conduct regular advising meetings with students. • Faculty discuss student work and/or performance at monthly Department Faculty meetings, to determine if goals are being met. • Faculty review the Senior Degree Thesis 	<ul style="list-style-type: none"> • Instructors observe student performance in classes and make changes or adjustments to assignments as needed in order to meet course objectives. • To ensure appropriate focus and detail in discussions and the feedback provided to students, in 2014-15 we added an additional faculty/critic to the Fall semester Senior Print Workshop Critique and Spring semester Senior Print Degree Project in 2014-15. • Assessments during the past 5 years indicated that students would benefit from additional depth and breadth in Printmaking, so we added courses in Letterpress, Bookbinding, Papermaking, large-scale Screen Print, Drawing, and Installation. • To enable individual students' focused development of personal work in the context of their cohort, we expanded permanent home studio space for juniors. 	2014

				<p>Document/Book with resume, CV, and artist statement.</p> <ul style="list-style-type: none"> • The Senior Thesis Show in Woods-Gerry Gallery is open to members of the RISD community and the general public. This show is provides an opportunity for members of the RISD community to view work previously reviewed by Printmaking Faculty in studio classes and critiques mentioned above. The data this show generates are not formally gathered or quantified, but students receive additional feedback on their work through participating in the discussions. • The Departmental Triennial Show in Woods-Gerry Gallery is open to members of the RISD community and the general public. This show also provides an opportunity for members of the RISD community to view work previously reviewed by Printmaking Faculty and engage discussions that provide supplemental feedback to students. • External supervisors provide reports on students' performance during internships. • Alumni self-reporting to department, usually by e-mail communication, provides an informal sampling of alumni progress. 		
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Sculpture (BFA)

E1A inventory:

CATEGORY	(1) Have formal learning outcomes been developed?	(2) Where are these learning outcomes published? (Please specify.) Include URLs where appropriate.	(3) Other than GPA, what data/evidence is used to determine that graduates have achieved the stated outcomes for the degree? (e.g., capstone course, portfolio review, licensure examination)	(4) Who interprets the evidence? What is the process? (e.g. annually by the curriculum committee)	(5) What changes have been made as a result of using the data/evidence?	(6) Date of most recent program review (for general education and each degree program)
Sculpture, BFA	Yes	http://www.risd.edu/academics/sculpture/undergraduate/	<ul style="list-style-type: none"> • Students' sculptural work • Ongoing graded evaluation of developing artist statements, project proposals, student research presentations and artist presentations • Senior Degree Projects comprised of four elements: <ul style="list-style-type: none"> written artist statement (3 page max) published website with portfolio of work and CV oral presentation with image of studio work and sources/research final exhibition 	<ul style="list-style-type: none"> • Students present work to be reviewed by the professor during regular critiques and project reviews, which occur formally in graded critiques twice a semester and informally throughout each semester. • One-on-one and group discussions with peer group and faculty during class sessions • Final reviews of completed work conducted by faculty and a visiting critic 	<ul style="list-style-type: none"> • Reviews of student work led to the assessment that stronger theoretical grounding was needed, so faculty revised the sophomore curriculum to integrate core studio skills alongside the theoretical/historical readings and basic professional practice skill sets. • Faculty observed that an inordinate number of required seminars created difficulty for students in broadening inputs to their work, so faculty reduced the number of required undergraduate seminars and added more studio electives to the course tables. • To keep up with changes in technology and enhance students' preparation for professional practice, faculty added new elective studios in areas of digital fabrication, video, and conventional installation. • Also to enhance preparation for artistic practice, faculty retooled the senior Thesis as a Senior Degree Project with emphasis on the portfolio of work, artist statement, CV, and website. 	2015

Textiles (BFA)

E1A inventory:

CATEGORY	(1) Have formal learning outcomes been developed?	(2) Where are these learning outcomes published? (Please specify.) Include URLs where appropriate.	(3) Other than GPA, what data/evidence is used to determine that graduates have achieved the stated outcomes for the degree? (e.g., capstone course, portfolio review, licensure examination)	(4) Who interprets the evidence? What is the process? (e.g. annually by the curriculum committee)	(5) What changes have been made as a result of using the data/evidence?	(6) Date of most recent program review (for general education and each degree program)
Textiles, BFA	Yes	http://www.risd.edu/academics/textiles/undergraduate/	<ul style="list-style-type: none"> • Critiques • Exhibitions • Juried competitions • Portfolio reviews • Assessments of culminating degree project • Feedback from external partners about pedagogical approach • Assessments from internship supervisors • Alumni feedback from surveys and ongoing conversations • Industry input based on work with graduates of the program • Information from the field about job placements • Advisory board feedback on curricular structure and content 	<ul style="list-style-type: none"> • Students participate weekly in both individual and group faculty discussions. • Faculty gauge student progress through interim crits. • All faculty in the department give students 1-on-1 feedback in final crits. • Discussions in final crits reveal patterns suggesting issues with assignments and/or the overall curriculum. • Faculty and the Department Head engage discussions of curriculum and expectations of student performance with Deans and other Department Heads. • Results from crits and other assessments are considered in the department's annual summer offsite faculty meeting. 	<ul style="list-style-type: none"> • Based on assessments of student performance and changes in materials, technology, and practices in the field, we continually revise the course syllabi (e.g., framing courses in terms of technology or context enable adjusting content as needed). • Through the various faculty meetings and discussions, we engage ongoing consideration of how each course fits into the curricular progression. • Through ongoing monitoring of student performance and changes in the field, we are continually integrating hand and digital tools into studios and coursework. • The introduction of new equipment/technology impacts the curriculum (e.g., the arrival of a new embroidery machine and new faculty member precipitated addition of an appropriate course). • Acknowledging the increased use of digital technologies and interest in the broadening scope of the textiles field, Textile Futures is now a "node" (or shared) course with the Digital+Media program. • Unsuccessful or limited student response to particular assignments or the overall curriculum leads to discussion and plans to analyze, reflect and respond so as to improve the student learning experience and outcomes. 	2015

Interior Studies (MDes)

Program URL with posted Learning Outcomes:
<http://www.risd.edu/academics/interior-architecture/graduate/>

E1A inventory:

CATEGORY	(1) Have formal learning outcomes been developed?	(2) Where are these learning outcomes published? (Please specify.) Include URLs where appropriate.	(3) Other than GPA, what data/evidence is used to determine that graduates have achieved the stated outcomes for the degree? (e.g., capstone course, portfolio review, licensure examination)	(4) Who interprets the evidence? What is the process? (e.g. annually by the curriculum committee)	(5) What changes have been made as a result of using the data/evidence?	(6) Date of most recent program review (for general education and each degree program)
Interior Studies, MDes	Yes	http://www.risd.edu/academics/interior-architecture/graduate/	<p>STUDIO Studio reviews are conducted at midterm and end of semester. The end-of-semester review is attended by faculty and guest critics.</p> <p>GRADUATE THESIS Part of a three-course sequence, the first part, Thesis Prep, requires the demonstration of MDes Learning Outcomes as a 'gate' to go on to Thesis.</p> <p>EXHIBITION Thesis Projects are displayed at the Graduate Thesis Show.</p> <p>SCHOOL RANKINGS Design Intelligence: Ranked #3 in the US. FRAME- comparison "world's best interior design schools"</p> <p>PORTFOLIO REVIEW Students attend portfolio reviews.</p> <p>EMPLOYMENT & INTERNSHIPS Students are employed at some of the top firms in the country.</p>	<ul style="list-style-type: none"> Invited guest critics from the design profession and members of the full-time and adjunct faculty review the projects at the end of each semester. Their review is supported by a rubric in the form of a table guiding evaluation of the following criteria: concept, context, function, completeness, and graphic and oral presentation. The department head and graduate program director review each MDes Student Self Evaluation in the 1st Wintersession. Discussion of issues related to these points occurs at faculty meetings 2-3 times each semester. A review by the student's Thesis Committee determines readiness to advance beyond Thesis Prep. 	<ul style="list-style-type: none"> A restructured representation sequence based on assessment of skills taught and acquired between the Summer Program and the fall semester Restructured representation to include digital fabrication due to new making tools of rapid prototyping and CNC making The establishment of written faculty assessment (narrative) after summer program Addition of a new option in the design of Exhibition and Narrative Environments as a result of graduates working in top museums in the world 	2008

Industrial Design (MID 2.5-year)

EIA inventory:

CATEGORY	(1) Have formal learning outcomes been developed?	(2) Where are these learning outcomes published? (Please specify.) Include URLs where appropriate.	(3) Other than GPA, what data/evidence is used to determine that graduates have achieved the stated outcomes for the degree? (e.g., capstone course, portfolio review, licensure examination)	(4) Who interprets the evidence? What is the process? (e.g. annually by the curriculum committee)	(5) What changes have been made as a result of using the data/evidence?	(6) Date of most recent program review (for general education and each degree program)
Industrial Design, MID 2.5-year	Yes	http://www.risd.edu/academics/industrial-design/graduate/	<p>CURRICULAR</p> <p><i>COURSES</i></p> <ul style="list-style-type: none"> • writing • oral presentations • verbal evaluation • written evaluation <p><i>STUDIO</i></p> <ul style="list-style-type: none"> • desk critique • peer and professional critique (ongoing and end of project (culminating review)) • public exhibition • verbal evaluation • written evaluation <p><i>END OF YEAR</i></p> <ul style="list-style-type: none"> • Thesis progress review 	<p>CURRICULAR</p> <ul style="list-style-type: none"> • 1-on-1 discussion among student and course instructor • faculty and peers assess work through rigorous discussion in critiques, considering varying perspectives • grad program director and faculty assess student's progress at the end of each term - culminating in a thesis progress review in the Fall/Winter of the thesis year • visiting colleagues from industry and academia provide an outside perspective in reviewing student work resulting from progression through the curriculum, from sophomore to senior years 	<p>STAFFING</p> <ul style="list-style-type: none"> • expanded faculty pool from 4 full-time faculty and 1 tech to 8 full-time faculty, 4 part-time faculty and 1 tech (full-time and tech teach in the undergraduate curriculum as well) <p>CURRICULAR</p> <ul style="list-style-type: none"> • reinforced non-shop based making as essential part of Grad Introduction • moved Grad Shop orientation to Spring semester • introduced Wintersession lecture series • shifted graduate level seminars to graduate studies offerings • deepening emphasis on communication and design audiences through thesis research/writing course • revamped first year curriculum to introduce students to a wider array of design approaches, methods, tools and techniques <p>FACILITIES</p> <ul style="list-style-type: none"> • added a Computing Lab with two types of 3D printers, laser cutter, and CNC capability • added new printer, a makerbot and desktop CNC dedicated to the grads <p>COMMUNICATION</p> <ul style="list-style-type: none"> • broad sharing of DRAFT mission and vision statements with the grads • developing website, other communications support 	2013

Industrial Design (MID 2-year)

EIA inventory:

CATEGORY	(1) Have formal learning outcomes been developed?	(2) Where are these learning outcomes published? (Please specify.) Include URLs where appropriate.	(3) Other than GPA, what data/evidence is used to determine that graduates have achieved the stated outcomes for the degree? (e.g., capstone course, portfolio review, licensure examination)	(4) Who interprets the evidence? What is the process? (e.g. annually by the curriculum committee)	(5) What changes have been made as a result of using the data/evidence?	(6) Date of most recent program review (for general education and each degree program)
Industrial Design, MID 2-year	Yes	http://www.risd.edu/academics/industrial-design/graduate/	<p>CURRICULAR</p> <p>COURSES</p> <ul style="list-style-type: none"> • writing • oral presentations • verbal evaluation • written evaluation <p>STUDIO</p> <ul style="list-style-type: none"> • desk critique • peer and professional critique (ongoing and end of project (culminating review)) • public exhibition • verbal evaluation • written evaluation <p>END OF YEAR</p> <ul style="list-style-type: none"> • Thesis progress review 	<p>CURRICULAR</p> <ul style="list-style-type: none"> • 1-on-1 discussion among student and course instructor • faculty and peers assess work through rigorous discussion in critiques, considering varying perspectives • grad program director and faculty assess student's progress at the end of each term - culminating in a thesis progress review in the Fall/Winter of the thesis year • visiting colleagues from industry and academia provide a outside perspective in reviewing student work resulting from progression through the curriculum 	<p>STAFFING</p> <ul style="list-style-type: none"> • expanded faculty pool from 4 full-time faculty and 1 tech to 8 full-time faculty, 4 part-time faculty and 1 tech (full-time and tech teach in the undergraduate curriculum as well) <p>CURRICULAR</p> <ul style="list-style-type: none"> • shifted graduate-level seminars to graduate studies offerings • deepening emphasis on communication and design audiences through thesis research/writing course • revamped first-year curriculum to introduce students to a wider array of design approaches, methods, tools and techniques <p>FACILITIES</p> <ul style="list-style-type: none"> • added a Computing Lab with two types of 3D printers, laser cutter, and CNC capability • integrated use of new equipment in Design Principles, Special Topics, and Advanced Design Studio courses <p>COMMUNICATION</p> <ul style="list-style-type: none"> • refined course descriptions and made available to students via web system managing lottery • developed algorithm to coordinate enrollment in multiple studio options, for facilities and schedule planning 	2013

Adaptive Reuse (MA)

Program URL with posted Learning Outcomes:

<http://www.risd.edu/academics/interior-architecture/graduate/>

Additional website:

<http://intar.risd.edu/programs/mfa-for-interior-architecture/>

EIA inventory:

CATEGORY	(1) Have formal learning outcomes been developed?	(2) Where are these learning outcomes published? (Please specify.) Include URLs where appropriate.	(3) Other than GPA, what data/evidence is used to determine that graduates have achieved the stated outcomes for the degree? (e.g., capstone course, portfolio review, licensure examination)	(4) Who interprets the evidence? What is the process? (e.g. annually by the curriculum committee)	(5) What changes have been made as a result of using the data/evidence?	(6) Date of most recent program review (for general education and each degree program)
Adaptive Reuse, MA	Yes	http://www.risd.edu/academics/interior-architecture/graduate/	<p>STUDIO Studio reviews are conducted at midterm and end of semester.</p> <p>ADAPTIVE REUSE [CAPSTONE] PROJECT This project is a capstone demonstration in the community of adaptive reuse strategies.</p> <p>EXHIBITION AR Projects are displayed at the Graduate Thesis Show.</p> <p>PUBLICATION The capstone project is documented in a publication from conceptualization through realization.</p> <p>SCHOOL RANKINGS Design Intelligence: Ranked #3 in the US. FRAME- comparison "words best interior design schools"</p> <p>PORTFOLIO REVIEW Students attend portfolio reviews.</p> <p>EMPLOYMENT Students are employed at some of the top firms in the country, present at international conferences, receive media coverage.</p>	<p>Invited guest critics from the design profession and members of the full-time and adjunct faculty review the projects at the end of each semester. This takes the form of a rubric that evaluates the following criteria: concept, context, function, completeness, graphic and oral presentation.</p> <p>The capstone project is reviewed by a selection of professionals practicing in the field and with recognized experience. These include architects, planners, designers, and artists who are the students' future clients.</p> <p>The Department Head and Graduate Program Director review each MA Student Self Evaluation in the 1st. WS.</p> <p>Discussions on these issues at faculty at department meetings, 2-3 per semester</p>	<p>A restructured Summer Program based on learning objectives</p> <p>An application is in process for confirmation of the degree name, "MA Adaptive Reuse," to optimally express the program intention and content.</p> <p>The establishment of written faculty assessment (narrative) after the summer program</p>	2008

Master of Arts (MA) in Art + Design Education

Program URL: <http://www.risd.edu/academics/tlad/graduate/>

Department URL: <http://www.risd.tlad.com/#!about/cee5>

E1A inventory:

CATEGORY	(1) Have formal learning outcomes been developed?	(2) Where are these learning outcomes published? (Please specify.) Include URLs where appropriate.	(3) Other than GPA, what data/evidence is used to determine that graduates have achieved the stated outcomes for the degree? (e.g., capstone course, portfolio review, licensure examination)	(4) Who interprets the evidence? What is the process? (e.g. annually by the curriculum committee)	(5) What changes have been made as a result of using the data/evidence?	(6) Date of most recent program review (for general education and each degree program)
MA in Art + Design Education	Yes	http://www.risd.edu/academics/tlad/graduate/	<ul style="list-style-type: none"> While the evaluation of student performance in all MA course work, required and elective, is described in terms of grades, the capstone MA written thesis and thesis presentation provides the evidence, which ultimately determines that a candidate has met the stated outcomes for the degree. While not a formal component of the MA's thesis requirements, candidates participate in RISD's Graduate Thesis Exhibition. 	<ul style="list-style-type: none"> The interpretation of MA coursework is exclusively the responsibility of course instructors. However, in the case of the capstone MA thesis, the interpretation (evaluation) of the work becomes the shared responsibility of two TLAD faculty together with an external reader, selected by the MA candidate. 	<ul style="list-style-type: none"> Admissions to the MA in Art + Design Education program were put on hold for 2014-2015, based not on student performance but on a problematic applicant pool and low enrollments. During that year an extensive review of the program was conducted that included two key meetings convened by the Provost and in Spring 2014 an external program review. The various discussions confirmed what TLAD faculty had long sensed, that while well intentioned in terms of program design, the stipulation of its three specific study tracks (community arts education, museum education, and professional development) confused many prospective applicants. TLAD faculty believed that the use of track terminology may have contributed to degree requirements being perceived by prospective MA applicants as being overly narrowing and prescriptive. Further, the description of the MA failed to make transparent the richness of elective study, beyond core MA coursework, that was accessible at RISD and at Brown University and as well through local and regional professional practice internships. 	2014

					<p>In response to this review of the MA, a proposal was submitted and endorsed by the college's Curriculum Committee for the representation of the MA. This did not mean that the curriculum needed to be changed from that approved by NASAD in 2011, whereby a candidate pursues a 1-year 33 credit degree in which 12 credits are taken within TLAD and the additional 21 credits are electives. However, the removal of the track terminology presented the MA in Art + Design Education as an opportunity for a candidate to co-construct her/his program of study in the following way:</p> <p><i>Through an individually designed sequence of courses, internships and independent study, the MA in Art + Design Education promotes rigorous inquiry coupled with an expansive breadth of discovery. Using RISD as an essential base, MA candidates customize their studies within our vibrant community, working in tandem with offerings at neighboring Brown University and in Providence's diverse range of nonprofit cultural and educational institutions.</i></p> <p>Following these concerted efforts to update and publicize the program, we are pleased to report that the MA program's applicant pool and enrollments have returned to an encouragingly healthy level.</p>
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Ceramics (MFA)

E1A inventory:

CATEGORY	(1) Have formal learning outcomes been developed?	(2) Where are these learning outcomes published? (Please specify.) Include URLs where appropriate.	(3) Other than GPA, what data/evidence is used to determine that graduates have achieved the stated outcomes for the degree? (e.g., capstone course, portfolio review, licensure examination)	(4) Who interprets the evidence? What is the process? (e.g. annually by the curriculum committee)	(5) What changes have been made as a result of using the data/evidence?	(6) Date of most recent program review (for general education and each degree program)
Ceramics, MFA	Yes	http://www.risd.edu/academics/ceramics/graduate/	<ul style="list-style-type: none"> • End-of-semester reviews • Weekly group critiques in which students display work from their studio practice • Individual studio visits from Visiting Artists and respected members of the field • Competitions, sponsored projects • Exhibitions – thesis, biennial, triennial • Portfolio reviews • Job interviews and placements 	<ul style="list-style-type: none"> • At the end of each semester, an individual student's work is evaluated and critiqued by a committee of several faculty members. • In addition, the department holds weekly group critiques, in which students display their work. Faculty and fellow students can see the progress of individual studio work and fellow graduate students play a major role in the discussion and critique of the work. • Visiting Artists and feedback from respected members of the field participate in assessments during critiques, exhibitions, and portfolio reviews. • Faculty assess students' performance in specific courses throughout the overall curriculum. • External reviewers associated with competitions and sponsored projects assess the associated work. • Exhibitions are curated by students and assessed by faculty. • Potential employers interview students and resulting job placements indicate successful achievement of learning outcomes. 	<p>The Ceramics Department is in the process of changing as a result of our recent Self-Study and Visiting Committee review. Of the priorities that are developing through this process, several have either already led to change or will inform near-term planning for additions and improvements to the program, including:</p> <ul style="list-style-type: none"> • Partnerships with industry/business/other institutions • Interdisciplinary studies • The need to address the increased role of technology in the ceramic field • Development of core curriculum • Additional faculty who are leaders in the field of ceramics 	2011

Digital+Media (MFA)

E1A inventory:

CATEGORY	(1) Have formal learning outcomes been developed?	(2) Where are these learning outcomes published? (Please specify.) Include URLs where appropriate.	(3) Other than GPA, what data/evidence is used to determine that graduates have achieved the stated outcomes for the degree? (e.g., capstone course, portfolio review, licensure examination)	(4) Who interprets the evidence? What is the process? (e.g. annually by the curriculum committee)	(5) What changes have been made as a result of using the data/evidence?	(6) Date of most recent program review (for general education and each degree program)
Digital+Media, MFA	Yes	http://www.risd.edu/academics/digital-media/graduate/	<ul style="list-style-type: none"> • Critiques • Thesis project • Internal exhibitions • Wintersession teaching: All Wintersession student-taught classes are documented and presented to the department head. • Internal Graduate Studies fellowships can demonstrate general skills in management, collaboration and communication • External awards highlight integrity, uniqueness, good working practice and dedication. • External exhibitions • Annual report documenting students' success through papers, lectures and exhibitions outside of the institution 	<ul style="list-style-type: none"> • Critics have inside and outside audiences who consider the depth of content and its development. • Critics vary according to the content of students' work, aiming to bring in expertise to challenge students' thinking. • The thesis committee consists of three student-recruited reviewers, including internal and external advisors appropriate to the work. • Students teaching in Wintersession document their work and complete a questionnaire that encourages reflection on issues and how the teaching approach could be refined. • The department head discusses any concerns with students teaching, such as syllabus structure and teaching methodology. • Faculty-led research groups are collaborative with graduate students. • The Inspiring Individuals lecture series provides role modeling. • In the final year, thesis students must commit to writing and installing final work for exhibition. Both the writing and the thesis project are evaluated by well established artists and designers in the field. 	<ul style="list-style-type: none"> • Curriculum, research topics and facilities continually adapt to needs of the work, the field, and student interests (such as digital imaging techniques, drones, etc.). • Evolving resources of both equipment and methodologies for experimental research and practice offer technological opportunities for students and faculty, and include tools for interrogation (such as software, drones, oculus rift for 3D-vision). • Based on evidence that the majority of work sits critically at surface level due to the demands of a heavily course-centric system, we will minimize required skills-based courses more appropriate for undergraduates, in order to add a studio course where students can conceptualize and execute more at the graduate level. • An increased focus on developing a distinctive research and practice culture, within the realms of technology and consequence, support art and design scholarship and enable platforms for larger conversations to support our students, faculty and school to be leaders in this realm. 	2013

Furniture Design (MFA)

EIA inventory:

CATEGORY	(1) Have formal learning outcomes been developed?	(2) Where are these learning outcomes published? (Please specify.) Include URLs where appropriate.	(3) Other than GPA, what data/evidence is used to determine that graduates have achieved the stated outcomes for the degree? (e.g., capstone course, portfolio review, licensure examination)	(4) Who interprets the evidence? What is the process? (e.g. annually by the curriculum committee)	(5) What changes have been made as a result of using the data/evidence?	(6) Date of most recent program review (for general education and each degree program)
Furniture Design, MFA	Yes	http://www.risd.edu/academics/furniture-design/graduate/	<ul style="list-style-type: none"> The Thesis body of work, which is made up of several highly resolved three-dimensional objects The written Thesis document, which contains words, drawings, and images that demonstrate the research and processes involved in the thesis investigation Presentation of materials including drawings, writings, samples, and resolved objects at multiple critiques, including mid-term and final critiques Exhibition of student work at juried local, national, and international venues such as the RI Convention Center, The International Contemporary Furniture Fair in New York, and the Salone del Mobile in Milan Documentation of student work through departmentally organized photography Progress of alumni as noted in exhibition, publication, awards, and employment Evaluation of the curriculum, faculty, and facilities by students and alumni 	<ul style="list-style-type: none"> Members of the individual Thesis Committees, comprised of faculty from within and outside the department assess the outcome of the Thesis presentations. Faculty of record, along with guest critics, engage in regular critiques of student work. Members of the department faculty meet two times per semester to discuss both specific student progress and programmatic issues as part of regular faculty meetings. Furniture Design faculty members meet annually, immediately following final critiques, for a colloquium to review the curriculum, identify strengths and weaknesses, and discuss adjustments. The design community, comprised of critics, curators, writers, educators, professional designers, and artists assess and respond to student works in exhibitions and publications. Institutions and companies that constitute the professional world of art and design exhibit, publish, and hire our alumni. The external program review process involves a Self-Study and External Visiting Committee to examine and report on all evidence, every seven years. 	<ul style="list-style-type: none"> The assessment that writing was not meeting expectations led us to change the degree requirements for graduate students to include a dedicated course on Writing for the Thesis in the fall semester of the second year. The assessment that incoming graduate students sometimes lacked experience in working with certain materials and processes led us to adjust the schedule to create a more focused opportunity for them to have access to making experiences early in the fall semester of the first year. The assessment that our faculty diversity did not reflect the gender and ethnic diversity of our students led us to renew a search for a new faculty hire this year. The assessment that poor and overcrowded department facilities are our most pressing problem, and have been identified as such for over a decade, led us to make partial improvements in homespace and shop space for our graduate students. 	2013

Glass (MFA)

E1A inventory:

CATEGORY	(1) Have formal learning outcomes been developed?	(2) Where are these learning outcomes published? (Please specify.) Include URLs where appropriate.	(3) Other than GPA, what data/evidence is used to determine that graduates have achieved the stated outcomes for the degree? (e.g., capstone course, portfolio review, licensure examination)	(4) Who interprets the evidence? What is the process? (e.g. annually by the curriculum committee)	(5) What changes have been made as a result of using the data/evidence?	(6) Date of most recent program review (for general education and each degree program)
Glass, MFA	Yes	http://www.risd.edu/academics/glass/graduate/	<ul style="list-style-type: none"> Weekly critiques with regular faculty as well as midterm and final critiques for all students. Second-year graduate students research and develop a thesis project. Second-year graduate students must also complete two thesis exhibitions in the final semester of the thesis year: the campus-wide Graduate Thesis Exhibition and an individual, off-campus show for which students must find and secure a space, launching the exhibition from start to finish. Second-year graduate students create a written thesis that aligns with thesis studio work, starting in the Fall and completed, printed, bound and submitted at the end of the second semester of the second (final) year. All graduate students conduct a public artist lecture at the beginning of the first year and second years, and toward the end of the second semester of the final year. All students are required to submit images and support materials (formatted to Glass Department specifications) at end of each semester. Graduate students are required throughout the first and second years to lead research teams and discussions on specific topics, addressing conceptual, art historical themes. Graduate students are also called upon to lead technical investigations (carried out in the shops) demonstrating 	<ul style="list-style-type: none"> Visiting critics conduct midterm and final critiques (including thesis exhibitions) with full-time faculty for all students. All students are present for critiques. Full-time faculty and technicians meet at the end of each semester to review each and every student's progress. This practice also allows us to evaluate the effectiveness of the curriculum and make adjustments as needed. All graduate students have individual critiques with visiting lecturers (approximately 7 -8 visitors each semester). Faculty discuss these meetings with each visitor to monitor student progress. Faculty monitor discussions and hotshop projects led by graduate students both in class and outside of class (e.g., Hot Nights etc.). Students assemble their own thesis committees, consisting of two departmental faculty and one external advisor who guide development of the work and assess the outcome. Faculty track alumni professional activity through email correspondence and monitoring of press reports and professional publications. 	<ul style="list-style-type: none"> Recognizing the importance of safety in the shop along with faculty and technicians' assessments that students were not always entering the program with appropriate technical skills, and considering input from students and applicants that a full MFA is not always needed to ground a thriving studio practice, we added the Post-Bacc program in 2003. Based on the needs of each year's graduate students and issues or subjects for which students request or demonstrate need for additional or complementary voices, different faculty are hired to teach critical issues and participate as visiting artists and critics. Responding to the need to augment graduate student leadership experience with proven monitoring, we hired faculty to guide the Hot Nights program each fall and to facilitate the process for graduate leadership of technical shop research investigations in both fall and spring. Faculty and students noted concerns about outdated facilities, which led to investments in improvements including a half-ton continuous-melt glass furnace, a 700-lb. casting furnace, 15 computer-programmed process ovens, a well-developed coldworking facility, and increased individual studio space. 	2011

			<p>glass processes and appropriate Glass studio shop practice.</p> <ul style="list-style-type: none"> • Each graduate student is assigned to a fellowship or teaching assistantship. • All faculty closely monitor alumni professional activity. 			
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Graphic Design (2-year MFA)

EIA inventory:

CATEGORY	(1) Have formal learning outcomes been developed?	(2) Where are these learning outcomes published? (Please specify.) Include URLs where appropriate.	(3) Other than GPA, what data/evidence is used to determine that graduates have achieved the stated outcomes for the degree? (e.g., capstone course, portfolio review, licensure examination)	(4) Who interprets the evidence? What is the process? (e.g. annually by the curriculum committee)	(5) What changes have been made as a result of using the data/evidence?	(6) Date of most recent program review (for general education and each degree program)
Graphic Design, MFA, 2-year	Yes	http://www.risd.edu/academics/graphic-design/graduate/	<ul style="list-style-type: none"> Faculty conduct class critiques of student work throughout the semester at individual, small group, and large group scales. First-year student work: Grad Seminar 1 requires final published compendium of class writings; Grad Seminar II requires a final printed preparatory Thesis proposal; Grad Studios 1 and 2 require documentation of exploratory work leading to Thesis, with final critiques over multiple projects and stages; Electives also include critiques or require final written documents. Second-year student work: <ul style="list-style-type: none"> Thesis I and 2 core project briefs prompt individual work and shared critique of ongoing Thesis inquiry. The Thesis generates a published document (in the form of an authored and designed book) archived in the RISD Library and in digital form on the RISD Digital Commons website. The thesis cohort delivers public presentations open to critics, faculty, and students. Open final reviews of thesis work by three external critics, with three advisors and faculty (other grad students also attend) 	<ul style="list-style-type: none"> Students are reviewed by their individual course faculty through critiques of student work throughout each semester at individual, small group, and large group scales. Faculty critics look for areas of strength or weakness, patterns of thought and making worth encouraging, and students' formation of critical thinking within the context of contemporary graphic design. Final semester reviews often include an outside visiting critic; all core and elective courses conduct their own semester reviews with course faculty and visitors. Second year, thesis: Culminating work is subject to multi-tiered critical review as each student names three Thesis Advisors who meet throughout the year to help guide thesis formation. Three External Critics from the professional graphic design world work with a third of the Thesis class (5 students each). These Critics visit campus as a group twice in the Fall semester, for Thesis Position Presentations (early Fall) and in December for the final semester review of thesis work. During Wintersession and again in early Spring semester, the Critics and their small group conduct a Skype conversation. The Critics visit campus in mid-April for the public Thesis Presentations, and again in late May for the Final Thesis Reviews over two days (accompanied by MFA Exhibition viewing). All three Advisors plus the Thesis 	<ul style="list-style-type: none"> Observation and student feedback led us to refine the timing of the "Thesis deliverables," including the Thesis book document, the MFA Exhibition, the Thesis Presentations, and the Final Reviews. Deficiencies with historical and contemporary tools/software led to the creation of tools workshops within the Department electives, and this opened up some more teaching opportunities for grad students with specific expertise. Adding two full-time faculty with expertise in digital media and interactive design helped to incorporate programming as a tool for Thesis inquiry. Sustained proactive efforts for cross-disciplinary collaborations have supported Graduate Program Directors' co-creation of graduate electives; research groups, and processes for access to the Colab shop's range of specialized tools. We carefully construct the mix of faculty, visiting designers, and Thesis Critics from the profession to model a range of pragmatic and speculative practices at all scales and contexts. With this exposure, our grads can use their MFA experience to probe and even prefigure the kind of post-grad design practices they would like to have. We encourage students to submit 	2012/13

				External Critic must read and approve/sign the final Thesis document in book form for submission to the RISD Library and GD Department archive.	proposals for Graduate Studies Grants, Museum-sited project competitions, national and international conferences and workshops, and all other opportunities to expand thesis theory into practice.	
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Jewelry+Metalsmithing (MFA)

E1A inventory:

CATEGORY	(1) Have formal learning outcomes been developed?	(2) Where are these learning outcomes published? (Please specify.) Include URLs where appropriate.	(3) Other than GPA, what data/evidence is used to determine that graduates have achieved the stated outcomes for the degree? (e.g., capstone course, portfolio review, licensure examination)	(4) Who interprets the evidence? What is the process? (e.g. annually by the curriculum committee)	(5) What changes have been made as a result of using the data/evidence?	(6) Date of most recent program review (for general education and each degree program)
Jewelry + Metalsmithing, MFA	Yes	http://www.risd.edu/academics/jewelry-metalsmithing/graduate/	<ul style="list-style-type: none"> Formal Critiques at Midterm/Final, for Fall and Spring term, both years. Grads formally present their work for review from Guest Critics, Graduate Faculty, and J+M Faculty. Departmental Thesis Declaration Presentation, in the winter session prior to second year, in which Grads give presentation of thesis subject, intentions, and working methodologies for approval by departmental review committee. Grads give Seminar Artist Lecture, at end of spring term (both years) on their studio practice, influences/motivations, and research. The lecture is recorded and critiqued by studio and seminar faculty. Verbal and written feedback are provided to the students. Thesis Body of Work, Exhibition, and Thesis Artist Book are reviewed and evaluated by Graduate Faculty and Thesis Advisory Committee. 	<ul style="list-style-type: none"> J+M Graduate Faculty, External Review Critics, and Thesis Advisory Committee Graduate Faculty meet regularly, in person or via Skype, to discuss curriculum outcome and curricular adjustments. 	<ul style="list-style-type: none"> Curricular changes to both studio and seminar. Review of course content is discussed with graduate faculty at end of term and summer retreat discussion. Any curricular changes have gone through review by RISD Curriculum Committee. 	2008

RISD Painting (MFA)

EIA inventory:

CATEGORY	(1) Have formal learning outcomes been developed?	(2) Where are these learning outcomes published? (Please specify.) Include URLs where appropriate.	(3) Other than GPA, what data/evidence is used to determine that graduates have achieved the stated outcomes for the degree? (e.g., capstone course, portfolio review, licensure examination)	(4) Who interprets the evidence? What is the process? (e.g. annually by the curriculum committee)	(5) What changes have been made as a result of using the data/evidence?	(6) Date of most recent program review (for general education and each degree program)
Painting, MFA	Yes	http://www.risd.edu/academics/painting/graduate/	<ul style="list-style-type: none"> • Large-group midterm reviews are conducted both semesters. • End-of-semester individual walk-through critiques • Fall semester September walk-through individual critiques are conducted with 2nd year MFA students to review summer progress and establish goals for their final year. • Spring semester midterms function as an oral exam, as students discuss new work and 2nd draft of the written thesis. • Critiques with a minimum of 7 visiting artists per year • MFA Thesis exhibition at the end of the spring semester • Written MFA Thesis 	<ul style="list-style-type: none"> • All graduate and full-time faculty are present at the large-group midterms. • The appointed graduate faculty and Graduate Program Director participate in end-of-semester individual walk-through critiques. • The Department-appointed Graduate Program Director reviews student progress on a continual basis through individual studio visits and group discussion with students, as well as participating in all formal critiques and reviews. • Graduate Painting faculty and full-time faculty participate in midterms, walk-throughs and thesis reviews. • High-profile visiting artists and external review thesis critics attend the MFA thesis exhibition and participate in assessments of the work. • The written MFA Thesis is reviewed by two external critics, along with the Thesis body of work. 	<ul style="list-style-type: none"> • Our department engages constant review of the curriculum through regular monthly faculty meetings. • The program and its curriculum are continually adjusted from year to year and semester to semester, to meet the evolving needs of students entering the field. Recent changes to the curriculum have included: <ul style="list-style-type: none"> • Addition of the “Three Critics” course (the faculty for which changes each year) • Adjustment of the content of our seminar classes (e.g., “Meaning in the Medium”) • Adjustments to the structure and number of studio visits and visiting artists • Adjustment of the duration of walk-through critiques • Increase in the fee paid to visiting artists, in order to attract higher-caliber critics • Formalizing of the extracurricular “Interview Project” through which second-year grads address their classmates’ and faculty’s questions about their work 	2013

RISD Photography (MFA)

E1A inventory:

CATEGORY	(1) Have formal learning outcomes been developed?	(2) Where are these learning outcomes published? (Please specify.) Include URLs where appropriate.	(3) Other than GPA, what data/evidence is used to determine that graduates have achieved the stated outcomes for the degree? (e.g., capstone course, portfolio review, licensure examination)	(4) Who interprets the evidence? What is the process? (e.g. annually by the curriculum committee)	(5) What changes have been made as a result of using the data/evidence?	(6) Date of most recent program review (for general education and each degree program)
Photography, MFA	Yes	http://www.risd.edu/academics/photography/graduate/	<ul style="list-style-type: none"> Ongoing and end-of-semester critiques and reviews provide the near-term evidence for evaluation. Exhibitions throughout each term in the main exhibition areas (Gelman and Woods-Gerry) are seen by members of the campus community and the public. Students also display work in rotating exhibition cases throughout the year. Students must participate in the final Thesis exhibition, as part of the overall RISD Graduate Exhibition. We closely monitor and document alumni achievement. 	<ul style="list-style-type: none"> Visiting critics join faculty in giving students feedback on their work through discussions in the ongoing and end-of-semester critiques and the formal student presentations. Graduate students must obtain two faculty members from outside the Photo department to augment the feedback they receive from departmental faculty on their individual thesis projects. This requirement benefits the overall department as well as individual students, by providing opportunities to incorporate external feedback and insight into departmental evolutions. The required Thesis project exhibitions are curated and installed by MFA students, critiqued by Thesis Committees and students, and evaluated by faculty. Required written, bound thesis papers are evaluated by Graduate Committees for clarity of expression and relevance. Through ongoing examination of our MFA graduates' professional websites and by following their post-RISD exhibitions, curatorial projects, fellowships, residencies and professional employment, we track and record progress of our alumni. 	<ul style="list-style-type: none"> We have instituted large changes in our curriculum to reflect the changes in our medium, brought on by advances in digital technologies. These changes are both technical and creative. The methods through which our students create and disseminate their work are in constant evolution. To meet these challenges, our faculty have created a new set of core, required courses to impart the latest technological skill sets. We have created specific courses in bookmaking, video and multimedia, which address both new techniques and creative approaches. Changes to our facilities also address the ongoing changes in the medium of photography, including the quickly changing technological aspect. 	2015

RISD Printmaking (MFA)

EIA inventory:

CATEGORY	(1) Have formal learning outcomes been developed?	(2) Where are these learning outcomes published? (Please specify.) Include URLs where appropriate.	(3) Other than GPA, what data/evidence is used to determine that graduates have achieved the stated outcomes for the degree? (e.g., capstone course, portfolio review, licensure examination)	(4) Who interprets the evidence? What is the process? (e.g. annually by the curriculum committee)	(5) What changes have been made as a result of using the data/evidence?	(6) Date of most recent program review (for general education and each degree program)
Printmaking, MFA	Yes	http://www.risd.edu/academics/printmaking/graduate/	<ul style="list-style-type: none"> In addition to grades, and more importantly written evaluations, we are constantly in conversation with each student about direction and progress and strengths and weaknesses. Learning outcomes are constantly measured and discussed with students in weekly class meetings, studio visits and critiques, and in evaluations of written and oral presentations from simple artist's statements and work in progress to the completed thesis and thesis project. These assessments are reflected in the final evaluation and in the discussions in weekly class meetings with faculty, peers and visiting experts. Students complete the thesis exhibition and thesis book. 	<ul style="list-style-type: none"> RISD Faculty and visiting critics conduct ongoing studio visits, including individual and group critiques. Printmaking faculty, in particular the three Graduate Seminar instructors, assess individual graduate students' development throughout the 2-year program with verbal and written evaluations. Visiting critics and artists provide feedback and presentations on the professional field of printmaking and—more broadly—professional fine art. Students then modify their work and make more based on feedback and their new understanding from the critical feedback given in the classroom and critiques. Three appropriate professionals assist and direct the student in her or his thesis project research and thesis writing. These committee members include the Printmaking Graduate program director, another full- or part-time faculty member who may or may not be from the Printmaking department, and a part-time faculty member or outside expert in the student's area of research. 	<ul style="list-style-type: none"> To ensure depth and breadth of content and perspectives in feedback from critiques, we have added a third instructor for the graduate seminar. The number of course sections in Lithography did not enable full coverage of this key medium, so we added another section that now ensures our graduates have the related skills and are prepared to teach. To keep up with the rapid evolution of the printmaking field, we are adding professional and international internship possibilities. We are also adding more teaching assistantships across disciplines. To amplify Printmaking research, practice and feedback, the three elements that result in growth and success, we now offer a 6- or 9-credit seminar each semester, with three faculty. 	2014

Sculpture (MFA)

EIA inventory:

CATEGORY	(1) Have formal learning outcomes been developed?	(2) Where are these learning outcomes published? (Please specify.) Include URLs where appropriate.	(3) Other than GPA, what data/evidence is used to determine that graduates have achieved the stated outcomes for the degree? (e.g., capstone course, portfolio review, licensure examination)	(4) Who interprets the evidence? What is the process? (e.g. annually by the curriculum committee)	(5) What changes have been made as a result of using the data/evidence?	(6) Date of most recent program review (for general education and each degree program)
Sculpture, MFA	Yes	http://www.risd.edu/academics/sculpture/graduate/	<ul style="list-style-type: none"> • Students in studio courses deliver assignments according to the syllabus and faculty use criteria outlined therein for the evaluation of finished work; data about student progress results from associated critiques. • Successful completion of a body of work for exhibition and a bound written thesis document 	<ul style="list-style-type: none"> • Professors conduct routine critiques and project reviews throughout each semester. • Studio faculty visit studio students' home spaces one-on-one and conduct group discussions during regular class meetings. • Faculty also provide in-person reviews during class critiques. • As many as 8 visiting artists over the course of the academic year supplement the studio visits and class critiques. • Visiting critics join faculty to conduct final reviews of completed work installed within the field. • A committee comprised of the full-time faculty thesis advisor and two external committee members reviews each student's culminating body of work and thesis document. 	<ul style="list-style-type: none"> • The indication that students would benefit from more closely integrated development of critical discourse with the production of physical work resulted in restructuring the curriculum to align the Graduate Critical Issues Seminar with the Graduate Sculpture Studio Course. • The observation that self-directed critical discourse within the graduate student community needed to develop more fully, as stated in the learning outcomes, led to adjustment of the rhythm of critiques to provide longer, more immersive critical conversations, transitioned from 30 minutes to 1 hour. • To enable deeper, more concentrated focus on development of the thesis body of work and written thesis, we changed the final Graduate Studio Course from 9 credits to 12 credits to allow for • As the interim department head role is resolved, further adaptations will emerge in response to the 2015 academic program review and associated report of the external panel. 	2015

Textiles (MFA)

E1A inventory:

CATEGORY	(1) Have formal learning outcomes been developed?	(2) Where are these learning outcomes published? (Please specify.) Include URLs where appropriate.	(3) Other than GPA, what data/evidence is used to determine that graduates have achieved the stated outcomes for the degree? (e.g., capstone course, portfolio review, licensure examination)	(4) Who interprets the evidence? What is the process? (e.g. annually by the curriculum committee)	(5) What changes have been made as a result of using the data/evidence?	(6) Date of most recent program review (for general education and each degree program)
Textiles, MFA	Yes	http://www.risd.edu/academics/textiles/graduate/	<ul style="list-style-type: none"> • Critiques • Juried competitions • External partnerships working closely with industry and other institutions, so feedback from the outside provides multiple perspectives • Portfolio review * Culminating Thesis Project * Written Thesis Book • Graduate Thesis exhibition • Annual exhibition in New York • Required internship selected based on student's particular interests and goals • Job placements: Graduate students are hired for leadership positions within companies and organizations. • Alumni feedback through surveys (e.g., Winter 2015) and ongoing conversations with alumni with whom our graduate students work as interns or after they graduate • Industry input from alumni and colleagues in the field regarding graduates' preparedness and ability to adjust to a non-academic environment 	<ul style="list-style-type: none"> • Both internal and external critics participate in critiques. • Students participate weekly in both individual and group faculty discussions, in which faculty reflect on student work/progress as it fits into the two-year program of study. • Graduate-level faculty further gauge students' progress through interim crits of evolving work. • All faculty teaching graduate students conduct final crits to give students 1-on-1 feedback. • Discussions in and following the final crits reveal patterns suggesting issues with assignments and/or the curriculum. • Thesis Advisory Committees give weekly feedback on progress of thesis work with regards to both form and content. • Thesis Advisory Committees engage ongoing discussions in review of each individual student's work and progress. • Discussions with the Dean of Graduate Studies and Graduate Program Directors in other departments provide additional insights regarding students' work, faculty assignments, and the department's curriculum. • In the department's annual summer offsite faculty meeting, part of the day is dedicated to the graduate program curriculum and community, to reflect on the past year's teaching, work and student experience, in order to plan for the following year, as well as 2-3 years out. • Through the periodic Self Study and external review committee process, all 	<ul style="list-style-type: none"> • Ongoing revisions to particular course syllabi are based on assessments of collective student results, input from individual students through discussions with faculty and the student course evaluations, and/or shifts in directions in the field. • Through regular meetings and ongoing discussion, faculty consider and revise how each course fits into the curricular progression. <p>In response to data, student interest, faculty discussions and topics emerging from field, the department has:</p> <ul style="list-style-type: none"> • created a more open structure for graduate students participating in technically based courses; • increased support of writing with changes to Graduate Studio III and Thesis Writing; • expanded Textile Seminar over three semesters; • added new interdisciplinary studio courses in the Division of Graduate Studies; • continued integration of hand and digital tools as new technologies emerge; and • introduced new equipment/technology and reconciled the impact on the curriculum (e.g., the arrival of a new embroidery machine and new faculty member precipitated addition of an appropriate course). Course framing 	2015

			<p>departmental faculty review the report and participate in a series of follow-on meetings to discuss details, reflect and respond.</p> <ul style="list-style-type: none"> • Data from the above is discussed one-on-one with students, faculty and colleagues in the field. Group student meetings and faculty meetings are also venues for discussion. • Student advising (one-on-one) continues to be a fundamental way in which to collect and interpret feedback on the curriculum. 	<p>in terms of technology or context enable adjusting content as needed.</p>	
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Furniture Design (MFA 3-year)

EIA inventory:

CATEGORY	(1) Have formal learning outcomes been developed?	(2) Where are these learning outcomes published? (Please specify.) Include URLs where appropriate.	(3) Other than GPA, what data/evidence is used to determine that graduates have achieved the stated outcomes for the degree? (e.g., capstone course, portfolio review, licensure examination)	(4) Who interprets the evidence? What is the process? (e.g. annually by the curriculum committee)	(5) What changes have been made as a result of using the data/evidence?	(6) Date of most recent program review (for general education and each degree program)
Furniture Design, MFA 3-year	Yes	http://www.risd.edu/academics/furniture-design/graduate/	<ul style="list-style-type: none"> The 3-year MFA student must first demonstrate competency in design processes and fabrication processes as evidenced in resolved, full-scale made objects. The Thesis body of work, which is made up of several highly resolved three-dimensional objects The written Thesis document, which contains words, drawings, and images that demonstrate the research and processes involved in the thesis investigation Presentation of materials including drawings, writings, samples, and resolved objects at multiple critiques, including mid-term and final critiques Exhibition of student work at juried local, national, and international venues such as the RI Convention Center, The International Contemporary Furniture Fair in New York, and the Salone del Mobile in Milan Documentation of student work through departmentally organized photography Progress of alumni as noted in exhibition, publication, awards, and employment Evaluation of the curriculum, faculty, and facilities by students and alumni 	<ul style="list-style-type: none"> Faculty of record, along with guest critics, engage in regular critiques of student work. Members of the individual Thesis Committees, comprised of faculty from within and outside the department assess the outcome of the Thesis presentations. Members of the department faculty meet two times per semester to discuss both specific student progress and programmatic issues as part of regular faculty meetings. Furniture Design faculty members meet annually, immediately following final critiques, for a colloquium to review the curriculum, identify strengths and weaknesses, and discuss adjustments. The design community, comprised of critics, curators, writers, educators, professional designers, and artists assess and respond to student works in exhibitions and publications. Institutions and companies that constitute the professional world of art and design exhibit, publish, and hire our alumni. The external program review process involves a Self-Study and External Visiting Committee to examine and report on all evidence, every seven years. 	<ul style="list-style-type: none"> The assessment that writing was not meeting expectations led us to change the degree requirements for graduate students to include a dedicated course on Writing for the Thesis in the fall semester of the second year. The assessment that incoming graduate students sometimes lacked experience in working with certain materials and processes led us to adjust the schedule to create a more focused opportunity for them to have access to making experiences early in the fall semester of the first year. The assessment that our faculty diversity did not reflect the gender and ethnic diversity of our students led us to renew a search for a new faculty hire this year. The assessment that poor and overcrowded department facilities are our most pressing problem, and have been identified as such for over a decade, led us to make partial improvements in homespace and shop space for our graduate students. 	2013

Graphic Design (3-year MFA)

EIA inventory:

CATEGORY	(1) Have formal learning outcomes been developed?	(2) Where are these learning outcomes published? (Please specify.) Include URLs where appropriate.	(3) Other than GPA, what data/evidence is used to determine that graduates have achieved the stated outcomes for the degree? (e.g., capstone course, portfolio review, licensure examination)	(4) Who interprets the evidence? What is the process? (e.g. annually by the curriculum committee)	(5) What changes have been made as a result of using the data/evidence?	(6) Date of most recent program review (for general education and each degree program)
Graphic Design, MFA 3-year	Yes	http://www.risd.edu/academics/graphic-design/graduate/	<ul style="list-style-type: none"> Student work throughout the 3-year MFA provides evidence of skill acquisition, concept development, and original writing leading to a final thesis investigation. Over the three years of studios, seminars and electives, student projects give evidence of graphic response to prompts that may range in scope from highly prescribed to very open parameters. First-year student work: Grad Seminar 1 requires final published compendium of class writings; Grad Type I produces published book of class work Second-year student work: Grad Seminar II requires a final printed preparatory Thesis proposal; Grad Studios 1 and 2 require documentation of exploratory work leading to Thesis, with final critiques over multiple projects and stages; Electives also include critiques or require final written documents. Thesis I and 2 core project briefs prompt individual work and shared critique of ongoing Thesis inquiry. The Thesis generates a published document (in the form of an authored and designed book) archived in the RISD Library and in digital form on the RISD Digital Commons website. The thesis cohort delivers public presentations open to critics, faculty, and students. Open final reviews of thesis work by three external critics, with three 	<ul style="list-style-type: none"> Students are reviewed by their individual course faculty through critiques of student work throughout each semester at individual, small group, and large group scales. At the end of the first year, students are reviewed by the full graduate faculty. In this review, we see the full year's body of work reflecting the student's engagement with graphic design via visual form and graduate seminar critical writings. Each student's work is reviewed in the context of their ongoing study leading to the graduate Graphic Design Thesis: faculty critics look for areas of strength or weakness, patterns of thought and making to encourage, and the formation of critical thinking within the context of contemporary graphic design. in the second year, core courses merge with those of the 2yr program, with one final remaining core course for the 3yr program (Grad Type 3). All core and elective courses conduct their own semester reviews with course faculty and visiting Critics. Third year, thesis: Culminating work is subject to multi-tiered critical review as each student names three Thesis Advisors who meet throughout the year to help guide thesis formation. Three External Critics from the professional graphic design world work with a third of the Thesis class (5 students each). These Critics visit campus as a group twice in the Fall semester, for 	<ul style="list-style-type: none"> A thorough review of the 3-year curriculum has led to better integrating a foundational skill-building sequence with graduate-level concept development. The 3-year curriculum has morphed in response to ongoing assessment of efficacy in fulfilling its mission to provide an intensive foundational year for incoming graduates who do not hold undergrad degrees in Graphic Design, Visual Communication, or equivalent degrees demanding a rigorous curriculum in typography and related skills. Challenges have included balancing skill-building with respect for grad-level thinking, integration of confident form-making and concept-construction, involvements among undergrad faculty and students, adjustments to working in a studio culture, time management and workload, and so on. As of fall 2015, we launched a revised 3-year curriculum to better synthesize the graduate experience and outcome. These changes successfully solve a longtime puzzle: how to honor the origins of our 3-year students' experiences from all fields and age groups; how to strategically leverage the strengths of our undergraduate curriculum, students, and faculty; how to mix grad-level inquiry with our field-specific foundational learning – all 	2012/13

			<p>advisors and faculty (other grad students also attend).</p>	<p>Thesis Position Presentations (early Fall) and in December for the final semester review of thesis work. During Wintersession and again in early Spring semester, the Critics and their small group conduct a Skype conversation. The Critics visit campus in mid-April for the public Thesis Presentations, and again in late May for the Final Thesis Reviews over two days (accompanied by MFA Exhibition viewing).</p> <ul style="list-style-type: none"> • All three Advisors plus the Thesis External Critic must read and approve/sign the final Thesis document in book form for submission to the RISD Library and GD Department archive. 	<p>without treating formal skill-building as "remedial training."</p> <ul style="list-style-type: none"> • Graduate Form I, in concert with Design Studio I, edits and refines the best parts of previously required 3-year Fall studio courses (Form and Communication, Design Applications, Color, Making Meaning)—while Type I, Design History, and Graduate Seminar I work in tandem to develop a sense of historical and contemporary context. • Graduate Form II, in concert with Design Studio II, edits and refines the best parts of related undergrad Spring semester courses (Relational Design, Uncreative Design, Visual Systems)—while Type II, Graduate Type Design, and an open Elective further provide our incoming 3-year group a synthesized and well-planned grad-level experience in their foundational year. • This intensive first-year sequence better leads them to formulating the origins of a thesis inquiry leading into the subsequent two years of their MFA. 	
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Glass (Post-Bacc)

E1A inventory:

CATEGORY	(1) Have formal learning outcomes been developed?	(2) Where are these learning outcomes published? (Please specify.) Include URLs where appropriate.	(3) Other than GPA, what data/evidence is used to determine that graduates have achieved the stated outcomes for the degree? (e.g., capstone course, portfolio review, licensure examination)	(4) Who interprets the evidence? What is the process? (e.g. annually by the curriculum committee)	(5) What changes have been made as a result of using the data/evidence?	(6) Date of most recent program review (for general education and each degree program)
Glass, Post-Bacc	Yes	http://www.risd.edu/academics/glass/graduate/	<ul style="list-style-type: none"> • Students must engage weekly, midterm and final critiques of their work. • Students are required to submit images and support materials (formatted to Glass Department specifications) at the end of each semester. • Students must deliver a public lecture at the beginning of each semester. • Students must engage individual critiques with visiting artists and critics (5-8 each semester) to evaluate work for professional practice or portfolio preparation for graduate study. 	<ul style="list-style-type: none"> • Departmental faculty conduct weekly critiques. • Students must engage informal dialogs about the body of work in their emerging portfolios, with both departmental faculty and visiting critics. • Departmental faculty and visiting critics also conduct formal midterm and final critiques (including thesis exhibitions). All students are present for these critiques and engage in the dialogues. • Studio faculty evaluate the images and support materials, considering adherence to specifications given in the departmental template as well as technical form and artistic content. • Full faculty and technicians meet at the end of each semester to review each student's progress. • Students prepare and deliver their public lectures in the context of the Glass Degree Program Workshop. The lectures are attended by the entire department and external visitors, all of whom participate in the evaluative discussion. The department head makes the final assessment. 	<ul style="list-style-type: none"> • Faculty and students noted concerns about outdated facilities, which led to investments in improvements including a half-ton continuous-melt glass furnace, a 700-lb. casting furnace, 15 computer-programmed process ovens, a well-developed coldworking facility, and increased individual studio space. 	2011

Jewelry (Post-Baccalaureate)

E1A inventory:

CATEGORY	(1) Have formal learning outcomes been developed?	(2) Where are these learning outcomes published? (Please specify.) Include URLs where appropriate.	(3) Other than GPA, what data/evidence is used to determine that graduates have achieved the stated outcomes for the degree? (e.g., capstone course, portfolio review, licensure examination)	(4) Who interprets the evidence? What is the process? (e.g. annually by the curriculum committee)	(5) What changes have been made as a result of using the data/evidence?	(6) Date of most recent program review (for general education and each degree program)
Jewelry, Post-Bacc	Yes	http://www.risd.edu/academics/jewelry-metalsmithing/graduate/	<ul style="list-style-type: none"> Formal Critiques at Midterm/Final, for Fall and Spring term. Post Bacc formally present their work for review from Guest Critics, Graduate Faculty, and J+M Faculty. Portfolio review at conclusion of year of study evaluated by Graduate Faculty, documented and discussed with student. 	<ul style="list-style-type: none"> J+M Faculty, Graduate Faculty, and External Review Critics 	<ul style="list-style-type: none"> None to date, as the first Post-Bacc candidate is currently in the program for 2015-16 academic year. 	2011

OPTION E1: PART B. INVENTORY OF SPECIALIZED AND PROGRAM ACCREDITATION

(1) Professional, specialized, State, or programmatic accreditations currently held by the institution (by agency or program name).	(2) Date of most recent accreditation action by each listed agency.	(3) List key issues for continuing accreditation identified in accreditation action letter or report.	(4) Key performance indicators as required by agency or selected by program (licensure, board, or bar pass rates; employment rates, etc.).*	(6) Date and nature of next scheduled review.
LAAB	Nov. 2015	<p>Recommendations affecting Accreditation: Standard 2: Program Autonomy, Governance & Administration 1. Additional administrative support is necessary for program administration, both at the faculty level and the administrative support level. The Department should determine the most effective way to configure the responsibilities of faculty and staff personnel to accomplish this.</p> <p>2. The successful completion of the two currently planned searches is imperative.</p> <p>Standard 7: Facilities, Equipment, and Technology 1. Recommend that additional office, storage, and research space be provided to faculty and staff in order to reduce overcrowding; provide privacy for student consultation, research, and class preparation; secure storage space for teaching and research materials; and space</p>	*LAAB does not require us to track licensure data.	2020

NAAB	Aug. 2014	<p>to conduct research by faculty and students. (See p.36 of Visiting Team Report, in workbook for a summary of recommendations)</p> <p>Conditions Not Met: Physical Resources are inadequate for the program</p> <p>Causes of Concern:</p> <p>A. The World of Architectural History and the Modern Architecture History classes can use more examples of the Western canon and non-Western canon to help students' understanding of parallel and divergent canons.</p> <p>B. Professional Development Fund_ The team observed that there was little support of professional development for faculty and students to be fully engaged in the national and international architectural education discussions.</p> <p>C. Technical Graphic Communication (i.e., drawing annotations, clarifications, explanations) was poorly completed resulting in work products difficult to understand when assessing technical requirements in the SPC. (see p.1 and 11 of Accreditation Report in workbook for summary of findings)</p>	<p>National Licensure Passage Rates (2014):</p> <ol style="list-style-type: none"> 1. Programming, Planning, Practice: 62% 2. Site Planning & Design: 69% 3. Building Design & Construction Systems: 64% 4. Structural Systems: 68% 5. Building Systems: 68% 6. Construction Documents & Services: 62% 7. Schematic Drawing: 77% 	2022
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RIDE		<p>Standard 6: Program Renewal (Approaching Standard) Recommendation: that the program establishes a process for ongoing collection of data from candidates, field-based partners, faculty, and graduates and integrates the review and analysis of these data in a systematic way in an ongoing evaluation of the program. Copy of report is available in workbook.</p>	100% pass rate on RI Dept. of Education Certification Test.	Spring 2019 (postponed from Spring 2016)

*Record results of key performance indicators in form S3.

Institutions selecting E1b should also include E1a.

S-SERIES FORMS

Rhode Island School of Design

Form S1. RETENTION AND GRADUATION RATES					
Student Success Measures/ Prior Performance and Goals	3 Years Prior AY2013	2 Years Prior AY2014	1 Year Prior AY 2015	Most Recent Year (2016)	Goal for 2017
IPEDS Retention Data					
Associate degree students	n/a	n/a	n/a	n/a	n/a
Bachelors degree students	93%	93%	95%	95%	95%
IPEDS Graduation Data					
Associate degree students	n/a	n/a	n/a	n/a	n/a
Bachelors degree students	86%	87%	87%	91%	91%
Other Undergraduate Retention Rates (1)					
a	Brown/RISD Dual Degree (BRDD)	100%	100%	100%	100%
b	Architecture BARC	94%	86%	96%	96%
c					
Other Undergraduate Graduation Rates (2)					
a	RISD/Brown Dual Degree (BRDD)	100%	93%	87%	n/a
b	Architecture BARC **	76%	70%	74%	n/a
c					
Graduate programs *					
Retention rates first-to-second year (3)		81%	87%	82%	92%
Graduation rates @ 150% time (4)		90%	95%	95%	n/a
Distance Education					
Course completion rates (5)		n/a	n/a	n/a	n/a
Retention rates (6)		n/a	n/a	n/a	n/a
Graduation rates (7)		n/a	n/a	n/a	n/a
Branch Campus and Instructional Locations					
Course completion rate (8)		n/a	n/a	n/a	n/a
Retention rates (9)		n/a	n/a	n/a	n/a
Graduation rates (10)		n/a	n/a	n/a	n/a
Definition and Methodology Explanations					
1.a.	BRDD 5-year program where students obtain a BFA from RISD and Bachelor's from Brown University. Retention Freshman to Sophomore Year.				
1.b.	BARC – Retention – ARCH sophomore student who started RISD as Freshmen, retention to following year				
2.a.	BRDD – Freshmen that graduate in 5 years – Students enrolled in this 5-year program are required to written permission from one or both institutions to continue past the 5-year mark.				
2.b.	Architecture BARC 5-year graduation – Students that started at RISD as freshman, declared Architecture in sophomore year and graduated within 5 years with BARC				
3	Graduate Program Retention Rate = Enrollment in fall of second year for previous fall first-year cohort ex: AY2013 Retention = Fall 2011 Cohort enrolled in Fall 2012				
4	Graduate program Graduation rate @ 150%: Cohort = AY minus 3 to determine cohort and graduation rate Ex: AY 2013 Cohort = Fall 2010 First Year				
5-10	N/A for RISD				
* An institution offering graduate degrees must complete this portion.					

Rhode Island School of Design

Form S2. OTHER MEASURES OF STUDENT ACHIEVEMENT AND SUCCESS						
Measures of Student Achievement and Success/ Institutional Performance and Goals	3 Years Prior AY 2013	2 Years Prior AY 2014	1 Year Prior AY 2015	Most Recent Year (2016)	Goal for 2017	
Success of Students Pursuing Higher Degree						
1						
2						
3						
4						
Definition and Methodology Explanations						
Rates at Which Graduates Pursue Mission-Related Paths (e.g., Peace Corps, Public Service Law)						
1						
2						
3						
4						
Definition and Methodology Explanations						
Rates at Which Students Are Successful in Fields for Which They Were Not Explicitly Prepared						
1						
2						
3						
4						
Definition and Methodology Explanations						
Documented Success of Graduates Achieving Other Mission-Explicit Achievement (e.g., Leadership, Spiritual Formation)						
1						
2						
3						
Definition and Methodology Explanations						
Other (Specify Below)						
1						
2						
Definition and Methodology Explanations						

Rhode Island School of Design

Form S3. LICENSURE PASSAGE AND JOB PLACEMENT RATES						
		3 Years Prior (AY 2012)	2 Years Prior (AY 2013)	1 Year Prior (AY 2014)	Most Recent Year (2015)	Goal for 2016
State Licensure Passage Rates *						
1	Rhode Island Department of Education Certification Test: ETS Principles of Teaching & Learning (a)	5	4	6	6	100%
1	ARCH - Programming, Planning & Practice	56% (N=41)	52% (N=33)	67% (N=63)		
2	ARCH- Site Planning & Design	71% (N=31)	58% (N=26)	73% (N=45)		
3	ARCH- Building Design & Construction Systems	64% (N=28)	67% (N=46)	70% (N=46)		
4	ARCH - Schematic Drawing	55% (N=22)	67% (N=43)	68% (N=41)		
5	ARCH - Structural Systems	65% (N=26)	63% (N=35)	70% (N=40)		
6	ARCH - Building Systems	71% (N=24)	70% (N=30)	64% (N=53)		
7	Construction Documents & Services	62% (N=42)	61% (N=51)	62% (N=52)		
National Licensure Passage Rates *						
1	ARCH - Programming, Planning & Practice	62% (N=14,369)	61% (N=15,589)	62% (N=17,668)		
2	ARCH - Site Planning & Design	71% (N=14,369)	67% (N=15,589)	69% (N=17,668)		
3	ARCH - Building Design & Construction Systems	62% (N=14,369)	65% (N=15,589)	64% (N=17,668)		
4	ARCH - Structural Systems	75% (N=14,369)	71% (N=15,589)	68% (N=17,668)		
5	ARCH - Building Systems	69% (N=14,369)	67% (N=15,589)	68% (N=17,668)		
6	ARCH - Construction Documents & Services	63% (N=14,369)	62% (N=15,589)	62% (N=17,668)		
7	ARCH - Schematic Drawing	77% (N=14,369)	76% (N=15,589)	77% (N=17,668)		
Job Placement Rates **						
1	Art Teaching, MAT, 1-year (b)	80%	100%	100%	70%	100%
<p>* For each licensure exam, give the name of the exam above along with the number of students for whom scores are available and the total number of students eligible to take the examination (e.g. National Podiatric Examination, 12/14). In following columns, report the passage rates for students for whom scores are available, along with the institution's goals for succeeding years.</p>						
<p>** For each major for which the institution tracks job placement rates, list the degree and major, and the time period following graduation for which the institution is reporting placement success (e.g., Mechanical Engineer, B.S., six months). In the following columns, report the percent of graduates who have jobs in their fields within the specified time.</p>						
Institutional Notes of Explanation						
a	This data reflects numbers of MAT candidates that elected to seek certification (licensure) in Rhode Island; it does not reflect numbers of program completers which for AY 2012 = 10; AY 2013 = 4; AY 2014 = 8; AY =10. The Rhode Island School of Design's Master of Arts in Teaching (MAT) teaching preparation program completers do not necessarily elect to gain certification (licensure) in Rhode Island, preferring to seek licensure in the state in which they wish to teach. The Department does not maintain data for program completers that have secured out-of-state (non Rhode Island) certification (licensure). Some MAT program completers, however do seek Rhode Island certification, but also gain certification in another state where they may wish to be employed.					
b	These Job Placement percentages represent data compiled by RISD's Department of Teaching + Learning in Art + Design for <u>all</u> MAT program completers in a specified academic year, not just those certified to teach in Rhode Island.					

INSTRUCTIONAL PROGRAMS

RISD Instructional Program Portfolio

1. Undergraduate Program/Degree Title and Mission/Purposes

Apparel Design BFA

The mission/purpose of the Apparel Design Bachelor of Fine Arts degree is to prepare fashion creatives with the ability to navigate their chosen careers by equipping the Industry aspirant with the key technical, artistic and social attributes to positively impact and contribute to the creative industries.

<http://www.risd.edu/academics/apparel-design/undergraduate/>

2. Curricular Table

See the accompanying document.

3. Assessment of Compliance with NASAD Standards

a. Competencies

Upon graduation, students will know or be able to exhibit the key features of design thinking, including a strong working knowledge of the various modes of researching and concept building, superior design sketching, presentation and portfolio-building skills; utilize design technologies and demonstrate proficiency in digital pattern cutting, grading and CAD to a level of that required by Industry; apply design knowledge of sourcing, material analysis, tailoring and machine knitting to initiate and develop the concept of a fashion collection; demonstrate design practice to industry standards through skills in pattern cutting, flat pattern and 3D draping, garment construction and fitting; and utilize a design approach to master effective communication and presentation methodologies, strategic planning and organizational skills.

b. Required Levels of Achievement

Students must participate in studies on the RISD campus for a minimum of two full-time years, satisfy specified administrative requirements, maintain a minimum cumulative grade-point average of 2.00, and complete a minimum of 126 course credits including the appropriate distribution of courses in Experimental and Foundation Studies, Liberal Arts, the chosen major, and non-major studio electives, as detailed here:

http://www.risd.edu/policies/academic/bfa_degree_requirements/

http://www.risd.edu/Policies/Academic/graduation_requirements/

http://www.risd.edu/Policies/Academic/Graduation_Requirements_Undergraduate/

Course syllabi specific to the Apparel Design BFA are available as accompanying documents.

Thesis requirements include a senior project reflecting the culmination of rigorous studio work in design/drawing, machine knitwear, cutting and sewing, and tailoring. The senior project includes an apparel collection and participation in the juried fashion show at the end of the year. Selections are based on continual design discussions, reviews of progress, executions of design intent, and clarity and sophistication of design process.

Levels of competency or proficiency required for graduation include:

Studio

Students learn to approach art and design with sustained focus and a rigorous methodology engendering the ability to construct a question for inquiry; to critically analyze their studio work and the work of others within personal, theoretical, cultural, social, and historical contexts; and to discuss and implement formal design terms and concepts, while understanding the complexity of debate inherent in their application. The foundational education emphasizes drawing, which supports idea generation and iterative visual and conceptual thinking. Students learn to synthesize media, mark, and formal elements in their drawings and to develop individual drawing languages through a responsive and self-critical process. Students come to understand drawing as a wide-ranging practice investigating materiality, perception, abstraction, performance, invention and sensory experience. Students also analyze and experiment with physical, spatial, and temporal phenomena, and demonstrate the ability to construct physical structures through a range of approaches that engage actual motion, stability and materiality.

The Apparel Design BFA curriculum builds on these skills and sensibilities through specific studio methods in design/drawing, machine knitwear, cutting and sewing, and tailoring. Students gain functional competence by working in both 2D and 3D. We emphasize conceptual rigor and it is not enough for students to learn only how to design the garments; they must also make them. Students maintain a process book to develop their inspirations and focus on applications of color theory. Eventually each garment collection will demonstrate how colors and individual inspiration translate to fabrication, whether in 2D fabric, 3D knitted form, or a print.

Art/Design History, Theory, and Criticism

Students must take both required and elective courses in the History of Art & Visual Culture. The Apparel-specific History of Dress course surveys historical, cultural and stylistic contexts. Skills in theory and criticism are developed through both required and elective courses in History, Philosophy, & Social Sciences and Literary Arts and Studies.

Technology

Students encounter new technology every semester, as they develop further into the field. The baseline skillset includes Adobe Creative Suite software, stitching and the ability to use machines consistent with our requirement for garment construction. Production equipment includes: industrial sewing machines, including zig-zag, serger and coverstitch; walking foot and high-post machines for leather; buttonhole machines; knitting machines; a Makerbot 3D printer; and cutting tables and dress forms for each student. Computer resources include: PC and Macintosh workstations; a Lectra digital patternmaking system; flatbed scanners; color printers; and U4ia, PrimaVision, and Adobe software.

Synthesis

The Senior Collection courses bring together a broad range of art/design skills and sensibilities, along with knowledge of cultural influences on materials, wearers and makers. Through co-taught courses and Independent Study Projects, students experience cross-pollination with other departments. Seniors especially tend to work on collaborative projects with members of the Textiles, Jewelry + Metalsmithing, Industrial Design, and Architecture departments. By senior year students demonstrate synthesis and application of the requisite knowledge and skills, with a minimum of faculty guidance.

c. This program does not involve distance or correspondence learning.

d. This program is not designed as a multi- or interdisciplinary combination.

e. This program is not focused on electronic media.

4. This program is not offering a graduate degree.

5. Results related to the program's purposes

Students continually generate studio work, which faculty assess through ongoing one-on-one dialogs and group critiques. Multiple faculty and visiting critics review the mid-term and end-term formal critiques which, for seniors, occur in New York City. At the end of each semester, multiple faculty as well as visiting designers and professional alumni review students' portfolios. The department head meets with faculty to discuss students' progress and the feedback given to them during formal critiques.

Visiting critics make selections for the annual fashion show based on assessments throughout the year, considering input from senior faculty and department head. This juried show is a culmination of departmental work, exhibiting all areas of competency from sophomore through senior year. Selections are based on the continued design discussions, reviews of progress, executions of design intent, and clarity and sophistication of design process.

RISD maintains relationships with companies who provide internships for Apparel students. Often, industry competitions are integrated into the classroom during the junior year and many students have received prestigious awards while at RISD. Faculty maintain contact with alumni through ongoing dialogs and an annual industry field trip. Many alumni have also received prestigious awards and the program has been named one of Council of Fashion Designers of America CFDA+ schools.

6. Assessment of strengths, areas for improvement, challenges and opportunities

To better incorporate new materials and technologies into students' work and the overall curriculum, we recently instituted collaborative courses: Augmented Body; Skin: Adornment and Crafted Barriers; and On/In/Around + Between. These courses introduce breadth complementing depth of the curriculum, collaboration as occurs in industry practice, and both cross-disciplinary and cross-cultural development of ideas.

Historically, seniors created two separate collections, one in fall and one in spring. In dialog with faculty, alumni, industry partners, industry professionals and visiting critics, we focused seniors on a single project to extend and deepen the learning experience. Now they work on one cohesive collection during the final year, and benefit from reviews of in-progress, mid-term and year-end work.

We are developing potentials for more collaborative projects with industry, including companies such as Burton, Levi's and JCPenny. We strive to address a variety of markets and enable students to work in multidisciplinary teams. We also aim to improve their understanding of patents, trademarks, copyright and other aspects of intellectual property, as well as how to prepare a business plan and otherwise prepare to expand their collections into their own practice.

The new Apparel building is allowing for investment in new machinery and computer technology. It is also calling attention to the need to be cognizant of how we handle waste and the need to ensure students' understanding of related issues, such as repurposing, recycling, relationships with factories, environmental ethics and associated economies.

We are considering ways of incorporating more writing into the curriculum, ideally blending documents of work in the studios with a broader writing purpose. Students need to produce an artist's statement, in addition to being facile with other forms of writing. We are addressing these considerations through discussions with members of the Liberal Arts division.

7. Students have graduated from this program during the past five years.

8. Plans for addressing weaknesses and improving results

Faculty meet three times per semester and throughout the summer to discuss ongoing projects and to develop the curriculum. The department head conducts post-semester reviews of faculty and courses, to assess both the curriculum and faculty performance. The department head also discusses successes in learning and student work with the divisional dean.

We supplement these assessments with input from professionals visiting the program as critics and mentors. Going forward, we plan to adjust the timing of these visits so colleagues will have a stronger understanding of students' progress. We are aiming in particular for critics' understanding of the process, rather than only the end results, of sophomores' and juniors' work.

Both internal and external assessments of student learning suggest that we need to ensure continual updating of their technical skills and creative engagement, and that they are achieving at the highest level. The newly appointed department head has initiated planning for revisions and additions to the curriculum during the next 36 months.

Supplementing the department's ongoing processes for reviewing student performance and the academic program as noted above, RISD conducts an external review every five to seven years. This comprehensive review involves a panel of appropriately qualified visitors who consider a department-generated self-study, visit campus, and return a report with recommendations for program

improvements. The department head, division dean, and provost reflect these recommendations in developing a document with feasible plans for evolving the curriculum; student experience; resources for courses, faculty, and facilities; and any other considerations. The academic committee of the Board of Trustees is involved in the related discussions and approvals.

Professional Baccalaureate Degrees in Art/Design (B.F.A. degrees, or degrees with other titles having goals and objectives consistent with those for the B.F.A. degree)

Program Title: BFA.Apparel Design **Number of Years to Complete the Program:** 4
Program Submitted for Renewal of Final Approval

Select One: Plan Approval Renewal of Plan Approval Final Approval for Listing
 Renewal of Final Approval Plan Approval and Final Approval for Listing

Current Semester's Enrollment in Majors: Fall 2015 -- 61

Name of Program Supervisor(s): Neil Gilks

Studio or Related Areas	Art/Design History	General Studies	Electives	Total Number of Units
# of units (= A)84	# of units (= B)12	# of units (= C)18	# of units (= D)12	(A+B+C+D = 126) Total Units
(A/* =) % 84/120 = 70%	(B/* =) % 12/120 = 10%	(C/* =) % 18/120 = 15%	(D/* =) % 12/120 = 10%	(A/*+B/*+C/*+ D/* = 105%) Total 105%

**Baccalaureate degrees with semester hour units should use 120 as the denominator.*

**Baccalaureate degrees with quarter hour units should use 180 as the denominator.*

**List course numbers, titles, and unit allotments under each applicable category.
(See example below)**

Studio or Related Areas

Foundation Studies 1001, 1002	Studio: Drawing	6 units
Foundation Studies 1003, 1004	Studio: Design	6 units
Foundation Studies 1005, 1006	Studio: Spatial Dynamics	6 units
Apparel 3102:	Sophomore Intro to Apparel Studio	6 units
Apparel 3121	Sophomore Apparel Studio	6 units
Apparel 3122	Sophomore Design/Draw FA	3 units
Apparel 3123	Sophomore Design/Draw SP	3 units
Apparel 3130	Junior Design/Draw/CAD FA	3 units
Apparel 3135	Junior Design/Draw/CAD SP	3 units
Apparel 3128	Junior Machine Knitwear Studio	3 units
Apparel 3132	Junior Cut and Sew Studio	3 units
Apparel 3133	Junior Tailoring Studio	6 units
Apparel 3140	Senior Collection Development	9 units
Apparel 3141	Senior Apparel Collection	9 units
Nonmajor studio electives		12 units

Total Studio or Related Areas

84 units = A

Art/Design History

HAVC H101, H102	History of Art & Visual Culture I & II	6 units
HAVC	History of Art and Visual Culture electives	6 units

Total Art/Design History

General Studies

12 units = B

LAS E101
LAS
HPSS S101
HPSS

Literature Seminar: Design in Words 3 units
Literary Arts and Studies electives 6 units
Topics: History, Phil, & Social Science 3 units
History, Philosophy, & Social Science electives 6 units

Total General Studies

18 units = C

Electives

Liberal Arts Electives

12 units

Total Electives

12 units =

RISD Instructional Program Portfolio

1. Undergraduate Program/Degree Title and Mission/Purposes

CERAMICS BFA

The mission/purpose of the Ceramics Bachelor of Fine Arts degree is to instruct students in the concept, method and practice of ceramic art and design; facilitate progressive creative exploration in the field; and through an open, critical process, support the growth of personal expression in the medium. Students receive support as they critically engage their work and develop personally as an artist. This progress becomes evident as the student moves through a body of work exhibiting transformations of form and content that can be recognized as thoughtful, innovative and rigorous. Students are encouraged to take risks in their work for the purpose of un-grounding their habits, deepening their research, and strengthening their conceptual and material approaches.

<http://www.risd.edu/academics/ceramics/undergraduate/>

2. Curricular Table

See the accompanying document.

3. Assessment of Compliance with NASAD Standards

a. Competencies

Upon graduation, students can demonstrate ceramic construction skills, including hand-building, slip-casting, mold-making and wheel-throwing; understand clay and glaze composition and effects of the firing sequence; exhibit proficiency with large-scale hand-building and designing work that can be reproduced through wheel-throwing, mold-making and use of the ram-press; develop work for different contexts, including indoor and outdoor installation, tile-work and tableware; articulate the effects of ceramics in environments such as galleries, homes, restaurants and architectural sites, including consideration of visual, functional, environmental and political aspects; understand ceramic history and the continuing effects of technology upon the field; and identify and commit to focused study of a particular field in ceramics, such as sculpture, environmental arts, architecture, pottery or design.

b. Required Levels of Achievement

Students must participate in studies on the RISD campus for a minimum of two full-time years, satisfy specified administrative requirements, maintain a minimum cumulative grade-point average of 2.00, and complete a minimum of 126 course credits including the appropriate distribution of courses in Experimental and Foundation Studies, Liberal Arts, the chosen major, and non-major studio electives, as detailed here:

http://www.risd.edu/policies/academic/bfa_degree_requirements/
http://www.risd.edu/Policies/Academic/graduation_requirements/

Course syllabi specific to the Ceramics BFA are available as accompanying documents.

Thesis requirements include: a written thesis document about the chosen focus area, which generally takes the form of a brief artist's statement; formal presentation of this statement with the associated work to the department for final critique; and participation in the thesis exhibition. Thesis projects may include sculpture, environmental arts, architecture, pottery or design. Thesis students work relatively independently, but are encouraged to continue benefiting from the department's social environment. Preparation for thesis includes exposure to how other artists talk about their work and consideration of eligibility for artist residencies.

Levels of competency or proficiency required for graduation include:

Studio

Students learn to approach art and design with sustained focus and a rigorous methodology engendering the ability to construct a question for inquiry; to critically analyze their studio work and the work of others within personal, theoretical, cultural, social, and historical contexts; and to discuss and implement formal design terms and concepts, while understanding the complexity of debate inherent in their application. The foundational education emphasizes drawing, which supports idea generation and iterative visual and conceptual thinking. Students learn to synthesize media, mark, and formal elements in their drawings and to develop individual drawing languages through a responsive and self-critical process. Students come to understand drawing as a wide-ranging practice investigating materiality, perception, abstraction, performance, invention and sensory experience. Students also analyze and experiment with physical, spatial, and temporal phenomena, and demonstrate the ability to construct physical structures through a range of approaches that engage actual motion, stability and materiality.

The Ceramics BFA curriculum builds on these skills and sensibilities through courses such as Figure Modeling, Object as Idea, Slip-cast Clay Object, Pottery, Ceramic Sculpture, Clay in Context, Tableware, Topics in Material Science, and Advanced Pottery and Production. Through these experiences, students engage notions of 3D drawing and considerations of form and space. They learn how to produce and distinguish color and value in glazes by tending to temperature conditions that determine the degree to which the glaze is fused with the object and therefore how it interacts with light. Students develop perceptual acuity that is tactile as well as visual, while learning a range of production techniques.

Art/Design History, Theory, and Criticism

Students must take both required and elective courses in the History of Art & Visual Culture. Through the Topics in Ceramic History course, they gain knowledge of the continuing effects of technology upon the field. Skills in theory and criticism are developed through both required and elective courses in History, Philosophy, & Social Sciences and Literary Arts and Studies. We expect students to evaluate works critically as well as emotionally, considering what a given work communicates and why it is effective. We encourage students to develop skill in looking; for example, by spending all day with a painting rather than just a few minutes. We also expect them to develop a strong vocabulary for discussing art/design and to be able to place work in historical, cultural and stylistic contexts.

Technology

Students develop appropriate skills around the ovens and in the chemistry lab, to function effectively in facilities that may range from clean to dirty to toxic. Students also learn to use the CNC router to make molds, in a facility shared with Sculpture and Glass. Increasingly, students are learning computational methods for 3D making, which helps them to think in a more contemporary way. We are pushing the divisional conversation about such techniques and shared facilities to support them.

Synthesis

In the junior year, particularly through the ceramics sculpture class, students must bring an idea through to realization as a completed object, a challenge that demands incorporating everything they've learned into a single form. Students are encouraged to view Ceramics within the spectrum of fine arts, architecture and industrial design, and to understand the diversity and breadth of the discipline. They must then choose where on this disciplinary axis they wish to direct their own studies and creative work, as upperclassmen and, ultimately, as graduates/professionals.

c. This program does not involve distance or correspondence learning.

d. This program is not designed as a multi- or interdisciplinary combination.

e. This program is not focused on electronic media.

4. This program is not offering a graduate degree.

RISD has a separate offering of an MFA in Ceramics.

5. Results related to the program's purposes

At the end of each semester, an individual student's work is evaluated and critiqued by a committee of several faculty members. Full-time faculty also meet with the department head four times a year (prior to the beginning of each semester and at the end of each semester) in order to review each student's progress. Throughout the year, the full-time faculty and department head maintain a dialogue, on daily and weekly bases, to consider student work. Visiting artists contribute to consideration of student progress through critiques and discussions of course assignments, exhibitions and portfolios. The department conducts group critiques during the fall and spring semesters of the senior year. At these critiques, students display their work from all their courses, giving the faculty the chance to see class work in the context of a student's larger body of work.

Students participate in installation-room exhibitions for midterm and final reviews, as well as in senior thesis exhibitions and triennial exhibitions. College-wide initiatives such as sponsored-studio collaborations, competitions and internships are juried according to specific criteria relating to concept, aesthetics and execution. Students participating in such initiatives receive feedback from participating faculty, peers and members of sponsoring groups. Students also participate in portfolio reviews, job placements and interviews with members of the career services office, who are well versed in academic and artistic criteria. Through these discussions, students continue to hone their portfolios.

6. Assessment of strengths, areas for improvement, challenges and opportunities

Based on assessments of student performance and programmatic supports for student learning, we are evolving the program through partnerships with industry and other institutions, Interdisciplinary studies enabled through these partnerships and collaboration with other RISD departments, and development of core curriculum and faculty based on these needs and the increasing role of technology in the field.

7. Students have graduated from this program during the past five years.

8. Plans for addressing weaknesses and improving results

In addition to the department's ongoing processes for reviewing student performance and the academic program as noted above, RISD conducts an external review every five to seven years. This comprehensive review involves a panel of appropriately qualified visitors who consider a department-generated self-study, visit campus, and return a report with recommendations for program improvements. The department head, division dean, and provost reflect these recommendations in developing a document with feasible plans for evolving the curriculum; student experience; resources for courses, faculty, and facilities; and any other considerations. The academic committee of the Board of Trustees is involved in the related discussions and approvals.

The overall field of ceramics has the potential to stand as a flexible example of the intersection of art, design, modern green technologies and progressive and practical art/design education. The collaborative and multifaceted nature of ceramics has the potential to act as unifier for many of the departments at RISD.

Professional Baccalaureate Degrees in Art/Design (B.F.A. degrees, or degrees with other titles having goals and objectives consistent with those for the B.F.A. degree)

Program Title: BFA.Ceramics **Number of Years to Complete the Program:** 4
Program Submitted for Renewal of Final Approval

Select One: Plan Approval Renewal of Plan Approval Final Approval for Listing
 Renewal of Final Approval Plan Approval and Final Approval for Listing

Current Semester's Enrollment in Majors: Fall 2015: 10

Name of Program Supervisor(s): Katy Schimert

Studio or Related Areas	Art/Design History	General Studies	Electives	Total Number of Units
# of units (= A)78	# of units (= B)15	# of units (= C)21	# of units (= D)12	(A+B+C+D = 126) Total Units
(A/* =) % 78/120 = 65%	(B/* =) % 15/120 = 12.5%	(C/* =) % 21/120 = 17.5%	(D/* =) % 12/120 = 10%	(A/*+B/*+C/*+D/* = 105%) Total 105%

**Baccalaureate degrees with semester hour units should use 120 as the denominator.*

**Baccalaureate degrees with quarter hour units should use 180 as the denominator.*

**List course numbers, titles, and unit allotments under each applicable category.
(See example below)**

Studio or Related Areas

Foundation Studies 1001, 1002	Studio: Drawing	6 units
Foundation Studies 1003, 1004	Studio: Design	6 units
Foundation Studies 1005, 1006	Studio: Spatial Dynamics	6 units
Ceramics 4103	Slipcast Clay Object	3 units
Ceramics 4121	Object as Idea in Clay	3 units
Ceramics 4108	Pottery	6 units
Ceramics 4132	Figure Modeling	3 units
Ceramics 4129	Ceramic Sculpture	6 units
Ceramics 4106	Clay in Context	6 units
Ceramics 4116	Senior Tutorial Studio	3 units
Ceramics 4175	Advanced Pottery & Production	3 units
Ceramics 4198	Senior Thesis	9 units
Ceramics 4197	Seminar: Source Presentation	3 units
Drawing Elective		3 units
Directed Elective		3 units
Nonmajor Studio Electives		9 units

Total Studio or Related Areas 78 _____ units = A

Art/Design History

HAVC H101, H102	History of Art & Visual Culture I & II	6 units
HAVC	History of Art and Visual Culture electives	6 units
Ceramics 4115	Topics in Ceramic History	3 units

Total Art/Design History 15 units = B

General Studies

LAS E101	Literature Seminar: Design in Words	3 units
LAS	Literary Arts and Studies electives	6 units
HPSS S101	Topics: History, Philosophy, & Social Science	3 units
HPSS	History, Phil, & Social Science electives	6 units
Ceramics 4114	Materials and Science	3 units

Total General Studies 21 units = C

Electives

Liberal Arts Electives 12 units

Total Electives 12 units = D

RISD Instructional Program Portfolio

1. Undergraduate Program/Degree Title and Mission/Purposes

FILM / ANIMATION / VIDEO BFA

The mission/purpose of the Film / Animation / Video Bachelor of Fine Arts degree is to cultivate creative thinking and social and cultural awareness by engaging students in the making and study of time-based artworks. Students work across and within three general forms: live-action film, animation, and open media including interdisciplinary, media-related practices. The rigorous work creates heightened literacy in moving image and sound, yields a practical, innovative professional skill set, and strengthens use of these competencies in diverse, thoughtful and innovative ways after graduation.

<http://www.risd.edu/academics/fav/undergraduate/>

2. Curricular Table

See the accompanying document.

3. Assessment of Compliance with NASAD Standards

a. Competencies

Upon graduation, students demonstrate an understanding of the plasticity of time through techniques such as manipulating sound and visual rhythm to alter the feeling of time passing and convey narrative structure; articulate their roles and responsibilities as mediators of information; exhibit competence in at least one of the three forms of live action film, animation or open media; design and implement individualized creative processes to plan, organize and execute complex projects; recognize and assess their assumptions, and the implications and practical consequences of those assumptions; understand experimentation as a form of research; recognize, develop and refine narratives; raise and clearly formulate vital questions and problems; and communicate effectively and work with others to find solutions to complex problems.

b. Required Levels of Achievement

Students must participate in studies on the RISD campus for a minimum of two full-time years, satisfy specified administrative requirements, maintain a minimum cumulative grade-point average of 2.00, and complete a minimum of 126 course credits including the appropriate distribution of courses in Experimental and Foundation Studies, Liberal Arts, the chosen major, and non-major studio electives, as detailed here:

http://www.risd.edu/policies/academic/bfa_degree_requirements/

http://www.risd.edu/Policies/Academic/graduation_requirements/

http://www.risd.edu/Policies/Academic/Graduation_Requirements_Undergraduate/

Course syllabi specific to the Film / Animation / Video BFA are available as accompanying documents.

Thesis requirements include the making of a single-channel work or media installation and screening it publicly before a live audience.

Levels of competency or proficiency required for graduation include:

Studio

Students learn to approach art and design with sustained focus and a rigorous methodology engendering the ability to construct a question for inquiry; to critically analyze their studio work and the work of others within personal, theoretical, cultural, social, and historical contexts; and to discuss and implement formal design terms and concepts, while understanding the complexity of debate inherent in their application. The foundational education emphasizes drawing, which supports idea generation and iterative visual and conceptual thinking. Students learn to synthesize media, mark, and formal elements in their drawings and to develop individual drawing languages through a responsive and self-critical process. Students come to understand drawing as a wide-ranging practice investigating materiality, perception, abstraction, performance, invention and sensory experience. Students also analyze and experiment with physical, spatial, and temporal phenomena, and demonstrate the ability to construct physical structures through a range of approaches that engage actual motion, stability and materiality.

The Film / Animation / Video (FAV) BFA curriculum builds on these skills and sensibilities through foundational courses in screen-based media and intensive studios that develop knowledge and techniques for expressing oneself through uses of cameras and software to manipulate senses of time, space and narrative.

Art/Design History, Theory, and Criticism

Students must take both required and elective courses in the History of Art & Visual Culture, including Time, Light, Sound. Skills in theory and criticism are developed through both required and elective courses in History, Philosophy, & Social Sciences and Literary Arts and Studies.

Technology

Production equipment needed for class assignments is available through a check-out system, which students use on a project-by-project basis. Apple workstations are available for post-production work and are equipped with an installed base of the Adobe Production Suite, Autodesk Maya, Pro Tools, Final Cut, Avid and an assortment of specialized animation software. Students work with 16mm film cameras, HDV camcorders, DSLRs and image scanners. Underlit drawing tables are available for hand-drawn sequences. FAV also maintains studios for animation-stand work, stop-action animation, and green-screen and blackout shooting. Film editing is done on Steenbecks. We have private rooms and a 14-station lab for digital editing of film and video.

Synthesis

The studies and work come together through production of the final thesis project, a major undertaking that relies on conceptual sophistication, methodological rigor and technical precision.

c. This program does not involve distance or correspondence learning.

d. This program is not designed as a multi- or interdisciplinary combination.

e. This program is not focused on electronic media.

Although electronic media are involved in aspects of students' productions, we aim primarily to support students' development of transferable creative thinking and social and cultural awareness. Film, animation and video media are vehicles for these developments.

4. This program is not offering a graduate degree.

5. Results related to the program's purposes

Through critiques of ongoing work, reviews of junior and senior shows, and feedback from public exhibits, faculty and staff consider types and qualities of students' work and evaluate overall directions in genre, use of medium, facilities supports and other considerations relevant to students' progression toward professional practice. Students and faculty keep pace with changing technologies and continually adapt as needed. Faculty discuss curricular issues during regularly occurring meetings. Work by alumni informs consideration of curricular quality and refinement.

6. Assessment of strengths, areas for improvement, challenges and opportunities

Faculty members observe, interpret and discuss changes in technology and classroom practices, and respond with appropriate curricular changes. The need to evolve in light of changes in technology and cultural practices is ongoing.

For example, observing that nearly all of our students carry video recorders as part of smart phone technology and acknowledging the impact on classroom dynamics as students deliver assignments through imagery shot on cellphones, we debated the immense political implications for media makers and adapted the content of courses and the creation of new course offerings.

A few years ago, the audio in senior films was generally described as "muddy." This evaluation became evidence that improvement to this facet of instruction was needed, influencing decisions and opportunities for FAV and prompting the department to: improve the physical plant to provide good listening spaces, provide consistent audio-recording tools across the three levels, add sections of the Sound for the Screen course, add assignments to Digital Foundations providing basic sound-mixing techniques for all sophomores, and create an in-house 16mm digitizing process so sophomores could multi-track mix sound for their projects. A similar assessment of post-production color quality has influenced FAV decisions with regard to camera choice and post-production technologies.

Supplementing the student exhibitions and influenced by the recent technology benchmark of media cloud storage, FAV is now uploading coursework videos to Vimeo sites for archiving and selective viewing. This action has provided us with an added means of assessing student progress and another data set supporting self-evaluation.

Evidence of a decline in student enrollment in mid-level 16mm production courses resulted in considering the adoption of a pay-per-view feature of student archives to fund future students' films. We also broadened these production courses from 16mm only and increased the inventory of Digital Cinema tools. Technology developments and industry trends necessitate focus on 16mm film and prompted our decision to maintain teaching it as an acquisition medium. This pedagogical decision enables students to benefit from associated cognitive and tactile learning.

7. Students have graduated from this program during the past five years.

8. Plans for addressing weaknesses and improving results

Observation of a lack of Digital 3D character films resulted in discussions calling attention to the value of processes encouraging direct making and engagement with physical material. In turn, FAV has welcomed a partnership with Laika and now has as a goal an expanded model-making shop and recording area.

In addition to the department's ongoing processes for reviewing student performance and the academic program as noted above, RISD conducts an external review every five to seven years. This comprehensive review involves a panel of appropriately qualified visitors who consider a department-generated self-study, visit campus, and return a report with recommendations for program improvements. The department head, division dean, and provost reflect these recommendations in developing a document with feasible plans for evolving the curriculum; student experience; resources for courses, faculty, and facilities; and any other considerations. The academic committee of the Board of Trustees is involved in the related discussions and approvals.

Professional Baccalaureate Degrees in Art/Design (B.F.A. degrees, or degrees with other titles having goals and objectives consistent with those for the B.F.A. degree)

Program Title: BFA.Film, Animation, Video **Number of Years to Complete the Program:** 4
Program Submitted for: Renewal of Final Approval

Select One: Plan Approval Renewal of Plan Approval Final Approval for Listing
 Renewal of Final Approval Plan Approval and Final Approval for Listing

Current Semester's Enrollment in Majors: Fall 2015 -- 138

Name of Program Supervisor(s): Dennis Hlvinsky

Studio or Related Areas	Art/Design History	General Studies	Electives	Total Number of Units
# of units (= A)84	# of units (= B)15	# of units (= C)18	# of units (= D)9	(A+B+C+D = 126) Total Units
(A/* =) % 84/120 = 70%	(B/* =) % 15/120 = 12.5%	(C/* =) % 18/120 = 15%	(D/* =) % 9/120 = 7.5 %	(A/*+B/*+C/*+ D/* = 105%) Total 105%

**Baccalaureate degrees with semester hour units should use 120 as the denominator.*

**Baccalaureate degrees with quarter hour units should use 180 as the denominator.*

**List course numbers, titles, and unit allotments under each applicable category.
(See example below)**

Studio or Related Areas-

There are three tracks in this major: Live Action, Animation, or Open Media. Where requirements differ, they are indicated below.

Foundation Studies 1001, 1002	Studio: Drawing	6 units
Foundation Studies 1003, 1004	Studio: Design	6 units
Foundation Studies 1005, 1006	Studio: Spatial Dynamics	6 units
Nonmajor studio electives		12 units
FAV 5100	Intro Film	3 units
FAV 5103	Intro Video	3 units
FAV 5115	Digital Foundation	3 units
Animation	Elective	3 units
FAV electives	Electives	15 units

Student pursues one of three sequences: Live Action, Animation, or Open Media

FAV Live Action (5113 + 5114)	Intermediate Studio: Video	6 units +
FAV Live Action (5101 + 5102)	Intermediate Studio: Film	6 units, OR
FAV Animation (5106 + 5107)	Intermediate Studio: Animation	6 units +
FAV Animation (5101 OR 5113)	Interm Studio: Film OR Interm Studio: Video	3 units +
FAV Animation	FAV Studio Elective	3 units, OR
FAV Open Media (5113 + 5114)	Intermediate Studio: Video	6 units +
FAV Open Media (5106/5107 OR 5101/5101)	Inter Studio: Animation OR Film	6 units

AND

FAV Senior Studio (5197+5198+W507)	Senior Studio: Live Action	15 units, OR
(5195+5196+W517)	Senior Studio: Animation	15 units, OR
((5193 + 5194+W527) (5191 + 5192))	Senior Studio: Open Media Critical Discourse: Open Media	9 units + 6 units

Total Studio or Related Areas 84 units = A

Art/Design History

HAVC H101, H102	History of Art & Visual Culture I & II	6 units
HAVC	History of Art and Visual Culture electives	6 units
LAEL LE54	Time, Light, Sound	3 units

Total Art/Design History 15 units = B

General Studies

LAS E101	Literature Seminar: Design in Words	3 units
LAS	Literary Arts and Studies electives	6 units
HPSS S101	Topics: History, Phil, & Social Science	3 units
HPSS	History, Philosophy, & Social Science electives	6 units

Total General Studies 18 units = C

Electives

Liberal Arts Electives		9 units
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Total Electives 9 units = D

RISD Instructional Program Portfolio

1. Undergraduate Program/Degree Title and Mission/Purposes

FURNITURE DESIGN BFA

The mission/purpose of the Furniture Design Bachelor of Fine Arts degree is to guide students through a structured curriculum that teaches broad-based skills in furniture design theory and practice and elevates scholarship, research, and practice within the field; to emphasize substantive personal development through hands-on experience with a wide range of materials and processes, linked with strong conceptual development; to expand a student's awareness of contextual issues through study of both historic and contemporary times and through exposure to a broad range of practitioners in many disciplines; and to encourage research and innovation with materials, particular objects, and creative approaches to the application of skills in varied forms of professional practice.

2. Curricular Table

See the accompanying document.

3. Assessment of Compliance with NASAD Standards

a. Competencies

Upon successful completion of the BFA in Furniture Design, graduates will be able to: conceive of and develop a body of self-directed work comprised of highly resolved, full-scale furniture and objects; effectively use drawing, writing, reading, and the making of objects in parallel to explore and articulate original design concepts; demonstrate competency in handling a variety of materials and processes by taking a project from concept to finished object; apply a unique and adaptable design process to a variety of contexts and problems such as form, materials research, fabrication, and use; and articulate an informed point of view related to the fundamental issues of the discipline of furniture design.

b. Required Levels of Achievement

Students must participate in studies on the RISD campus for a minimum of two full-time years, satisfy specified administrative requirements, maintain a minimum cumulative grade-point average of 2.00, and complete a minimum of 126 course credits including the appropriate distribution of courses in Experimental and Foundation Studies, Liberal Arts, the chosen major, and non-major studio electives, as detailed here:

http://www.risd.edu/policies/academic/bfa_degree_requirements/
http://www.risd.edu/Policies/Academic/graduation_requirements/
http://www.risd.edu/Policies/Academic/Graduation_Requirements_Undergraduate/

Course syllabi specific to the Furniture Design BFA are available as accompanying documents.

Furniture Design BFA thesis requirements include a degree project consisting of a minimum of three highly resolved three-dimensional objects and a report on this project including words, drawings, and images that demonstrate the research and processes involved in the investigation.

Levels of competency or proficiency required for graduation include:

Studio

Students learn to approach art and design with sustained focus and a rigorous methodology engendering the ability to construct a question for inquiry; to critically analyze their studio work and the work of others within personal, theoretical, cultural, social, and historical contexts; and to discuss and implement formal design terms and concepts, while understanding the complexity of debate inherent in their application. The foundational education emphasizes drawing, which supports idea generation and iterative visual and conceptual thinking. Students learn to synthesize media, mark, and formal elements in their drawings and to develop individual drawing languages through a responsive and self-critical process. Students come to understand drawing as a wide-ranging practice investigating materiality, perception, abstraction, performance, invention and sensory experience. Students also analyze and experiment with physical, spatial, and temporal phenomena, and demonstrate the ability to construct physical structures through a range of approaches that engage actual motion, stability and materiality.

The Furniture Design BFA curriculum builds on these skills and sensibilities through specific studio methods and design practice courses, and additional drawing courses focused on both 2D and 3D design for furniture.

Art/Design History, Theory, and Criticism

Students must take both required and elective courses in the History of Art & Visual Culture, including specifically the History of Furniture. Skills in theory and criticism are developed through the Design in Words course and through both required and elective courses in History, Philosophy, & Social Sciences and Literary Arts and Studies.

Technology

Furniture Design students become proficient with a range of state-of-the-art design and production resources and techniques, including: hand and power tools in an extensive wood studio; welding, fabrication, and machining equipment in a metal shop; tools and methods in labs supporting work in upholstery, plastics, and alternative materials; work with a finishing spray booth; experimentation with veneer and a rare woods collection; work with a laser cutter, Rapid Prototype Machine (RPM), and CNC router; and software including SolidWorks, Rhino, Adobe Creative Suite, and a range of other computational design tools.

Synthesis

The Professional Practice/Portfolio course frames students' manifestation of knowledge and capabilities they have developed throughout the program. Students have also enjoyed multiple opportunities to exhibit, describe, and discuss their work in the departmental gallery. The degree project culminates students' synthesis of experience as they embark on their own professional practices.

c. This program does not involve distance or correspondence learning.

d. This program is not designed as a multi- or interdisciplinary combination.

e. This program is not focused on electronic media.

4. This program is not offering a graduate degree.

RISD has a separate offering of an MFA in Furniture Design.

5. Results related to the program's purposes

Throughout the program, students present drawings, writings, work samples, and resolved objects in frequent and multiple critiques, including mid-term and final critiques each year. The faculty of record, along with guest critics such as other faculty, staff, and visiting designers, artists, curators, scholars, and writers, engage in these regular critiques of student work. The degree project consists of a minimum of three highly resolved three-dimensional objects and the accompanying report contains words, drawings, and images that demonstrate the research and processes involved in the degree project investigation.

Members of the departmental faculty meet two times per semester to discuss both specific student progress and programmatic issues, as part of regular faculty meetings. Faculty, staff, students, and alumni are engaged in evaluation of the curriculum and facilities. Full- and part-time faculty members and technicians also meet annually, immediately following final critiques, in a colloquium to review the curriculum, identify strengths and weaknesses, and discuss adjustments.

Student work is documented through departmentally organized photography and exhibited at local, national, and international venues such as the Senior Show in Providence, the International Contemporary Furniture Fair in New York, and the Salone del Mobile in Milan. Members of the design community including critics, curators, writers, educators, professional designers, and artists respond to student works in exhibitions and publications. Institutions, galleries, and companies constituting the professional world of art and design exhibit, publish, and hire Furniture Design alumni. We track the progress of alumni through their exhibitions, publications, awards, and employment.

RISD's academic program review process involves a departmental self-study and visiting committee of external reviewers who examine and report on the status of the program and department, approximately every seven years.

6. Assessment of strengths, areas for improvement, challenges and opportunities

When faculty determined that writing at all undergraduate levels was not meeting expectations, the department engaged a writer to work with seniors on their degree project reports. This writer has now become a part-time faculty member, working across the grade levels and curriculum to improve writing related to the practice-based discipline.

Students noted that the spring-term professional practice class impacts work on their degree projects, so came later than seemed ideal. Faculty and administrators responded by moving the course to the fall, which better positions student to attend portfolio days and apply for jobs.

The assessment that our faculty diversity did not reflect the gender and ethnic diversity of our students led us to renew a search in order to hire a new faculty member.

The assessment that poor and over-crowded department facilities are our most pressing problem, and have been identified as such for over a decade, led us to make improvements where possible by creating “home” studio space for juniors. Inadequate shop facilities create fundamental and primary problems. Working conditions are stressed and the distribution of facilities at different locations on campus has resulted in a significant identity problem. To address these issues, members of the department have been engaged and proactive with regards to the new campus master plan.

7. Students have graduated from this program during the past five years.

8. Plans for addressing weaknesses and improving results

Members of the department recognize the importance of external perspectives in assessing students’ work and in building a diverse intellectual and creative culture. Critiques of student work occur regularly and those at the end of each term involve alumni. Press coverage of student and alumni achievements and awards also help to build the departmental culture. The faculty are encouraging a higher level of quality in documentation of degree projects and more meaningful connections of written reports to the final projects they explain.

Professional Baccalaureate Degrees in Art/Design (B.F.A. degrees, or degrees with other titles having goals and objectives consistent with those for the B.F.A. degree)

Program Title: BFA.Furniture Design **Number of Years to Complete the Program:** 4
Program Submitted for Renewal of Final Approval

Select One: Plan Approval Renewal of Plan Approval Final Approval for Listing
 Renewal of Final Approval Plan Approval and Final Approval for Listing

Current Semester's Enrollment in Majors: Fall 2015: 72

Name of Program Supervisor(s): John Dunnigan

Studio or Related Areas	Art/Design History	General Studies	Electives	Total Number of Units
# of units (= A)78	# of units (= B)12	# of units (= C)21	# of units (= D)15	(A+B+C+D = 126) Total Units
(A/* =) % 78/120 = 65%	(B/* =) % 12/120 = 10%	(C/* =) % 21/120 = 17.5%	(D/* =) % 15/120 = 12.5%	(A/*+B/*+C/*+ D/* = 105%) Total 105%

**Baccalaureate degrees with semester hour units should use 120 as the denominator.*

**Baccalaureate degrees with quarter hour units should use 180 as the denominator.*

**List course numbers, titles, and unit allotments under each applicable category.
(See example below)**

Studio or Related Areas

Foundation Studies 1001, 1002	Studio: Drawing	6 units
Foundation Studies 1003, 1004	Studio: Design	6 units
Foundation Studies 1005, 1006	Studio: Spatial Dynamics	6 units
Furniture Design 2501	Sophomore Studio Methods	6 units
Furniture Design 2510	Drawing for Furniture 2D & 3D	3 units
Furniture Design 2502	Sophomore Design/Practice	6 units
Furniture Design 2511	Drawing for Furniture 2D & 3D	3 units
Furniture Design 2521, 2522	Junior Studio I & II	12 units
Furniture Design 2580	Advanced Furniture Studio	6 units
Furniture Design 2590	Studio Degree Project	6 units
Furniture Design 2523	Research Elective	3 units
Major Studio Electives		3 units
Nonmajor Studio Electives		12 units

Total Studio or Related Areas 78 units = A

Art/Design History

HAVC H101, H102	History of Art & Visual Culture I & II	6 units
HAVC	History of Art and Visual Culture electives	3 units
LE26	History of Furniture	3 units

Total Art/Design History 12 units = B

General Studies

LAS E101	Literature Seminar: Design in Words	3 units
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LAS
HPSS S101
HPSS
Furniture Design 2582

Literary Arts and Studies electives 6 units
Topics: History, Philosophy, & Social Science 3 units
History, Phil, & Social Science electives 6 units
Professional Practice/Portfolio 3 units

Total General Studies

21 units = C

Electives

Liberal Arts Electives

12 units

Open elective

3 units

Total Electives

15 units = D

RISD Instructional Program Portfolio

1. Undergraduate Program/Degree Title and Mission/Purposes

GLASS BFA

The mission/purpose of the Glass Bachelor of Fine Arts degree is to offer a fine arts curriculum employing a rich material heritage that engages the extensive history of glass, along with a focus on studio practice as a means of fostering artistic development. Based on a commitment to investigation of both material and conceptual manifestations of glass, students refine an individual artistic perspective through disciplined investigation and experimentation in parallel with rigorous critical inquiry. Students emerge from the program with a clear understanding of how to situate their own studio practice within the contemporary world of art and glass.

<http://www.risd.edu/academics/glass/undergraduate/>

2. Curricular Table

See the accompanying document.

3. Assessment of Compliance with NASAD Standards

a. Competencies

Upon graduation, students demonstrate technical acuity in glass processes, including casting, moldmaking, hotglass work and coldworking; contextualize their work within historical and contemporary fine arts; demonstrate conceptual problem-solving skills while employing a rigorous methodology that guides the development of original works of art; identify, locate and refer to appropriate precedents in developing a body of work; display team skills for material handling and creative process; demonstrate technical acuity and team skills in the use and maintenance of glass facilities and equipment; consistently utilize Comprehensive Safety Practice in all aspects of studio work; recover gracefully from failure, understand it as a natural part of the creative process and an opportunity for learning and improving; and exhibit original artworks.

b. Required Levels of Achievement

Students must participate in studies on the RISD campus for a minimum of two full-time years, satisfy specified administrative requirements, maintain a minimum cumulative grade-point average of 2.00, and complete a minimum of 126 course credits including the appropriate distribution of courses in Experimental and Foundation Studies, Liberal Arts, the chosen major, and non-major studio electives, as detailed here:

http://www.risd.edu/policies/academic/bfa_degree_requirements/
http://www.risd.edu/Policies/Academic/graduation_requirements/
http://www.risd.edu/Policies/Academic/Graduation_Requirements_Undergraduate/

Course syllabi specific to the Glass BFA are available as accompanying documents.

Thesis requirements include creation of a culminating project, writing an artist's statement about it, presenting it to the department and showing it in two student-arranged thesis exhibitions, one on campus and one off. Glass faculty and an outside critic evaluate the thesis exhibitions in discussion with the student. These dialogs must indicate the student's readiness to enter professional practice within the field. Thesis students must further indicate this readiness through preparation of a CV and an application for an artist's residency or grant.

Levels of competency or proficiency required for graduation include:

Studio

Students learn to approach art and design with sustained focus and a rigorous methodology engendering the ability to construct a question for inquiry; to critically analyze their studio work and the work of others within personal, theoretical, cultural, social, and historical contexts; and to discuss and implement formal design terms and concepts, while understanding the complexity of debate inherent in their application. The foundational education emphasizes drawing, which supports idea generation and iterative visual and conceptual thinking. Students learn to synthesize media, mark, and formal elements in their drawings and to develop individual drawing languages through a responsive and self-critical process. Students come to understand drawing as a wide-ranging practice investigating materiality, perception, abstraction, performance, invention and sensory experience. Students also analyze and experiment with physical, spatial, and temporal phenomena, and demonstrate the ability to construct physical structures through a range of approaches that engage actual motion, stability and materiality.

The Glass BFA curriculum builds on these skills and sensibilities through a range of studio methods courses, including Glassworking, Glass Coldworking, Glass Casting – Moldmaking, Glassblowing, and Experiments in Optics.

Art/Design History, Theory, and Criticism

Students must take both required and elective courses in the History of Art & Visual Culture, including specifically the History of Glass. Skills in theory and criticism are developed through the Design in Words course and through both required and elective courses in History, Philosophy, & Social Sciences and Literary Arts and Studies.

Technology

The Glass department provides students with a thorough technical foundation and broad resources for specialized material exploration. An extensive custom facility offers a full range of glassworking processes. Among recent refinements are a half-ton continuous-melt glass furnace, a 500-lb. casting furnace, 22 computer-programmed process ovens, a well-developed coldworking facility and individual studio space for graduate and undergraduate students. A comprehensive equipment list is accessible at <<http://www.risd.edu/academics/glass/workspaces-tools/>>.

Synthesis

Seniors' thesis projects demonstrate synthesis of aesthetics and skills developed through the course of the program. Sophomore assignments addressing "the visible and the invisible" encourage students to

consider aspects of glass such as transparency, opacity and translucency. Sophomores also learn about the physics of glass, often visiting a physics lab at Brown University to discuss properties of the material that insulate heat and sound and enable transformation from liquid to solid. A major studio assignment in sophomore year involves researching scientific instruments made with glass. Students consider historical instruments and make their own instruments using glass. Studios progressively develop technical skills and understandings of the medium. By the end of junior year, students work more independently and in senior year they are involved in self-directed projects, though continue to meet and work with their cohort.

Throughout the program, emphases on perceptual acuity, conceptual understanding and technical facility inform students' work. Emphases are on formal and technical aspects of the medium, such as light, form, scale and installation, rather than on design principles. By emphasizing formal and material concerns along with conceptual motivations, we balance form and content and promote a philosophy of experimentation and investigation. The overall theme of wonder is inherent in our 50 Years of Glass celebration, which also explores themes of alchemy, material and immaterial, science and nature through cross-programming with MassMOCA.

c. This program does not involve distance or correspondence learning.

d. This program is not designed as a multi- or interdisciplinary combination.

e. This program is not focused on electronic media.

4. This program is not offering a graduate degree.

RISD has a separate offering of an MFA in Glass.

5. Results related to the program's purposes

Students must engage weekly, midterm and final critiques of their work. Departmental faculty and visiting critics conduct the midterm and final critiques, which include thesis exhibitions. All students in the department must be present for these formal critiques and engage in the dialogues. The students' consistent formatting of images and support materials, according to departmental specifications, facilitates assessments of the work at the end of each semester. At that time, faculty and technicians review each student's progress and the technical form and artistic content of their work. This process also allows evaluation of the overall curriculum's effectiveness so we can make adjustments as needed.

The thesis project is developed primarily in the spring semester major studio. The faculty member teaching this studio assesses the thesis project and exhibitions, in consultation with other departmental faculty and outside critics. Students prepare and deliver their public lectures in the context of the Glass Degree Program Workshop. Members of the entire department and external visitors attend these lectures. All present participate in the evaluative discussion and the department head makes the final assessment. We encourage graduating students to arrange internships with professional artists.

6. Assessment of strengths, areas for improvement, challenges and opportunities

When critiques provided evidence that many sophomores were not able to perform at the technical level expected of them and many felt overwhelmed by the amount of information they needed to synthesize, we moved the Casting course from fall to spring and the History of Glass course to the junior year. These changes enabled appropriate emphasis on hot glass working and experimentation sufficient for developing familiarity with failure as a learning tool. We also started the thesis course earlier, in the fall semester, so students are better prepared and have time to develop a more complete sense of their own studio practice.

Faculty and students noted concerns about outdated facilities, which led to investments a half-ton continuous-melt glass furnace, a 700-lb. casting furnace, 15 computer-programmed process ovens, a well-developed coldworking facility, and increased individual studio space.

7. Students have graduated from this program during the past five years.

8. Plans for addressing weaknesses and improving results

A current issue concerns whether students are learning enough contemporary art history through the Liberal Arts courses required for the degree. To ensure students have an appropriate frame of reference for their work, we supplement the contextualization of Glass assignments with examples of precedents and a list of artists to research in relation to the assignment.

Another issue concerns advances in technology and the need to broaden from age-old techniques to new methods such as computer-generated casting processes. The recently introduced Hot Nights program provides a forum for identifying questions we want to address through the curriculum. The forum is open to the entire campus community. Through this forum, we have traced the history of technology cross-culturally and experimented with new processes such as robotic arms and rapid prototyping. Integrating such explorations into the curriculum is the next step. We plan to integrate Synthesis of Light and will continue to formulate additional classes from topics that arise.

In addition to the department's ongoing processes for reviewing student performance and the academic program as noted above, RISD conducts an external review every five to seven years. This comprehensive review involves a panel of appropriately qualified visitors who consider a department-generated self-study, visit campus, and return a report with recommendations for program improvements. The department head, division dean, and provost reflect these recommendations in developing a document with feasible plans for evolving the curriculum; student experience; resources for courses, faculty, and facilities; and any other considerations. The academic committee of the Board of Trustees is involved in the related discussions and approvals.

Professional Baccalaureate Degrees in Art/Design (B.F.A. degrees, or degrees with other titles having goals and objectives consistent with those for the B.F.A. degree)

Program Title: BFA.Glass **Number of Years to Complete the Program:** 4
Program Submitted for Renewal of Final Approval

Select One: Plan Approval Renewal of Plan Approval Final Approval for Listing
 Renewal of Final Approval Plan Approval and Final Approval for Listing

Current Semester's Enrollment in Majors: Fall 2015: 13

Name of Program Supervisor(s): Rachel Berwick

Studio or Related Areas	Art/Design History	General Studies	Electives	Total Number of Units
# of units (= A)84	# of units (= B)15	# of units (= C)18	# of units (= D)9	(A+B+C+D = 126) Total Units
(A/* =) % 84/120 = 70%	(B/* =) % 15/120 = 12.5%	(C/* =) % 18/120 = 15%	(D/* =) % 9/120 = 7.5%	(A/*+B/*+C/*+ D/* = 105%) Total 105%

**Baccalaureate degrees with semester hour units should use 120 as the denominator.*

**Baccalaureate degrees with quarter hour units should use 180 as the denominator.*

**List course numbers, titles, and unit allotments under each applicable category.
(See example below)**

Studio or Related Areas

Foundation Studies 1001, 1002	Studio: Drawing	6 units
Foundation Studies 1003, 1004	Studio: Design	6 units
Foundation Studies 1005, 1006	Studio: Spatial Dynamics	6 units
Glass 4300, 4310	Glass IA & IB Studio	12 units
Glass 4305	Beginning Glassworking	3 units
Glass 4321	Glass Coldworking	3 units
Glass 4309	Glass Casting – Moldmaking	3 units
Glass 4301, 4311	Glass IIA & IIB Studio	6 units
Glass 4316, 4318, 4320, 4322	Glass Degree Program Workshop	12 units
Glass 4319	Intermediate Glassblowing	3 units
Glass 4302	Glass IIIA Studio	6 units
Glass 4398	Glass IIIB Degree Program	6 units
Nonmajor Studio Electives		12 units

Total Studio or Related Areas 84 units = A

Art/Design History

HAVC H101, H102	History of Art & Visual Culture I & II	6 units
HAVC	History of Art and Visual Culture electives	6 units
LE06	History of Glass	3 units

Total Art/Design History 15 units = B

General Studies

LAS E101	Literature Seminar: Design in Words	3 units
LAS	Literary Arts and Studies electives	6 units

HPSS S101
HPSS

Topics: History, Philosophy, & Social Science 3 units
History, Phil, & Social Science electives 6 units

Total General Studies

18 units = C

Electives

Liberal Arts Electives

9 units

Total Electives

9 units = D

RISD Instructional Program Portfolio

1. Undergraduate Program/Degree Title and Mission/Purposes

GRAPHIC DESIGN BFA

The mission/purpose of the Graphic Design Bachelor of Fine Arts degree is to provide a comprehensive education in the expansive discipline of graphic design. Our curricular philosophy seeks to prepare accomplished, responsible, resourceful designers with abilities to create and evaluate their work, and to understand its function within the context of the profession and the larger communities it is meant to serve. We encourage students to explore a wide range of content across media, emphasizing critical thinking, methods and experimentation with emerging media. We provide adaptable generative and analytical skills and promote graphic design as a versatile means of problem-solving and communication. Our goal is to prepare students for a reflexive, responsible and sustainable practice.

<http://www.risd.edu/academics/graphic-design/undergraduate/>

2. Curricular Table

See the accompanying document.

3. Assessment of Compliance with NASAD Standards

a. Competencies

Upon graduation, students are able to evaluate and critique the effectiveness of visual communication work; respond to a communication need by determining an appropriate perspective and following through by form-making using various means: editing, aesthetics and/or appropriation; develop and refine personal methods that culminate in a cohesive body of work targeting professional practice, an independent studio practice and/or entrepreneurship; and work with contemporary and historical tools and software.

b. Required Levels of Achievement

Students must participate in studies on the RISD campus for a minimum of two full-time years, satisfy specified administrative requirements, maintain a minimum cumulative grade-point average of 2.00, and complete a minimum of 126 course credits including the appropriate distribution of courses in Experimental and Foundation Studies, Liberal Arts, the chosen major, and non-major studio electives, as detailed here:

http://www.risd.edu/policies/academic/bfa_degree_requirements/

http://www.risd.edu/Policies/Academic/graduation_requirements/

http://www.risd.edu/Policies/Academic/Graduation_Requirements_Undergraduate/

Course syllabi specific to the Graphic Design BFA are available as accompanying documents.

Thesis requirements do not include a written paper, but many students present work in the form of a designed book. Graduating seniors are required to present their culminating body of work with a video trailer. The capstone project is an independent graphic design project subject to the department's explicit approval. Students are only eligible to proceed if all other credit requirements for the degree are complete and the student is enrolled with full-time status.

Levels of competency or proficiency required for graduation include:

Studio

Students learn to approach art and design with sustained focus and a rigorous methodology engendering the ability to construct a question for inquiry; to critically analyze their studio work and the work of others within personal, theoretical, cultural, social, and historical contexts; and to discuss and implement formal design terms and concepts, while understanding the complexity of debate inherent in their application. The foundational education emphasizes drawing, which supports idea generation and iterative visual and conceptual thinking. Students learn to synthesize media, mark, and formal elements in their drawings and to develop individual drawing languages through a responsive and self-critical process. Students come to understand drawing as a wide-ranging practice investigating materiality, perception, abstraction, performance, invention and sensory experience. Students also analyze and experiment with physical, spatial, and temporal phenomena, and demonstrate the ability to construct physical structures through a range of approaches that engage actual motion, stability and materiality.

The Graphic Design BFA curriculum builds on these skills and sensibilities through a range of specific studio methods and design practice courses, including studios focused on Typography and Color.

Art/Design History, Theory, and Criticism

Students must take both required and elective courses in the History of Art & Visual Culture, including specifically the History of Graphic Design. Skills in theory and criticism are developed through the Design in Words course and through both required and elective courses in History, Philosophy, & Social Sciences and Literary Arts and Studies.

Technology

Sophomores entering the program are required to purchase a departmentally specified laptop computer, software, upgrades and insurance. Departmental facilities include a computer lab, a scanner, plotters, printers, a photographic lighting studio, proofing presses, a polymer plate-maker, binding machines, light tables, studios for papermaking and silk-screening, and an extensive collection of wood and metal type.

Synthesis

Graduating seniors' capstone projects demonstrate combined capabilities in studio, analysis, history and technology. Examples include explorations of design and branding, and of evolving forms of writing, editing and publishing. Visiting critics invited to review the completed work note its conceptualization and contextualization, as well as execution.

c. This program does not involve distance or correspondence learning.

d. This program is not designed as a multi- or interdisciplinary combination.

e. This program is not focused on electronic media.

Although electronic media are involved in aspects of students' work, the program's main emphasis is on design principles relating to a full range of graphic media.

4. This program is not offering a graduate degree.

RISD has a separate offering of an MFA in Graphic Design.

5. Results related to the program's purposes

Oral and written critiques, end-of-year comprehensive portfolio reviews, frequent public exhibitions, one-on-one meetings between students and faculty advisers, and capstone projects provide evidence of students' learning. Faculty of record evaluate course assignments and faculty advisers monitor students' overall academic standing. Departmental faculty assess the quality of students' independent study, core studio and degree project proposals and receive evaluations from the students' supervisors. External professional and academic critics review students' capstone projects and a committee including full-time and part-time faculty assess the students' end-of-year performance. Students provide feedback on courses and faculty performance via course evaluation forms and in-person conversations. The department head and institutional Curriculum Committee review new syllabi.

6. Assessment of strengths, areas for improvement, challenges and opportunities

Reviews of student work indicated that they were experimenting visually and pursuing original inquiries later than desirable in their portfolio development, so we increased emphases on these attributes earlier in the curriculum through modified assignments and pointed discussions. Noting deficiencies in students' understanding and use of historical and contemporary tools/software, we developed a set of 1-credit workshops focused on tools. Student interest and print-heavy capstone projects led to adding two full-time faculty in digital media and the Web. Given the increasing specialization and fragmentation of the field, we reduced the number of required courses and added the number of electives or specialty courses, allowing our 60-student class to go deeper into certain areas of interest with faculty who have specific expertise. We also enlarged the department's exhibition and event space to allow for more experimentation and display opportunities.

7. Students have graduated from this program during the past five years.

8. Plans for addressing weaknesses and improving results

The tools workshops have proven popular and other departments are now incorporating this sort of offering into their curricula. As feedback from students and faculty continues to emerge, we may consider adding to the repertoire of such workshops within the Graphic Design program.

In addition to the department's ongoing processes for reviewing student performance and the academic program as noted above, RISD conducts an external review every five to seven years. This comprehensive review involves a panel of appropriately qualified visitors who consider a department-generated self-study, visit campus, and return a report with recommendations for program improvements. The department head, division dean, and provost reflect these recommendations in developing a document with feasible plans for evolving the curriculum; student experience; resources for courses, faculty, and facilities; and any other considerations. The academic committee of the Board of Trustees is involved in the related discussions and approvals.

Professional Baccalaureate Degrees in Art/Design (B.F.A. degrees, or degrees with other titles having goals and objectives consistent with those for the B.F.A. degree)

Program Title: BFA.Graphic Design **Number of Years to Complete the Program:** 4
Program Submitted for Renewal of Final Approval

Select One: Plan Approval Renewal of Plan Approval Final Approval for Listing
 Renewal of Final Approval Plan Approval and Final Approval for Listing

Current Semester's Enrollment in Majors: Fall 2015: 189

Name of Program Supervisor(s): John Caserta

Studio or Related Areas	Art/Design History	General Studies	Electives	Total Number of Units
# of units (= A)75	# of units (= B)15	# of units (= C)18	# of units (= D)18	(A+B+C+D = 126) Total Units
(A/* =) % 75/120 = 62.5%	(B/* =) % 15/120 = 12.5%	(C/* =) % 18/120 = 15%	(D/* =) % 18/120 = 15%	(A/*+B/*+C/*+ D/* = 105%) Total 105%

**Baccalaureate degrees with semester hour units should use 120 as the denominator.*

**Baccalaureate degrees with quarter hour units should use 180 as the denominator.*

**List course numbers, titles, and unit allotments under each applicable category.
(See example below)**

Studio or Related Areas

Foundation Studies 1001, 1002	Studio: Drawing	6 units
Foundation Studies 1003, 1004	Studio: Design	6 units
Foundation Studies 1005, 1006	Studio: Spatial Dynamics	6 units
Graphic Design 3210, 3220, 3226, 3216	Design Studio I, II, III & IV	18 units
Graphic Design 3214, 3215, 3223	Typography I, II, & III	9 units
Graphic Design 3211	Color	3 units
Graphic Design 3298	Degree Project	6 units
Major Electives		9 units
Nonmajor Studio Electives		12 units

Total Studio or Related Areas 75 units = A

Art/Design History

HAVC H101, H102	History of Art & Visual Culture I & II	6 units
HAVC	History of Art and Visual Culture electives	6 units
Graphic Design 3225	History of Graphic Design	3 units

Total Art/Design History 15 units = B

General Studies

LAS E101	Literature Seminar: Design in Words	3 units
LAS	Literary Arts and Studies electives	6 units
HPSS S101	Topics: History, Philosophy, & Social Science	3 units
HPSS	History, Phil, & Social Science electives	6 units

Total General Studies 18 units = C

Electives

Liberal Arts Electives
Open Electives

12 units
6 units

Total Electives

18 units = D

RISD Instructional Program Portfolio

1. Undergraduate Program/Degree Title and Mission/Purposes

ILLUSTRATION BFA

The mission/purpose of the Illustration Bachelor of Fine Arts degree is to promote the creation of illustrative work of poetic insight, emotional resonance and aesthetic richness. It is our belief that works created for a professional or commercial application should spring from creative intuition and an intimate knowledge of the materials and structures of art-making: art for its own sake. Designed for a curious student interested in communicative art, our program intends to encourage greater sensitivity in the construction and interpretation of visual messages. We take an expansive view that because illustration influences thought and behavior across boundaries of space and time, its education must go beyond the contemporary and narrow constraints of vocational training to emphasizes on critical insight and civic responsibility.

<http://www.risd.edu/academics/illustration/undergraduate/>

2. Curricular Table

See the accompanying document.

3. Assessment of Compliance with NASAD Standards

a. Competencies

Upon graduation, students display in their work the maturation of both artistic voice and original thought as evidenced in the confluence of formal, conceptual and technical concerns; articulate knowledge of art historical precedents and their significance to creating images in contemporary illustration practice; demonstrate an ability to forge ties of meaning with broader subjective concerns in the viewer's imagination through metaphor, pointed ambiguity and cultural reference; and develop insight and criticality in the interpretation and evaluation of visual communication of a broad range of works, with an eye toward civic responsibility and an investment in the important cultural dialogue that is unique to illustration. Students will demonstrate this artistic consciousness through their own intelligent and sensitive use of symbolism, representations and vernacular in crafting images.

b. Required Levels of Achievement

Students must participate in studies on the RISD campus for a minimum of two full-time years, satisfy specified administrative requirements, maintain a minimum cumulative grade-point average of 2.00, and complete a minimum of 126 course credits including the appropriate distribution of courses in Experimental and Foundation Studies, Liberal Arts, the chosen major, and non-major studio electives, as detailed here:

http://www.risd.edu/policies/academic/bfa_degree_requirements/

http://www.risd.edu/Policies/Academic/graduation_requirements/
http://www.risd.edu/Policies/Academic/Graduation_Requirements_Undergraduate/

Course syllabi specific to the Illustration BFA are available as accompanying documents.

Seniors are not required to prepare a thesis; however, they may undertake a 6-credit thesis project if they choose to do so. The thesis project differs significantly from an Independent or Collaborative Study Project in that it requires a written component that must support the work as research or critical analysis. Seniors are required to participate in the senior exhibition and are also expected to participate in a small group show in the departmental gallery.

Levels of competency or proficiency required for graduation include:

Studio

Students learn to approach art and design with sustained focus and a rigorous methodology engendering the ability to construct a question for inquiry; to critically analyze their studio work and the work of others within personal, theoretical, cultural, social, and historical contexts; and to discuss and implement formal design terms and concepts, while understanding the complexity of debate inherent in their application. The foundational education emphasizes drawing, which supports idea generation and iterative visual and conceptual thinking. Students learn to synthesize media, mark, and formal elements in their drawings and to develop individual drawing languages through a responsive and self-critical process. Students come to understand drawing as a wide-ranging practice investigating materiality, perception, abstraction, performance, invention and sensory experience. Students also analyze and experiment with physical, spatial, and temporal phenomena, and demonstrate the ability to construct physical structures through a range of approaches that engage actual motion, stability and materiality.

The Illustration BFA curriculum builds on these skills and sensibilities through specific studio methods and design practice courses, including: Visual Thinking & Visual Strategies; Drawing 1: Visualizing Space; Drawing 2: The Articulate Figure; Painting 1: Color Perception & Expression; Painting 2: Observation & Imagination; Illustration Concepts; Computer Literacy; and Senior Portfolio. Students have latitude to explore a wide range of elective courses.

Art/Design History, Theory, and Criticism

Students must take both required and elective courses in the History of Art & Visual Culture, including specifically the History of Illustration. Skills in theory and criticism are developed through the Design in Words course and through both required and elective courses in History, Philosophy, & Social Sciences and Literary Arts and Studies.

Technology

Students learn a range of technical skills through well-equipped facilities including high-end computer workstations, drawing tablets, flatbed and film scanners, laser printers, a vacuum exposure unit and a printmaking studio with litho and etching presses. Software includes Photoshop, Illustrator, InDesign, Flash, Dreamweaver, Premiere, AfterEffects, Soundbooth, Maya, ZBrush, and Microsoft Office X.

Synthesis

The personal attention students receive in developing their creative intuition, and their knowledge of the materials and structures of art-making, lead to a confident and effective ability to work independently on a variety of communication projects. Students draw on well supported resources in combining capabilities in studio, analysis, history and technology.

c. This program does not involve distance or correspondence learning.

d. This program is not designed as a multi- or interdisciplinary combination.

e. This program is not focused on electronic media.

Although electronic media are involved in aspects of students' work, the program's main emphasis is on conceptual, emotional and aesthetic considerations in generating illustrative work of social importance.

4. This program is not offering a graduate degree.

5. Results related to the program's purposes

Intensive critique is integral to all classes. Through the mandatory junior review, a committee of four faculty consider professional orientation in advising each student's path for the senior year. In many classes, including Senior Portfolio, visiting practitioners and critics evaluate student work. Optional weekly shows of senior work in the spring term typically involve 85-90% of seniors exhibiting. Annual and triennial exhibitions receive college-wide and public exposure.

Juries of professional illustrators and designers review the work for annual, national and international student competitions, providing feedback to the department through recognition of merit. Students regularly submit entries to the NYC and LA Society of Illustrators Competitions (with RISD Illustration ranked top in the nation), as well as to the American Illustration, 3 x3 and Applied Arts, and Society of Children's Book Writers and Illustrators Competitions.

6. Assessment of strengths, areas for improvement, challenges and opportunities

The need for students to clarify statements about their work led to establishment of the required Senior Portfolio course, which aims for students to understand their best quality work and seek work best suited to their aspirations. We have increased the volume of submissions to student competitions by 35.5% from 2013-14, resulting in RISD students receiving top awards nationally from external reviewers.

7. Students have graduated from this program during the past five years.

8. Plans for addressing weaknesses and improving results

In addition to the department's ongoing processes for reviewing student performance and the academic program as noted above, RISD conducts an external review every five to seven years. This

comprehensive review involves a panel of appropriately qualified visitors who consider a department-generated self-study, visit campus, and return a report with recommendations for program improvements. The department head, division dean, and provost reflect these recommendations in developing a document with feasible plans for evolving the curriculum; student experience; resources for courses, faculty, and facilities; and any other considerations. The academic committee of the Board of Trustees is involved in the related discussions and approvals.

We are progressively building up new sections of the newly required Senior Portfolio course to accommodate the increased numbers of Illustration majors, by omitting courses the 2012 visiting committee had identified as being redundant.

Professional Baccalaureate Degrees in Art/Design (B.F.A. degrees, or degrees with other titles having goals and objectives consistent with those for the B.F.A. degree)

Program Title: BFA.Illustration **Number of Years to Complete the Program:** 4
Program Submitted for Renewal of Final Approval

Select One: Plan Approval Renewal of Plan Approval Final Approval for Listing
 Renewal of Final Approval Plan Approval and Final Approval for Listing

Current Semester's Enrollment in Majors: Fall 2015: 296

Name of Program Supervisor(s): Susan Doyle

Studio or Related Areas	Art/Design History	General Studies	Electives	Total Number of Units
# of units (= A)84	# of units (= B)15	# of units (= C)18	# of units (= D)12	(A+B+C+D = 129) Total Units
(A/* =) % 84/120 = 70%	(B/* =) % 15/120 = 12.5%	(C/* =) % 18/120 = 15%	(D/* =) % 12/120 = 10%	(A/*+B/*+C/*+ D/* = 105%) Total 107.5%

**Baccalaureate degrees with semester hour units should use 120 as the denominator.*

**Baccalaureate degrees with quarter hour units should use 180 as the denominator.*

**List course numbers, titles, and unit allotments under each applicable category.
(See example below)**

Studio or Related Areas

Foundation Studies 1001, 1002	Studio: Drawing	6 units
Foundation Studies 1003, 1004	Studio: Design	6 units
Foundation Studies 1005, 1006	Studio: Spatial Dynamics	6 units
Illustration 2000, 2004	Visual Thinking & Visual Strategies	6 units
Illustration 2012, 2016	Drawing 1: Visualizing Space	6 units
	& Drawing 2: The Articulate Figure	
Illustration 2024, 2028	Painting 1: Color Perception & Expression	6 units
	& Painting 2: Observation & Imagination	
Illustration Concepts Requirement		3 units
Computer Literacy Requirement		3 units
Senior Portfolio		3 units
Major Studio Electives		27 units
Nonmajor Studio Electives		12 units

Total Studio or Related Areas 84 units = A

Art/Design History

HAVC H101, H102	History of Art & Visual Culture I & II	6 units
HAVC	History of Art and Visual Culture electives	6 units
LAEL-LE-30	History of Illustration	3 units

Total Art/Design History 15 units = B

General Studies

LAS E101	Literature Seminar: Design in Words	3 units
LAS	Literary Arts and Studies electives	6 units

HPSS S101
HPSS

Topics: History, Philosophy, & Social Science 3 units
History, Phil, & Social Science electives 6 units

Total General Studies 18 units = C

Electives

Liberal Arts Electives 12 units

Total Electives 12 units = D

RISD Instructional Program Portfolio

1. Undergraduate Program/Degree Title and Mission/Purposes

INDUSTRIAL DESIGN BFA

The mission/purpose of the Industrial Design Bachelor of Fine Arts degree is to prepare designers to make powerful and important contributions to our world. The BFA program produces exceptional designers able to contribute to the design and development of new products, services and systems with confidence and competence. To navigate contemporary Industrial Design practice, designers need to understand how to design products, how those products deliver value for larger service propositions, how those services are supported by designed systems, how those systems are used to achieve larger strategic visions, and what role strategy plays in successful organizations and initiatives.

The preparation begins with creative inquiry and the precise attention to detail encouraged by our traditional workshops. Students apply the lessons of these rigorous methods of design and making to critical twenty-first century challenges, such as the reinvention of business, the rethinking of objects and the recasting of services. We work side-by-side with our students in studios and seminars to develop the skills and tools that they will need to orient their efforts and become the empathic, entrepreneurial and adaptable designers our complex world needs.

<http://www.risd.edu/academics/industrial-design/undergraduate/>

2. Curricular Table

See the accompanying document.

3. Assessment of Compliance with NASAD Standards

a. Competencies

Upon graduation, students are able to develop material ideas with facility, clarity and rigor; conceptualize and develop ideas imaginatively and accurately in three dimensions; effectively communicate their design intent to different audiences including clients, users and fabricators; apply knowledge of user experience, human factors, applied ergonomics, contextual inquiry, user preference studies, and usability assessments in their design-development process; determine when and how to apply different design tools and skills; understand the contribution that their work is making to the profession and the discipline; and exercise collaborative skills for working across multidisciplinary fields.

b. Required Levels of Achievement

Students must participate in studies on the RISD campus for a minimum of two full-time years, satisfy specified administrative requirements, maintain a minimum cumulative grade-point average of 2.00, and complete a minimum of 126 course credits including the appropriate distribution of courses in

Experimental and Foundation Studies, Liberal Arts, the chosen major, and non-major studio electives, as detailed here:

http://www.risd.edu/policies/academic/bfa_degree_requirements/
http://www.risd.edu/Policies/Academic/graduation_requirements/
http://www.risd.edu/Policies/Academic/Graduation_Requirements_Undergraduate/

Course syllabi specific to the Industrial Design BFA are available as accompanying documents.

BFA students are not required to complete a thesis; however, during senior year, students take advanced design studios, learn more about legal and business practices in the profession, and undertake projects that emphasize innovation and the ability to refine formal design issues. This work is rigorously assessed as noted below.

Levels of competency or proficiency required for graduation include:

Studio

Students learn to approach art and design with sustained focus and intensive methodology engendering the ability to construct a question for inquiry; to critically analyze their studio work and the work of others within personal, theoretical, cultural, social, and historical contexts; and to discuss and implement formal design terms and concepts, while understanding the complexity of debate inherent in their application. The foundational education emphasizes drawing, which supports idea generation and iterative visual and conceptual thinking. Students learn to synthesize media, mark, and formal elements in their drawings and to develop individual drawing languages through a responsive and self-critical process. Students come to understand drawing as a wide-ranging practice investigating materiality, perception, abstraction, performance, invention and sensory experience. Students also analyze and experiment with physical, spatial, and temporal phenomena, and demonstrate the ability to construct physical structures through a range of approaches that engage actual motion, stability and materiality.

The Industrial Design BFA curriculum builds on these skills and sensibilities through exploration of techniques for visualization; manipulation of wood, metal, paper and plastic; and technology as it applies to products, form and human factors, mechanics and movement. Required studio courses include Wood I, Metal I, Design I & II, Designing with SolidWorks, Advanced Design, Manufacturing Techniques, Wood II & Metal II, Advanced Design Studio, and Designing with Rhino.

Art/Design History, Theory, and Criticism

Students must take both required and elective courses in the History of Art & Visual Culture, including specifically the History of Industrial Design. This course gives a broad overview of historical evolutions grounded in the same makerly techniques that students need to understand and experience, along with particular details about landmarks such as Eames first using laminated plywood and what it enabled, Lowe spinning aluminum to make aerodynamic form, and IDEO, Roger Martin and Bruce Nussbaum popularizing movements in social innovation and design thinking. Students are encouraged to ask critical questions about the manufacture as well as the concept or moment, enabling them to deepen the contextualization of their own work. Skills in theory and criticism are further developed through the Design in Words course and through both required and elective courses in History, Philosophy, & Social Sciences and Literary Arts and Studies.

Technology

Shop courses have access to a wide range of facilities and shared equipment, including hand working tools, material working machines and digital tools. Students are increasingly interested in information technology and have both hardware and software supports for exploring interaction design, coding, arduino and other control and sensing devices. Advanced studios are equipped for studies of user interface and user experience, ubiquitous computing and smart materials. Expertise and facilities enable study of energy systems and the power grid, as well as manufacturing techniques such as CNC, casting and other modes of industry production. A full equipment list can be found at <http://www.risd.edu/academics/industrial-design/workspaces-tools/>.

Synthesis

Synthesis of capabilities in studio, analysis, history and technology must be evident in every studio: at each level of development, we expect higher and higher degrees of synthesis and integration of the attendant issues for a given artifact. *Design is the discipline of synthesis* and the curriculum presents progressively more registers of things that need to be synthesized or integrated. Students must understand how to apply design tools and methods to the creation of new ideas and strategies, not only products. Rather than particular areas of specialization, we emphasize particular skills and habits of mind so students' competencies can translate to areas as diverse as hospitals, schools, developing countries, extreme environments and more.

c. This program does not involve distance or correspondence learning.

d. This program is not designed as a multi- or interdisciplinary combination.

e. This program is not focused on electronic media.

4. This program is not offering a graduate degree.

RISD has a separate offering of an MID in Industrial Design.

5. Results related to the program's purposes

Through one-on-one discussions and ongoing class critiques, course instructors assess students' studio work, writing and oral presentations. Faculty and peers assess work through rigorous discussion in critiques, bringing varying perspectives to reviews of students' work. Course instructors deliver both verbal and written evaluations at the end of each course and in a culminating review. Visiting colleagues from industry provide a professional perspective in reviewing work as students progress through the curriculum. RISD Career Services conducts end-of-year portfolio reviews for junior and seniors.

A typology of projects grounds specific assessments with consistent views of purpose and approach: students may deliver Idea Projects, System Proposal Projects, Complete Propositions Projects, Exceptional Reach Projects, Exceptional Rounding Projects, One Thing After Another Projects, Existential Challenge Projects, Reverse Funnel Projects, Spiral Projects, and Variations on a Theme Projects.

6. Assessment of strengths, areas for improvement, challenges and opportunities

Based on assessments of student work and input from students, faculty, staff and visiting professionals, we have noted needs and made improvements such as: adding five new full-time faculty; creating a Special Topics Studio to enable particular focuses in the sophomore-through-senior progression; adding 1-credit workshops to reinforce skill bases; adding a Computing Lab with two types of 3D printers, a laser cutter and CNC capability; integrating the use of new equipment in Design Principles, Special Topics, and Advanced Design Studio courses; combining 3D CAD modeling courses in SolidWorks and Rhino software and adding an advanced-level version of the course; refining course descriptions overall; and developing an algorithm to coordinate enrollment in multiple studio options, thus better managing facilities and class sizes.

7. Students have graduated from this program during the past five years.

8. Plans for addressing weaknesses and improving results

In addition to the department's ongoing processes for reviewing student performance and the academic program as noted above, RISD conducts an external review every five to seven years. This comprehensive review involves a panel of appropriately qualified visitors who consider a department-generated self-study, visit campus, and return a report with recommendations for program improvements. The department head, division dean, and provost reflect these recommendations in developing a document with feasible plans for evolving the curriculum; student experience; resources for courses, faculty, and facilities; and any other considerations. The academic committee of the Board of Trustees is involved in the related discussions and approvals.

Considering recommendations from the visiting committee in 2013, the department has generated a plan projecting improvements during the next five years to facilities, to faculty capacity through new hires, and to curriculum through the addition of tools workshops and collaborative courses and an emphasis on research. These plans are based on a view of the types of leadership students will encounter after they graduate: *product leadership* – the creation of new objects and artifacts and new service or experience offerings; *process leadership* – the ways that designers facilitate the design of services, experiences, systems and platforms; and *vision leadership* – working as – or with – chief executive officers, entrepreneurs and strategists to frame organizational vision and strategic intent.

We see these opportunities on a continuum: designers create objects and artifacts; those objects and artifacts play an important role in delivering services and experiences; services and experiences are supported by larger systems and platforms; and all of these serve larger strategy objectives for enterprises and organizations. This view leads to consideration of more robust supports for our students' learning, including how best to address: intellectual property, entrepreneurship, evolving manufacturing techniques, communication through video, ecological and social responsibility, and issues defining ethical practice.

Professional Baccalaureate Degrees in Art/Design (B.F.A. degrees, or degrees with other titles having goals and objectives consistent with those for the B.F.A. degree)

Program Title: BFA.Industrial Design **Number of Years to Complete the Program:** 4
Program Submitted for Renewal of Final Approval

Select One: Plan Approval Renewal of Plan Approval Final Approval for Listing
 Renewal of Final Approval Plan Approval and Final Approval for Listing

Current Semester's Enrollment in Majors: Fall 2015: 270

Name of Program Supervisor(s): Charlie Cannon

Studio or Related Areas	Art/Design History	General Studies	Electives	Total Number of Units
# of units (= A)84	# of units (= B)15	# of units (= C)18	# of units (= D)12	(A+B+C+D = 129) Total Units
(A/* =) % 84/120 = 70%	(B/* =) % 15/120 = 12.5%	(C/* =) % 18/120 = 15%	(D/* =) % 12/120 = 10%	(A/*+B/*+C/*+ D/* = 105%) Total 107.5%

**Baccalaureate degrees with semester hour units should use 120 as the denominator.*

**Baccalaureate degrees with quarter hour units should use 180 as the denominator.*

**List course numbers, titles, and unit allotments under each applicable category.
(See example below)**

Studio or Related Areas

Foundation Studies 1001, 1002	Studio: Drawing	6 units
Foundation Studies 1003, 1004	Studio: Design	6 units
Foundation Studies 1005, 1006	Studio: Spatial Dynamics	6 units
Industrial Design 2455	Wood I	3 units
Industrial Design 2451	Metal I	3 units
Industrial Design 2464, 2465	Design I & II	12 units
Industrial Design 2476	Designing with SolidWood	3 units
Industrial Design 24ST OR	Advanced Design: Studio	6 units
Industrial Design 20ST	Advanced Design: Special Topic Studio	6 units
Industrial Design 2480	Manufacturing Techniques	6 units
Major Elective	Wood II & Metal II	6 units
Industrial Design 24ST	Advanced Design Studio	12 units
Industrial Design 2477	Designing with Rhino	3 units
Nonmajor Studio Electives		12 units

Total Studio or Related Areas 84 units = A

Art/Design History

HAVC H101, H102	History of Art & Visual Culture I & II	6 units
HAVC	History of Art and Visual Culture electives	6 units
Industrial Design LE38	History of ID	3 units

Total Art/Design History

General Studies

15 units = B

LAS E101
LAS
HPSS S101
HPSS

Literature Seminar: Design in Words 3 units
Literary Arts and Studies electives 6 units
Topics: History, Philosophy, & Social Science 3 units
History, Phil, & Social Science electives 6 units

Total General Studies

18 units = C

Electives

Liberal Arts Electives

12 units

Total Electives

12 units = D

RISD Instructional Program Portfolio

1. Undergraduate Program/Degree Title and Mission/Purposes

INTERIOR STUDIES BFA

The Bachelor of Fine Arts [BFA] in Interior Studies [Adaptive Reuse] is a unique spatial design education relating to the existing built environment. The curriculum investigates the varying aspects of interior interventions through a clear aesthetic, theoretical and technological framework for conceptual thinking and critical making within a collaborative work environment. The program enables students to develop design strategies in their work, recognizing the importance of social and environmental responsibility, providing the foundation for the pursuit of graduate studies and professional design practice.

<http://www.risd.edu/academics/interior-architecture/undergraduate/>

2. Curricular Table

See the accompanying document.

3. Assessment of Compliance with NASAD Standards

a. Competencies

Upon graduation, students are able to evaluate their own individual talents, interests and aptitudes in order to determine an appropriate career path and select among appropriate course options; navigate a collaborative work environment in order to investigate aspects of interior interventions through conceptual thinking and through critical making; develop design strategies recognizing the importance of social and environmental responsibility; develop meaningful and coherent design propositions through the understanding of design principles and the tools for implementing them; recognize the importance of context in the transformation of space and acknowledge its implications in the formulation of a design concept; articulate a design concept based on the transformation of existing structures; implement design interventions into existing structures; communicate design ideas through drawings, projections, and physical and digital models; apply this knowledge of interior interventions in design projects of varying scales; and apply this knowledge in order to engage with this subject in the design field.

b. Required Levels of Achievement

Students must participate in studies on the RISD campus for a minimum of two full-time years, satisfy specified administrative requirements, maintain a minimum cumulative grade-point average of 2.00, and complete a minimum of 126 course credits including the appropriate distribution of courses in Experimental and Foundation Studies, Liberal Arts, the chosen major, and non-major studio electives, as detailed here:

http://www.risd.edu/policies/academic/bfa_degree_requirements/

http://www.risd.edu/Policies/Academic/graduation_requirements/
http://www.risd.edu/Policies/Academic/Graduation_Requirements_Undergraduate/

Course syllabi specific to the Interior Studies BFA are available as accompanying documents.

The newly established Final Project Seminar focuses on each student's project in the final semester, evaluating each design step and raising it to an improved level. The seminar requires students to participate in the Senior Show.

Levels of competency or proficiency required for graduation include:

Studio

Students learn to approach art and design with sustained focus and a rigorous methodology engendering the ability to construct a question for inquiry; to critically analyze their studio work and the work of others within personal, theoretical, cultural, social, and historical contexts; and to discuss and implement formal design terms and concepts, while understanding the complexity of debate inherent in their application. The foundational education emphasizes drawing, which supports idea generation and iterative visual and conceptual thinking. Students learn to synthesize media, mark, and formal elements in their drawings and to develop individual drawing languages through a responsive and self-critical process. Students come to understand drawing as a wide-ranging practice investigating materiality, perception, abstraction, performance, invention and sensory experience. Students also analyze and experiment with physical, spatial, and temporal phenomena, and demonstrate the ability to construct physical structures through a range of approaches that engage actual motion, stability and materiality.

The Interior Architecture BFA curriculum builds on these skills and sensibilities through specific studio methods and design practice courses, including: Intro to Interior Studies; Drawing for Interior Architecture; Building Materials Exploration; Intro to Computer for Interior Architecture; Human Factors; Spatial Perception: Light and Color; Advanced Design Studio; and Scheme Detailing.

Art/Design History, Theory, and Criticism

Students must take both required and elective courses in the History of Art & Visual Culture, including specifically the History of Interior Architecture. Skills in theory and criticism are further developed through the Design in Words course and through both required and elective courses in History, Philosophy, & Social Sciences and Literary Arts and Studies.

Technology

Students have access to a large-format printer/plotter in the department's dedicated studio area and a fully equipped wood shop/3D model-making facility in the CIT building. The department is also part of a Shared Technologies Program within the Division of Architecture and Design, which includes a CNC machine, laser cutter and rapid prototype machine. Students are required to purchase a laptop as specified by the department. The curriculum relies on students' knowledge of software including VectorWorks, AutoCAD, Cinema-4D and Photoshop.

Synthesis

The department has developed an evaluation rubric built on an expectation of synthesis: students' work is considered in terms of of concept, context, function, completeness, and graphic and oral presentation,

gauged according to phases described as emerging, developing and integrated. Ultimately students must integrate studio competencies with theoretical insights and critical rigor, in executing technically sophisticated work.

c. This program does not involve distance or correspondence learning.

d. This program is not designed as a multi- or interdisciplinary combination.

e. This program is not focused on electronic media.

4. This program is not offering a graduate degree.

RISD has separate offerings of an MA in Interior Architecture /Adaptive Reuse and an MDes in Interior Studies.

5. Results related to the program's purposes

Reviews of student work occur at mid- and end-term. Invited guest critics from the design profession and members of the full-time and adjunct faculty review the students' projects at the end of each semester, using a rubric to evaluate criteria of concept, context, function, completeness, and graphic and oral presentation.

The department head and sophomore studio faculty review the sophomores' work at the end of the spring semester and nominate recipients of certain endowed scholarships. Also in spring semester, the full-time faculty review juniors' work and select a candidate to participate in the Donghia competition.

The Final Project Seminar is taught in conjunction with the last advanced studio and its course objectives corroborate the BFA learning outcomes. The Graduation Show provides an opportunity to exhibit the final studio project and the Senior Show affords students an opportunity to demonstrate the breadth of work in the degree program.

There are two or three faculty meetings each semester, in which the group considers the moments and criteria explained above, and any implications for program modifications. Design Intelligence has ranked the program #4 in the US and #3 in the East. Graduating seniors are employed at top firms in the US and those going on to graduate school are accepted at the top schools.

6. Assessment of strengths, areas for improvement, challenges and opportunities

Addressing the lack of an undergraduate thesis, we introduced the Final Project Seminar to ensure seniors provide evidence of achievement of the program's overall learning objectives. We need to establish a more formal evaluation process for the seniors and perhaps also a mid-evaluation review at the conclusion of the mandatory three-semester studio sequence.

7. Students have graduated from this program during the past five years.

8. Plans for addressing weaknesses and improving results

Through use of a well established a rubric, faculty and visiting ctitics are able to consistently evaluate underclassmen work by considering criteria of concept, context, function, completeness, and graphic and oral presentation according to clear definitions of emerging, developing and integrated phases. This rubric and the accepted practice of using it could inform development of a rigorous process for assessing students' culminating work.

In addition to the department's ongoing processes for reviewing student performance and the academic program as noted above, RISD conducts an external review every five to seven years. This comprehensive review involves a panel of appropriately qualified visitors who consider a department-generated self-study, visit campus, and return a report with recommendations for program improvements. The department head, division dean, and provost reflect these recommendations in developing a document with feasible plans for evolving the curriculum; student experience; resources for courses, faculty, and facilities; and any other considerations. The academic committee of the Board of Trustees is involved in the related discussions and approvals.

Professional Baccalaureate Degrees in Art/Design (B.F.A. degrees, or degrees with other titles having goals and objectives consistent with those for the B.F.A. degree)

Program Title: BFA Interior Studies **Number of Years to Complete the Program:** 4
Program Submitted for Renewal of Final Approval

Select One: Plan Approval Renewal of Plan Approval Final Approval for Listing
 Renewal of Final Approval Plan Approval and Final Approval for Listing

Current Semester's Enrollment in Majors: Fall 2015: 29

Name of Program Supervisor(s): Lilane Wong

Studio or Related Areas	Art/Design History	General Studies	Electives	Total Number of Units
# of units (= A)84	# of units (= B)15	# of units (= C)18	# of units (= D)9	(A+B+C+D = 126) Total Units
(A/* =) % 84/120 = 70%	(B/* =) % 15/120 = 12.5%	(C/* =) % 18/120 = 15%	(D/* =) % 9/120 = 7.5%	(A/*+B/*+C/*+ D/* = 105%) Total 105%

**Baccalaureate degrees with semester hour units should use 120 as the denominator.*

**Baccalaureate degrees with quarter hour units should use 180 as the denominator.*

**List course numbers, titles, and unit allotments under each applicable category.
(See example below)**

Studio or Related Areas

Foundation Studies 1001, 1002	Studio: Drawing	6 units
Foundation Studies 1003, 1004	Studio: Design	6 units
Foundation Studies 1005, 1006	Studio: Spatial Dynamics	6 units
Interior Studies 2301, 2302, 23JR	Intro to Interior Studies I, II, & III	18 units
Interior Studies 2341	Drawing for Interior Architecture	3 units
Interior Studies 2315	Building Materials Exploration	3 units
Interior Studies 2331	Intro to Computer for Interior Architecture	3 units
Interior Studies 2374	Human Factors	3 units
Interior Studies 2353	Spatial Perception: Light and Color	3 units
Interior Studies 23ST	Advanced Design Studio	18 units
Interior Studies 2372	Scheme Detailing	3 units
Interior Studies 2318	Building Structures and Systems for Adaptive Reuse	3 units
Interior Studies 2383	Final Studio Project Seminar	3 units
Nonmajor Studio Electives		6 units

Total Studio or Related Areas 84 units = A

Art/Design History

HAVC H101, H102	History of Art & Visual Culture I & II	6 units
HAVC	History of Art and Visual Culture electives	3 units
LE17, LE27	History of Interior Architecture I & II	6 units

Total Art/Design History 15 units = B

General Studies

LAS E101	Literature Seminar: Design in Words	3 units
LAS	Literary Arts and Studies electives	6 units
HPSS S101	Topics: History, Philosophy, & Social Science	3 units
HPSS	History, Phil, & Social Science electives	6 units

Total General Studies 18 units = C

Electives

Liberal Arts Electives 9 units

Total Electives 9 units = D

RISD Instructional Program Portfolio

1. Undergraduate Program/Degree Title and Mission/Purposes

JEWELRY + METALSMITHING BFA

The mission/purpose of the Jewelry + Metalsmithing Bachelor of Fine Arts degree is to cultivate an individual's distinctive abilities as a designer, jeweler and professional artist. Through a rigorous program of study, students learn to think critically, master the varied technical processes inherent to creating work, and develop a true understanding of both traditional gold/silversmithing and contemporary jewelry. Students receive guidance from a distinctive faculty with a wide spectrum of skills, philosophies and professional experiences, as well as from an inspiring international roster of visiting artists.

Our goal is for students to develop the confidence, resourcefulness and commitment necessary to establish a self-reflective practice, creating work that is personally expressive and responsive to the changing values of our world. As a professional jewelry and metalsmithing department within an art and design school, our focus is on the growth of the student as a creative individual and as an innovator in our field.

<http://www.risd.edu/academics/jewelry-metalsmithing/undergraduate/>

2. Curricular Table

See the accompanying document.

3. Assessment of Compliance with NASAD Standards

a. Competencies

Upon graduation, students are able to think critically through questioning, evaluating options and self-awareness of working methodologies; articulate positions and defend decisions regarding materials, making processes, location of work on the body and intended audience, continually bridging such justifications back to the developing work; master the varied technical processes inherent to creating original work responsive to contemporary methods and what materials would be most appropriate for a particular piece; demonstrate a deep understanding of both traditional gold/silversmithing and contemporary jewelry making in terms of methods, history and culture; understand personal aspirations in order to work from an authentic position and establish a self-reflective practice; create work that is personally expressive and responsive to the changing values of our world; be aware of sources of materials, considering environmental sustainability and other factors that characterize a conscientious practitioner; and through work in this discipline, develop agility and the skills, sensibilities and rigorous approach necessary for any creative practice.

b. Required Levels of Achievement

Students must participate in studies on the RISD campus for a minimum of two full-time years, satisfy specified administrative requirements, maintain a minimum cumulative grade-point average of 2.00, and complete a minimum of 126 course credits including the appropriate distribution of courses in Experimental and Foundation Studies, Liberal Arts, the chosen major, and non-major studio electives, as detailed here:

http://www.risd.edu/policies/academic/bfa_degree_requirements/

http://www.risd.edu/Policies/Academic/graduation_requirements/

http://www.risd.edu/Policies/Academic/Graduation_Requirements_Undergraduate/

Course syllabi specific to the Jewelry + Metalsmithing BFA are available as accompanying documents.

Seniors must propose a capstone project prior to the beginning of the spring term of the final year and obtain faculty approval in order to proceed. Successful completion includes delivery of the independently created, high-quality work plus documentation consisting of a portfolio of images, image inventory list, artist's statement and degree project paper. Graduating seniors also participate in two spring-term exhibitions, the Degree Project Senior Exhibition and Production Multiples RISD/Works. Students are required to prepare an exhibition poster, CV and business card with logo. The department archives each paper and portfolio for future reference.

Levels of competency or proficiency required for graduation include:

Studio

Students learn to approach art and design with sustained focus and a rigorous methodology engendering the ability to construct a question for inquiry; to critically analyze their studio work and the work of others within personal, theoretical, cultural, social, and historical contexts; and to discuss and implement formal design terms and concepts, while understanding the complexity of debate inherent in their application. The foundational education emphasizes drawing, which supports idea generation and iterative visual and conceptual thinking. Students learn to synthesize media, mark, and formal elements in their drawings and to develop individual drawing languages through a responsive and self-critical process. Students come to understand drawing as a wide-ranging practice investigating materiality, perception, abstraction, performance, invention and sensory experience. Students also analyze and experiment with physical, spatial, and temporal phenomena, and demonstrate the ability to construct physical structures through a range of approaches that engage actual motion, stability and materiality.

The Jewelry + Metalsmithing BFA curriculum builds on these skills and sensibilities through specific studio methods and courses, including Jewelry 1 & 2, Metalsmithing, Jewelry Design, Investigating Drawing, Digital 3D Modeling and Rendering, Metal Forming and Casting, and Color as Content.

Art/Design History, Theory, and Criticism

Students must take both required and elective courses in the History of Art & Visual Culture, including specifically the History of Adornment. Skills in theory and criticism are developed through the Design in Words course and through both required and elective courses in History, Philosophy, & Social Sciences and Literary Arts and Studies.

Technology

Facilities and shared equipment include a range of computers and software along with tools and supplies for casting, lapidary, enameling, forging and electroforming. Students also have access to a well-equipped machine room and additional facilities documented at <http://www.risd.edu/academics/jewelry-metalsmithing/workspaces-tools/>.

Synthesis

The programmatic learning objectives explicitly aim for students' achievement of the ability to incorporate cultural awareness and critical analysis into their jewelry-making, and to translate personal aspirations and self-reflective creative processes from jewelry to other modalities. Students are also expected to develop sensibilities enabling responsiveness to the changing conditions and values of our world, considering environmental sustainability and other factors characterizing conscientious practice.

c. This program does not involve distance or correspondence learning.

d. This program is not designed as a multi- or interdisciplinary combination.

e. This program is not focused on electronic media.

4. This program is not offering a graduate degree.

RISD has a separate offering of an MFA in Jewelry + Metalsmithing.

5. Results related to the program's purposes

Faculty and invited external critics review all students' work at mid-term and at the end of each semester. During the senior exhibition, faculty and external critics assess graduating seniors' degree projects. The department archives the accompanying documentation, including a portfolio of images, artist's statement and degree project paper.

6. Assessment of strengths, areas for improvement, challenges and opportunities

Assessments of students' work inform the faculty's consideration of curricular changes. Also included in these deliberations are students' responses to faculty assessment questionnaires, which identify and record strengths and weaknesses of class experiences. Faculty retreats preceding the beginning of each school year provide a forum for discussing and integrating curricular updates.

7. Students have graduated from this program during the past five years.

8. Plans for addressing weaknesses and improving results

In addition to the department's ongoing processes for reviewing student performance and the academic program as noted above, RISD conducts an external review every five to seven years. This comprehensive review involves a panel of appropriately qualified visitors who consider a department-generated self-study, visit campus, and return a report with recommendations for program improvements. The department head, division dean, and provost reflect these recommendations in developing a document with feasible plans for evolving the curriculum; student experience; resources for courses, faculty, and facilities; and any other considerations. The academic committee of the Board of Trustees is involved in the related discussions and approvals.

The department is in transition, having hired a new faculty member focused on developing the program's capabilities in 3D software modeling and digitally realized artworks. The long-standing department head will soon be stepping down. Now preparing for the next academic program review, the faculty will be welcoming perspectives from the visiting committee and will work with RISD's Curriculum Committee on any programmatic changes that may result.

Professional Baccalaureate Degrees in Art/Design (B.F.A. degrees, or degrees with other titles having goals and objectives consistent with those for the B.F.A. degree)

Program Title: BFA.Jewelry + Metalsmithing **Number of Years to Complete the Program:** 4
Program Submitted for Renewal of Final Approval

Select One: Plan Approval Renewal of Plan Approval Final Approval for Listing
 Renewal of Final Approval Plan Approval and Final Approval for Listing

Current Semester's Enrollment in Majors: Fall 2015: 29

Name of Program Supervisor(s): Robin Quigley

Studio or Related Areas	Art/Design History	General Studies	Electives	Total Number of Units
# of units (= A)81	# of units (= B)15	# of units (= C)18	# of units (= D)12	(A+B+C+D = 126) Total Units
(A/* =) % 81/120 = 67.5%	(B/* =) % 15/120 = 12.5%	(C/* =) % 18/120 = 15%	(D/* =) % 12/120 = 10%	(A/*+B/*+C/*+ D/* = 105%) Total 105%

**Baccalaureate degrees with semester hour units should use 120 as the denominator.*

**Baccalaureate degrees with quarter hour units should use 180 as the denominator.*

**List course numbers, titles, and unit allotments under each applicable category.
(See example below)**

Studio or Related Areas

Foundation Studies 1001, 1002	Studio: Drawing	6 units
Foundation Studies 1003, 1004	Studio: Design	6 units
Foundation Studies 1005, 1006	Studio: Spatial Dynamics	6 units
J+M 4417, 4433	Sophomore Jewelry 1 & 2	6 units
J+M 4424, 4434	Sophomore Metalsmithing	6 units
J+M 4400	Sophomore Jewelry Design	3 units
J+M 4437	Investigating Drawing	3 units
J+M 4438	Digital 3D Modeling and Rendering	3 units
J+M 4405	Metal Forming and Casting	3 units
J+M 4403	Color as Content	3 units
J+M 4407	Senior Studio 1	3 units
J+M 4498	Degree Project	6 units
J+M 4415	Junior Seminar	6 units
J+M 4408, 4489	Senior Seminar	6 units
J+M 4436	Professional Practices	3 units
Nonmajor studio electives		12 units

Total Studio or Related Areas 81 units = A

Art/Design History

HAVC H101, H102	History of Art & Visual Culture I & II	6 units
HAVC	History of Art and Visual Culture electives	6 units
J+M 4440	Sophomore History of Adornment	3 units

Total Art/Design History 15 units = B

Genera
L

Studies

LAS E101	Literature Seminar: Design in Words	3 units
LAS	Literary Arts and Studies electives	6 units
HPSS S101	Topics: History, Philosophy, & Social Science	3 units
HPSS	History, Phil, & Social Science electives	6 units

Total General Studies 18 units = C

Electives

Liberal Arts Electives 12 units

Total Electives 12 units = D

RISD Instructional Program Portfolio

1. Undergraduate Program/Degree Title and Mission/Purposes

PAINTING BFA

The mission/purpose of the Painting Bachelor of Fine Arts degree is to support painting majors in customizing their understanding of and use for the visual languages of our discipline's long history and traditions. Technical and formal skill development is accompanied by rigorous examination of artistic intent and concept. Exploration and growth are encouraged within a productive, highly energized and open-minded community known for its culture of critique. Through the three-year major, students move from a mastery of basics through hands-on studio work to wide-ranging and diverse experiments operating under a contemporary big-tent definition of painting discourse.

The program provides an education for aspiring young artists who recognize that their future career may include that of a professional artist, teacher, perhaps arts-related employment, or further study at the graduate level – but that their education is primarily a visual arts education, not a vocational one. It is our goal to graduate confident and knowledgeable artists who understand their own work and the work of others exhibited in galleries and museums, nationally and internationally.

<http://www.risd.edu/academics/painting/undergraduate/>

2. Curricular Table

See the accompanying document.

3. Assessment of Compliance with NASAD Standards

a. Competencies

Upon graduation, students demonstrate strong visual, verbal and technical skills; recognize the interdependence of content and form; appreciate context and physical properties vital to works of art not designed for reproduction; display enhanced critical reasoning with broad historical overviews and social insight; demonstrate support for intellectual and academic freedom; deliver discerning critiques of their work and the work of others; and create works of art not previously made by them or others.

b. Required Levels of Achievement

Students must participate in studies on the RISD campus for a minimum of two full-time years, satisfy specified administrative requirements, maintain a minimum cumulative grade-point average of 2.00, and complete a minimum of 126 course credits including the appropriate distribution of courses in Experimental and Foundation Studies, Liberal Arts, the chosen major, and non-major studio electives, as detailed here:

http://www.risd.edu/policies/academic/bfa_degree_requirements/

http://www.risd.edu/Policies/Academic/graduation_requirements/
http://www.risd.edu/Policies/Academic/Graduation_Requirements_Undergraduate/

Course syllabi specific to the Painting BFA are available as accompanying documents.

Thesis requirements include faculty approval of a written thesis proposal, completion and exhibition of the thesis work in two venues, submission of a final thesis document, intensive studio visits with three or four visiting artists toward the end of the final year, and final critiques with faculty and a visiting critic.

Levels of competency or proficiency required for graduation include:

Studio

Students learn to approach art and design with sustained focus and a rigorous methodology engendering the ability to construct a question for inquiry; to critically analyze their studio work and the work of others within personal, theoretical, cultural, social, and historical contexts; and to discuss and implement formal design terms and concepts, while understanding the complexity of debate inherent in their application. The foundational education emphasizes drawing, which supports idea generation and iterative visual and conceptual thinking. Students learn to synthesize media, mark, and formal elements in their drawings and to develop individual drawing languages through a responsive and self-critical process. Students come to understand drawing as a wide-ranging practice investigating materiality, perception, abstraction, performance, invention and sensory experience. Students also analyze and experiment with physical, spatial, and temporal phenomena, and demonstrate the ability to construct physical structures through a range of approaches that engage actual motion, stability and materiality.

The Painting BFA curriculum builds on these skills and sensibilities through specific studio methods and design practice courses, including several courses in Painting and Drawing, as well as Methods & Materials, Painterly Prints, Digital Tools, and Professional Practice.

Art/Design History, Theory, and Criticism

Students must take both required and elective courses in the History of Art & Visual Culture, including specifically Contemporary Art and its Critics. Skills in theory and criticism are developed through the Design in Words course and through both required and elective courses in History, Philosophy, & Social Sciences and Literary Arts and Studies.

Technology

Painting students have access to modeling equipment including a laser cutter; CNC router; table, band, chop and scroll saws; a jointer, planer and lathe; drill presses; assorted sanders and hand tools; a jump shear; and a slip roller.

Synthesis

Given a mix of freedom and discipline, Painting majors develop the purpose, confidence and critical and technical skills necessary to express their ideas as artists. The department is known for its strong sense of community and the stimulating atmosphere conducive to exploration and growth. Fellow students and faculty offer critical and emotional support for syntheses leading to the emergence of strong personal work.

- c. This program does not involve distance or correspondence learning.**
- d. This program is not designed as a multi- or interdisciplinary combination.**
- e. This program is not focused on electronic media.**

4. This program is not offering a graduate degree.

RISD has a separate offering of an MFA in Painting.

5. Results related to the program's purposes

Students' work is assessed as faculty conduct studio walk-through reviews at all undergraduate levels. Students are not present at the semester walkthroughs, providing faculty the opportunity to speak frankly and critically. Through the walk-throughs, faculty determine the progress and performance of each student and the success of the course work in general. The faculty also share assignments with each other.

A special junior review occurs after mid-term. The undergraduate studio walk-throughs and junior reviews include the primary teacher of the student being reviewed, all full-time faculty and adjunct faculty who teach the primary courses in painting and drawing. External critics may also be present; these may be part-time faculty, local practitioners or full-time faculty from other departments participating pro bono. All present for the studio walk-throughs assess student progress and performance through comparisons of the displayed portfolio pieces and rigorous discussion.

The junior review is conducted with a minimum of four faculty present, as well as the student and their work being reviewed, and one of their peers who takes notes. The student whose work is being assessed later reviews the notes with their primary painting teacher, to determine that the criticism and suggestions were accurately understood.

High-profile visiting artists conduct special critiques, supplemented by a lecture. Each senior's final critique includes meeting individually with four faculty members as well as a visiting artist. Seniors must submit both a written degree project statement and a final thesis document. The degree projects are exhibited twice, in two different galleries.

Graduates are accepted to high-quality graduate degree programs and receive residency and Fulbright awards. Alumni achieve prominence in the arts community as they continue in the professional practice.

6. Assessment of strengths, areas for improvement, challenges and opportunities

An examination of the art history courses offered by our Liberal Arts Division revealed that there were no specific courses that addressed a general history of painting after 1960. As the Liberal Arts Division

could not generate these courses, which we felt were critical to the education of our majors, we restructured the curriculum to include contemporary art history for all juniors.

Student evaluations and walk-throughs reveal when a part-time faculty member is or is not performing to a standard of excellence expected by the department, which could determine whether or not the adjunct is reappointed. The evaluations and walk-throughs also inform whether a full-time faculty member is appropriately assigned to each particular course.

7. Students have graduated from this program during the past five years.

8. Plans for addressing weaknesses and improving results

In addition to the department's ongoing processes for reviewing student performance and the academic program as noted above, RISD conducts an external review every five to seven years. This comprehensive review involves a panel of appropriately qualified visitors who consider a department-generated self-study, visit campus, and return a report with recommendations for program improvements. The department head, division dean, and provost reflect these recommendations in developing a document with feasible plans for evolving the curriculum; student experience; resources for courses, faculty, and facilities; and any other considerations. The academic committee of the Board of Trustees is involved in the related discussions and approvals.

The next academic program review of Painting will occur in 2019.

Professional Baccalaureate Degrees in Art/Design (B.F.A. degrees, or degrees with other titles having goals and objectives consistent with those for the B.F.A. degree)

Program Title: BFA.Painting **Number of Years to Complete the Program:** 4
Program Submitted for Renewal of Final Approval

Select One: Plan Approval Renewal of Plan Approval Final Approval for Listing
 Renewal of Final Approval Plan Approval and Final Approval for Listing

Current Semester's Enrollment in Majors: Fall 2015: 127

Name of Program Supervisor(s): Duane Slick

Studio or Related Areas	Art/Design History	General Studies	Electives	Total Number of Units
# of units (= A)81	# of units (= B)15	# of units (= C)18	# of units (= D)12	(A+B+C+D = 126) Total Units
(A/* =) % 81/120 = 67.5%	(B/* =) % 15/120 = 12.5%	(C/* =) % 18/120 = 15%	(D/* =) % 12/120 = 10%	(A/*+B/*+C/*+D/* = 105%) Total 105%

**Baccalaureate degrees with semester hour units should use 120 as the denominator.*

**Baccalaureate degrees with quarter hour units should use 180 as the denominator.*

**List course numbers, titles, and unit allotments under each applicable category.
(See example below)**

Studio or Related Areas

Foundation Studies 1001, 1002	Studio: Drawing	6 units
Foundation Studies 1003, 1004	Studio: Design	6 units
Foundation Studies 1005, 1006	Studio: Spatial Dynamics	6 units
Painting 4501, 4502, 4514 + 4515	Painting I, II, III, & IV	24 units
Painting 4519, 4529	Drawing I & II	6 units
Painting 4505	Fundamentals: Painting Methods & Materials	3 units
Painting 4520	Painterly Prints	3 units
Painting 4507	Painting Workshop	6 units
Painting 4597, or Painting 4504, or Painting 4521	Professional Practice, or Experiments in Drawing, or Digital Tools	3 units
Painting 4598	Degree Project	6 units
Nonmajor studio electives		12 units

Total Studio or Related Areas 81 units = A

Art/Design History

HAVC H101, H102	History of Art & Visual Culture I & II	6 units
HAVC	History of Art and Visual Culture electives	6 units
Painting 4516	Contemporary Art and its Critics	3 units

Total Art/Design History 15 units = B

General Studies

LAS E101	Literature Seminar: Design in Words	3 units
LAS	Literary Arts and Studies electives	6 units
HPSS S101	Topics: History, Philosophy, & Social Science	3 units

HPSS

History, Phil, & Social Science electives

6 units

Total General Studies

18 units = C

Electives

Liberal Arts Electives

12 units

Total Electives

12 units = D

RISD Instructional Program Portfolio

1. Undergraduate Program/Degree Title and Mission/Purposes

PHOTOGRAPHY BFA

The mission/purpose of the Photography Bachelor of Fine Arts degree is to explore the medium of photography fully, in order to understand how the photographic image functions as a primary conduit of culture. Within this exploration, photography is examined both as language and as craft. The language consists of signifiers, symbols and metaphors in the content and structure of the image. Photography students learn to “read” images in order to develop the visual literacy that will guide them in the making of their own work. Students also learn to examine the social, cultural and historical contexts within which their work resides. Our goal is to foster an understanding of the world through the study of photography, thus enabling students to engage with and represent the world in a meaningful way.

<http://www.risd.edu/academics/photography/undergraduate/>

2. Curricular Table

See the accompanying document.

3. Assessment of Compliance with NASAD Standards

a. Competencies

Upon graduation, students are able to state and achieve individual goals for their work; deliver work with technical proficiency; develop a cohesive body of work; speak and write with a high degree of clarity about their work; and contextualize their work in contemporary practice.

b. Required Levels of Achievement

Students must participate in studies on the RISD campus for a minimum of two full-time years, satisfy specified administrative requirements, maintain a minimum cumulative grade-point average of 2.00, and complete a minimum of 126 course credits including the appropriate distribution of courses in Experimental and Foundation Studies, Liberal Arts, the chosen major, and non-major studio electives, as detailed here:

http://www.risd.edu/policies/academic/bfa_degree_requirements/
http://www.risd.edu/Policies/Academic/graduation_requirements/
http://www.risd.edu/Policies/Academic/Graduation_Requirements_Undergraduate/

Course syllabi specific to the Photography BFA are available as accompanying documents.

Thesis requirements include a written paper to accompany the degree project. Students must exhibit their work in the departmental gallery and provide DVDs of images, including of the photos as installed

for exhibition. One copy of the DVD is for the Photo Department and one goes to the RISD Archives along with an archival box of sample thesis prints.

Levels of competency or proficiency required for graduation include:

Studio

Students learn to approach art and design with sustained focus and a rigorous methodology engendering the ability to construct a question for inquiry; to critically analyze their studio work and the work of others within personal, theoretical, cultural, social, and historical contexts; and to discuss and implement formal design terms and concepts, while understanding the complexity of debate inherent in their application. The foundational education emphasizes drawing, which supports idea generation and iterative visual and conceptual thinking. Students learn to synthesize media, mark, and formal elements in their drawings and to develop individual drawing languages through a responsive and self-critical process. Students come to understand drawing as a wide-ranging practice investigating materiality, perception, abstraction, performance, invention and sensory experience. Students also analyze and experiment with physical, spatial, and temporal phenomena, and demonstrate the ability to construct physical structures through a range of approaches that engage actual motion, stability and materiality.

The Photography BFA curriculum builds on these skills and sensibilities through specific studio methods and design practice courses, and including Digital Foundation; Digital Photo; Seminar: Issues and Images; and Still Moving. Studio classes explore a variety of techniques including, but not limited to: basic black-and-white, antique, non-silver, and color photography; studio lighting; large format photography; documentary; landscape and portrait photography; electronic imaging; digital photography; video and other forms of time-based imagery; installation; projection; and web projects.

Art/Design History, Theory, and Criticism

Students must take both required and elective courses in the History of Art & Visual Culture, including specifically the Histories of Photo. Skills in theory and criticism are developed through the Design in Words course and through both required and elective courses in History, Philosophy, & Social Sciences and Literary Arts and Studies.

Technology

The department's computer facilities include mainly of MacPros equipped with Coreware, common campus-wide applications whose site licenses are maintained by the Office of Information Technology (OIT). The current Coreware suite includes Photoshop, InDesign, Illustrator, AfterEffects, Acrobat, Flash, Dreamweaver, Lightroom, MS Office, Toast, Final Cut Pro, and Apple's iLife. The department has its own site license for PhotoKit Sharpener, a third-party Photoshop plugin for output sharpening. All applications are routinely updated to their latest version before the beginning of each school year.

Most lab computer stations have Eizo CG243W 24.1" displays that are calibrated with an X-Rite Color Munki colorimeter. Calibration helps facilitate a better screen to print-match, whether the student is using ink jet or light jet for their final print. The computer facilities have various scanners: three Epson v700s, an Epson Expression 10000XL 11x17 flatbed scanner, a Plustek 35mm film scanner, a Hasselblad 646, an Imacon 343 and an Imacon Precision III.

For digital output, students have access to ten Epson inkjet printers (4900s, 4880s, 4800s) driven by the printing RIP ImagePrint. Photo students can also make large prints up to 44" wide on an Epson 9800 dedicated to photo papers and a 9600 dedicated to matte papers.

The department's Photo Cage provides temporary checkout of photography equipment and has a large assortment of medium and large format cameras, as well as digital and video cameras. Equipment includes twelve Hasselblad 501CM, six Fujica range finders, two Mamiya RB67, two Pentax 67II and six Yashicamat 124G medium-format cameras. Large-format includes ten Calumet, three Sinar F1, two Omegaview monorail, three Toyo 4x5 and one Toyo 8x10 field cameras. Digital cameras include two Canon 10D, eight Canon 20D and three 5D digital cameras, plus one digital CVF Hasselblad back. This inventory will continue to grow. There are light meters (students are encouraged to purchase these), numerous Viatec and Dynalite strobe and hot light portable lighting kits, Vivitar 285 and Canon 580 on-camera flash units, Manfrotto tripods, and 16x20 and 20x24 Saunders 4 blade easels.

The department has a fully equipped professional lighting studio with two Speedotron 2403 CX Blackline power packs and eight 202VF lighting heads with various sized lightboxes, grids, reflectors, a seamless backdrop stand and a translucent plexiglass light table.

For black-and-white silver printing, majors have exclusive access to a 12-station darkroom equipped with Saunders/LPL 4x5 enlargers. Non-majors use a separate darkroom equipped with 21 Saunders/LPL 670 medium-format enlargers. In addition, there is a lab dedicated to antique and alternative photographic processes such as cyanotypes, gum bichromate, wet collodion processes and platinum printing. This lab includes ultraviolet exposure units and a computer station equipped with an Epson 4000 inkjet printer, for creating digital negatives for contact printing and other purposes.

Majors are issued a darkroom kit for the year, which contains an enlarging lens, easel, negative carrier, developing tank, beakers and funnel. Students are able to work autonomously in the darkrooms with no need to check out equipment per session.

Synthesis

In the development of their work, students are exposed to a wide variety of processes that constitute the craft of photography. Reflecting the technological transition which photography is undergoing at this time, the technical curriculum is based on both traditional darkroom practice and the exploration of newly emerging digital tools for image capture, processing and output. The core of the Photography curriculum is the sequence of intensive critique classes, which emphasize making, speaking and writing about one's photographic work. Ultimately they result in the development and completion of the student's senior degree project and written thesis paper, demonstrating a unique synthesis of conceptual, contextual, communicative and critical skills, as well as technical excellence.

c. This program does not involve distance or correspondence learning.

d. This program is not designed as a multi- or interdisciplinary combination.

e. This program is not focused on electronic media.

Although electronic media are involved in aspects of students' work, the program's main emphasis is on the language and craft of the photographic image.

4. This program is not offering a graduate degree.

RISD has a separate offering of an MFA in Photography.

5. Results related to the program's purposes

Throughout every semester, faculty conduct critiques of ongoing work and review students' portfolios to evaluate the quality and quantity of work. Faculty compare students' current work with their previous work for signs of conceptual and technical progress. Faculty also make comparative evaluations of students' work with respect to their peer group. Evaluations are based on written criteria communicated in advance to students and repeated throughout the semester. Visiting critics join faculty in giving students feedback on their work through discussions at the midpoint and end of each semester.

Written thesis papers must accompany the degree project. Faculty assess these papers for clarity of expression and explication of the work. Exhibitions of degree projects are also required, curated and installed by graduating seniors in the departmental gallery. Students and faculty critique the degree project exhibitions and faculty evaluate them.

Through ongoing examination of our graduates' professional websites and by tracking their post-RISD exhibitions, curatorial projects, graduate program enrollment, fellowships, residencies and professional employment, we monitor and document alumni achievements.

6. Assessment of strengths, areas for improvement, challenges and opportunities

The methods by which our students create and disseminate their work reflect the rapid changes in how contemporary photography is made, seen and combined with other media. We have instituted, and continue to make, changes in our curriculum to address this evolution. Periodically our faculty develop new required courses and often develop new elective courses to provide the latest technological and conceptual skill sets. We have created specific courses in digital printing, bookmaking, interactivity, installation, multimedia and web-based media to address changes in photographic processes, contexts and cross-disciplinary practice. To support a dynamic curriculum, frequent changes to our technological infrastructure are required. Thus, our facilities are constantly being upgraded.

7. Students have graduated from this program during the past five years.

8. Plans for addressing weaknesses and improving results

In addition to the department's ongoing processes for reviewing student performance and the academic program as noted above, RISD conducts an external review every five to seven years. This comprehensive review involves a panel of appropriately qualified visitors who consider a department-

generated self-study, visit campus, and return a report with recommendations for program improvements. The department head, division dean, and provost reflect these recommendations in developing a document with feasible plans for evolving the curriculum; student experience; resources for courses, faculty, and facilities; and any other considerations. The academic committee of the Board of Trustees is involved in the related discussions and approvals.

Concurrent with the academic program review process last year, we began discussions related to connections between Photography and other disciplines, particularly Film / Animation / Video. Considerations include collaborative courses and the potential for a new concentration focused on lens-based media.

Professional Baccalaureate Degrees in Art/Design (B.F.A. degrees, or degrees with other titles having goals and objectives consistent with those for the B.F.A. degree)

Program Title: BFA.Photography **Number of Years to Complete the Program:** 4
Program Submitted for Renewal of Final Approval

Select One: Plan Approval Renewal of Plan Approval Final Approval for Listing
 Renewal of Final Approval Plan Approval and Final Approval for Listing

Current Semester's Enrollment in Majors: Fall 2015: 26
Name of Program Supervisor(s): Eva Sutton

Studio or Related Areas	Art/Design History	General Studies	Electives	Total Number of Units
# of units (= A)84	# of units (= B)15	# of units (= C)18	# of units (= D)9	(A+B+C+D = 126) Total Units
(A/* =) % 84/120 = 70%	(B/* =) % 15/120 = 12.5%	(C/* =) % 18/120 = 15%	(D/* =) % 9/120 = 7.5%	(A/*+B/*+C/*+ D/* = 105%) Total 105%

**Baccalaureate degrees with semester hour units should use 120 as the denominator.
Baccalaureate degrees with quarter hour units should use 180 as the denominator.

**List course numbers, titles, and unit allotments under each applicable category.
(See example below)**

Studio or Related Areas

Foundation Studies 1001, 1002	Studio: Drawing	6 units
Foundation Studies 1003, 1004	Studio: Design	6 units
Foundation Studies 1005, 1006	Studio: Spatial Dynamics	6 units
Photography 5302	Sophomore Studio	6 units
Photography 5308	Digital Foundation	3 units
Photography 5305, 5306	Junior Studio	6 units
Photography 5311	Digital Photo	3 units
Photography 5309, 5310	Seminar: Issues and Images I & II	6 units
Photography 5312	Still Moving	3 units
Photography 5307	Senior Studio	3 units
Photography 5398	Degree Project	6 units
Major Studio electives		18 units
Nonmajor Studio electives		12 units

Total Studio or Related Areas 84 units = A

Art/Design History

HAVC H101, H102	History of Art & Visual Culture I & II	6 units
HAVC	History of Art and Visual Culture electives	3 units
LE34, LE39	Histories of Photo I, II	6 units

Total Art/Design History 15 units = B

General Studies

LAS E101	Literature Seminar: Design in Words	3 units
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LAS
HPSS S101
HPSS

Literary Arts and Studies electives 6 units
Topics: History, Philosophy, & Social Science 3 units
History, Phil, & Social Science electives 6 units

Total General Studies

18 units = C

Electives

Liberal Arts Electives

9 units

Total Electives

9 units = D

RISD Instructional Program Portfolio

1. Undergraduate Program/Degree Title and Mission/Purposes

PRINTMAKING BFA

The mission of the Printmaking Bachelor of Fine Arts degree is to make artists who know how to make prints. Our purpose is to build a base of knowledge in all areas of traditional and contemporary printmaking processes and methods, provide critical feedback to students so they can find a content base from which the work made will flow, advance the skill level in craft, work towards merging craft to making Art, and encourage the development of independent studio practice or other manifestations of Printmaking knowledge and know-how.

<http://www.risd.edu/academics/printmaking/undergraduate/>

2. Curricular Table

See the accompanying document.

3. Assessment of Compliance with NASAD Standards

a. Competencies

Upon graduation, students have the self-reflective capacity to explain why they are making prints; are conversant with the history of the printmaking field; hone their conceptual, critical and technical skills through varied printmaking contexts; demonstrate knowledge and technical skills in the discipline or craft of Printmaking from basic intaglio, lithography and silkscreen to those of related disciplines such as Illustration, Textiles and Photography; understand that the skills they learn are transferrable because in all they will do a respect for craftsmanship, excellence in making married to thinking, will define their character and approach to life; and have a critical attitude towards the work that will make them better citizens as well as better artists.

b. Required Levels of Achievement

Students must participate in studies on the RISD campus for a minimum of two full-time years, satisfy specified administrative requirements, maintain a minimum cumulative grade-point average of 2.00, and complete a minimum of 126 course credits including the appropriate distribution of courses in Experimental and Foundation Studies, Liberal Arts, the chosen major, and non-major studio electives, as detailed here:

http://www.risd.edu/policies/academic/bfa_degree_requirements/

http://www.risd.edu/Policies/Academic/graduation_requirements/

http://www.risd.edu/Policies/Academic/Graduation_Requirements_Undergraduate/

Course syllabi specific to the Printmaking BFA are available as accompanying documents.

Thesis requirements include production of the body of work, a written artist statement and the student's CV, usually documented on a CD. Sometimes the documentation takes the form of a book, sometimes a folio of prints boxed with the artist statement. Seniors must also exhibit their degree projects in the Senior Thesis Show in Woods-Gerry Gallery.

Levels of competency or proficiency required for graduation include:

Studio

Students learn to approach art and design with sustained focus and a rigorous methodology engendering the ability to construct a question for inquiry; to critically analyze their studio work and the work of others within personal, theoretical, cultural, social, and historical contexts; and to discuss and implement formal design terms and concepts, while understanding the complexity of debate inherent in their application. The foundational education emphasizes drawing, which supports idea generation and iterative visual and conceptual thinking. Students learn to synthesize media, mark, and formal elements in their drawings and to develop individual drawing languages through a responsive and self-critical process. Students come to understand drawing as a wide-ranging practice investigating materiality, perception, abstraction, performance, invention and sensory experience. Students also analyze and experiment with physical, spatial, and temporal phenomena, and demonstrate the ability to construct physical structures through a range of approaches that engage actual motion, stability and materiality.

The Printmaking BFA curriculum builds on these skills and sensibilities through specific studio methods and design practice courses, including Intaglio, Relief Projects, Lithography, Waterbase Silkscreen, and Light to Ink.

Art/Design History, Theory, and Criticism

Students must take both required and elective courses in the History of Art & Visual Culture. Skills in theory and criticism are developed through the Design in Words course and through both required and elective courses in History, Philosophy, & Social Sciences and Literary Arts and Studies.

Technology

Students learn technical skills through work in fully equipped studios for Litho & Relief, Intaglio, Silkscreen, and Letterpress, Bookbinding and Papermaking. An equipment list is available at <http://www.risd.edu/academics/printmaking/workspaces-tools/> >.

Synthesis

To think like a printmaker is to focus not on finding solutions, but finding better and better problems or questions. Each time you make a print, you come across something no one has faced before. Printmaking involves a series of processes and when something messes up, you have to analyze it and find different ways to go around a problem. You may create new image or solve a new problem with a different image. The extremely process-oriented nature of the discipline cultivates a thoughtful approach and tendency toward innovation. Combined with the historical grounding and critical perspectives inherent in the curriculum, along with the encouragement to develop an individual "voice" through visual vernacular, printmakers demonstrate remarkable transferability of broadly useful propensities and skills. One recent graduate, for example, who spoke eloquently about how the concept and method of "layering" had influenced her approach to work even in liberal arts courses, is now an

employee at the US Department of State. Despite her junior role in the organization, she articulated a rationale that led to a new professional development program for government employees based on creative processes and design thinking: <<http://ce.risd.edu/pages/summer-institute-for-design-and-public-policy>>.

c. This program does not involve distance or correspondence learning.

d. This program is not designed as a multi- or interdisciplinary combination.

e. This program is not focused on electronic media.

4. This program is not offering a graduate degree.

RISD has a separate offering of an MFA in Printmaking.

5. Results related to the program's purposes

Faculty conduct regular advising meetings with students and course instructors continually observe visual work students produce during classes, as a basis for measuring progress and performance. Faculty also review individual students' in-progress work through informal critiques. Instructors conduct formal mid-semester and final critiques for all studio courses.

Visiting critics and departmental faculty participate in these formal critiques for juniors and seniors. Critics discuss the work both during and after the critiques, with input from the students and faculty present, typically a visiting critic and one departmental faculty for the junior mid-semester and final critique, and a visiting critic and two departmental faculty for the senior mid-semester and final critique.

Following the end-of-semester critiques, instructors conduct portfolio reviews. Some faculty also write narratives about performance, to aid students' self-evaluation. External supervisors provide reports on students' performance during internships, which supplement the curriculum and students' portfolios. Faculty review each senior's degree thesis document, which must be accompanied by an artist statement and CV.

Weekly individual student shows in the departmental gallery fuel discussion among students and faculty and are open to the RISD community. The senior thesis show and departmental triennial show in Woods-Gerry Gallery are open to members of the campus community and to the general public. These exhibitions provide opportunities for members of the community to view work previously reviewed by Printmaking faculty and engage discussions that provide supplemental feedback to our students.

Faculty discuss student work and/or performance at monthly departmental faculty meetings, to determine if course and programmatic goals are being met. Alumni self-reporting to the department, usually by e-mail communication, provides an informal sampling of alumni progress.

6. Assessment of strengths, areas for improvement, challenges and opportunities

Instructors observe student performance in classes and make changes or adjustments to assignments as needed in order to meet course and program objectives.

Assessments during the past five years indicated that students would benefit from additional depth and breadth in Printmaking, so we added courses in Letterpress, Bookbinding, Papermaking, Large-scale Screen Print, Drawing, and Installation.

When assessments indicated that students needed to strengthen technique, we shifted resources to one of the workshop courses. To enable individual students' focused development of personal work in the context of their cohort, we expanded permanent home studio space for juniors.

To ensure appropriate focus and detail in discussions and in the feedback provided to students, in 2014-15 we added an additional faculty/critic to the fall semester Senior Print Workshop critique and to the spring semester Senior Print Degree Project.

7. Students have graduated from this program during the past five years.

8. Plans for addressing weaknesses and improving results

In addition to the department's ongoing processes for reviewing student performance and the academic program as noted above, RISD conducts an external review every five to seven years. This comprehensive review involves a panel of appropriately qualified visitors who consider a department-generated self-study, visit campus, and return a report with recommendations for program improvements. The department head, division dean, and provost reflect these recommendations in developing a document with feasible plans for evolving the curriculum; student experience; resources for courses, faculty, and facilities; and any other considerations. The academic committee of the Board of Trustees is involved in the related discussions and approvals.

Printmaking's external reviewers visited in 2014 and recommended increasing the focus on digital work. Rather than replicating resources, we are engaging discussions with other departments on campus to gauge the feasibility of sharing supports for digital learning. There is also a discussion between the Printmaking and Graphic Design departments to share a space both for economizing on facilities and encouraging collaboration and innovation in student projects.

The reviewers also noted a need for greater diversity and breadth of topics and media, addressed in works of both faculty and students. A faculty search currently underway is addressing these concerns.

Professional Baccalaureate Degrees in Art/Design (B.F.A. degrees, or degrees with other titles having goals and objectives consistent with those for the B.F.A. degree)

Program Title: BFA.Printmaking **Number of Years to Complete the Program:** 4
Program Submitted for Renewal of Final Approval

Select One: Plan Approval Renewal of Plan Approval Final Approval for Listing
 Renewal of Final Approval Plan Approval and Final Approval for Listing

Current Semester's Enrollment in Majors: Fall 2015: 33

Name of Program Supervisor(s): Henry Ferreira

Studio or Related Areas	Art/Design History	General Studies	Electives	Total Number of Units
# of units (= A)84	# of units (= B)12	# of units (= C)18	# of units (= D)12	(A+B+C+D = 126) Total Units
(A/* =) % 72/120 = 70%	(B/* =) % 12/120 = 10%	(C/* =) % 18/120 = 15%	(D/* =) % 12/120 = 10%	(A/*+B/*+C/*+ D/* = 105%) Total 105%

**Baccalaureate degrees with semester hour units should use 120 as the denominator.*

**Baccalaureate degrees with quarter hour units should use 180 as the denominator.*

**List course numbers, titles, and unit allotments under each applicable category.
(See example below)**

Studio or Related Areas

Foundation Studies 1001, 1002	Studio: Drawing	6 units
Foundation Studies 1003, 1004	Studio: Design	6 units
Foundation Studies 1005, 1006	Studio: Spatial Dynamics	6 units
Printmaking 4606	Intaglio I	3 units
Printmaking 4650	Relief Projects	3 units
Printmaking 4608	Lithography	3 units
Printmaking 4610	Waterbase Silkscreen I	3 units
Printmaking 4615	Workshop: Light to Ink	3 units
Printmaking 4648, 4623	Junior Print. Workshop: Seminar/Critique	6 units
Printmaking 4651	Senior Print. Workshop: Critique	6 units
Printmaking 4622	Senior Print. Workshop: Seminar	3 units
Printmaking 4698	Senior Print. Degree Project	6 units
Major studio electives		18 units
Nonmajor studio electives		12 units

Total Studio or Related Areas 84 units = A

Art/Design History

HAVC H101, H102	History of Art & Visual Culture I & II	6 units
HAVC	History of Art and Visual Culture electives	6 units

Total Art/Design History 12 units = B

General Studies

LAS E101	Literature Seminar: Design in Words	3 units
LAS	Literary Arts and Studies electives	6 units

HPSS S101
HPSS

Topics: History, Philosophy, & Social Science 3 units
History, Phil, & Social Science electives 6 units

Total General Studies

18 units = C

Electives

Liberal Arts Electives

12 units

Total Electives

12 units = D

RISD Instructional Program Portfolio

1. Undergraduate Program/Degree Title and Mission/Purposes

SCULPTURE BFA

The mission/purpose of the Sculpture Bachelor of Fine Arts degree is to embrace the spirit of sculpture as a time and space discipline, through a curriculum structured around the organizing ethos of thinking while making and making while thinking. Students gain independent and critical intelligence while building confident skills in the varied, allied processes and materials inherent to contemporary sculpture practice. Our goal is to empower students with all the tools necessary to be resourceful and skillful problem solvers within a simultaneously rigorous risk-taking studio practice.

<http://www.risd.edu/academics/sculpture/undergraduate/>

2. Curricular Table

See the accompanying document.

3. Assessment of Compliance with NASAD Standards

a. Competencies

Upon graduation, students are able to exhibit skills in the materials and processes inherent to contemporary sculpture; demonstrate the conceptual acumen necessary to express ideation into form; articulate meaning, context and research in spoken and written language; be resourceful and skillful problem solvers; and establish a rigorous independent studio practice.

b. Required Levels of Achievement

Students must participate in studies on the RISD campus for a minimum of two full-time years, satisfy specified administrative requirements, maintain a minimum cumulative grade-point average of 2.00, and complete a minimum of 126 course credits including the appropriate distribution of courses in Experimental and Foundation Studies, Liberal Arts, the chosen major, and non-major studio electives, as detailed here:

http://www.risd.edu/policies/academic/bfa_degree_requirements/
http://www.risd.edu/Policies/Academic/graduation_requirements/
http://www.risd.edu/Policies/Academic/Graduation_Requirements_Undergraduate/

Course syllabi specific to the Sculpture BFA are available as accompanying documents.

Requirements for the senior degree project include creation of the culminating body of work explained through a written artist statement, delivery of an oral presentation including images of the studio work and citations of research sources, participation in exhibitions within the department and a gallery with

campus-wide scope, and photographic and video documentation of the installations. Each student also builds a website to support this documentation and the CV.

Levels of competency or proficiency required for graduation include:

Studio

Students learn to approach art and design with sustained focus and a rigorous methodology engendering the ability to construct a question for inquiry; to critically analyze their studio work and the work of others within personal, theoretical, cultural, social, and historical contexts; and to discuss and implement formal design terms and concepts, while understanding the complexity of debate inherent in their application. The foundational education emphasizes drawing, which supports idea generation and iterative visual and conceptual thinking. Students learn to synthesize media, mark, and formal elements in their drawings and to develop individual drawing languages through a responsive and self-critical process. Students come to understand drawing as a wide-ranging practice investigating materiality, perception, abstraction, performance, invention and sensory experience. Students also analyze and experiment with physical, spatial, and temporal phenomena, and demonstrate the ability to construct physical structures through a range of approaches that engage actual motion, stability and materiality.

The Sculpture BFA curriculum builds on these skills and sensibilities through a range of both individualized and specific studio courses, including Wood & Metal Shop, Metal Fabrication, and Casting.

Art/Design History, Theory, and Criticism

Students must take required and elective courses in the History of Art & Visual Culture. Skills in theory and criticism are developed through the Design in Words course and through both required and elective courses in History, Philosophy, & Social Sciences and Literary Arts and Studies. Throughout the curriculum, Sculpture professors emphasize the historical context for emerging works and reinforce this contextual awareness with both traditional and non-traditional skills learning.

Technology

Students share the Metcalf Building with the departments of Ceramics, Jewelry + Metalsmithing, Glass, and Furniture Design, as well a supply store for lumber, clay, hardware and other bulky materials. Sculptors share three studios, each equipped with bandsaw, chop saw, drill press and workbenches. Undergraduates have 18-hour access to their studios and access to the wood and metal studios during monitored hours.

The department has a wood studio that includes a table saw, 20-inch band saw, panel saw, drill press, 48-inch lathe, 20-inch disc sander, 8-inch jointer, 20-inch planer and a large-scale plastic vacuum forming machine. There is a dedicated robotics lab with 15 workstations, and sculpture students share access to Mac and PC workstations in the Fine Arts Division computer labs. Students also have access to an industrial sewing machine, several hot wire tools and many other specialty tools.

Our metal studio includes a state-of-the-art ceramic shell foundry, an iron worker, 4-foot power roll, 30-inch band saw, horizontal band saw, 20-inch disc sander, 4-foot plasma shear, two TIG welders, MIG welder, arc welders, gas and coal forges and oxyacetylene welding. Hand-forming tools include Hosfeld and Di-Acro benders and a large English wheel. A forklift, inside and outside cranes, and oversized doors facilitate moving large objects.

Synthesis

Competency in one or more medium is a goal nurtured all the way through the program. Supplementing general fabrication skills in metal and wood, and in mold-making and casting, students work increasingly with silicone and urethane rubbers, various plastics, composites, wax and plaster. Work in these media is comparable to photography in that the artist is dealing with a negative that yields a positive or vice versa. Mold-making and casting also support understanding of replication and ways of transforming from one material to another. These transformations are more complex than going from a photographic negative to a print because you can cast multiple materials into a mold, experimenting with translucency vs opacity, heaviness vs lightness, and so on.

Such choices must be based on scholarly understanding and the ability to articulate the rationale for decisions throughout the process. With strong historical and critical grounding, the sculptor can use a mold as a tool for pondering what comes next. This is what we mean by “thinking while making, making while thinking.” Students must assume responsibility for declaring conceptually grounded choices and, through critical dialog, engage a process of making conscious what otherwise would remain unaware. Without this process, relying only on subconscious responses, the outcome can be intellectually flabby. When our students leave the program, they are able to launch into detailed explanations of what drives their work. They understand the importance of context and, as needed, are able to draw on the multidisciplinary influences that are the DNA of Sculpture.

c. This program does not involve distance or correspondence learning.

d. This program is not designed as a multi- or interdisciplinary combination.

e. This program is not focused on electronic media.

4. This program is not offering a graduate degree.

RISD has a separate offering of an MFA in Sculpture.

5. Results related to the program’s purposes

The program supports ongoing evaluation of developing artist statements, project proposals, and students’ research presentations and artist presentations. Students have one-on-one and group discussions with their peer group and with faculty during class sessions. Students also present work to be reviewed by the professor during regularly occurring critiques and through formal project reviews occurring in graded critique sessions twice a semester. A visiting critic joins the final reviews of completed work at the end of each semester. Thesis shows hosted within the department and open to the RISD community are discussed among those attending and critically reviewed by faculty.

6. Assessment of strengths, areas for improvement, challenges and opportunities

Reviews of student work led to the assessment that theoretical grounding was insufficient, so faculty revised the sophomore curriculum to integrate core studio skills alongside theoretical and historical readings and basic skill sets for professional practice.

Faculty observed that an inordinate number of required seminars created difficulty for students in broadening inputs to their work, so we reduced the number of required undergraduate seminars and added more studio electives to the course tables.

To keep up with changes in technology and enhance students' preparation for professional practice, we added new elective studios in areas of digital fabrication, video, and conventional installation. Also to enhance preparation for artistic practice, we retooled the senior thesis as a degree project with emphasis on the portfolio of work, artist statement, CV, and website.

Recognizing that students needed more impetus and practice in articulating the motivation and grounding for their work, we instituted the requirement to do an oral presentation in front of an audience, aiming for more dynamic conveyance of the motivation and meaning of the work. Students must demonstrate the ability to make an idea manifest through the language of sculpture, explaining theoretical understanding of context, place, formal groups of scale, genesis and nature of the object, presence of the hand, and authorship.

7. Students have graduated from this program during the past five years.

8. Plans for addressing weaknesses and improving results

In addition to the department's ongoing processes for reviewing student performance and the overall academic program as noted above, RISD conducts an external review every five to seven years. This comprehensive review involves a panel of appropriately qualified visitors who consider a department-generated self-study, visit campus, and return a report with recommendations for program improvements. The department head, division dean, and provost reflect these recommendations in developing a document with feasible plans for evolving the curriculum; student experience; resources for courses, faculty, and facilities; and any other considerations. The academic committee of the Board of Trustees is involved in the related discussions and approvals.

Sculpture's academic program review is still in process, the department having received the visitors' report and currently considering their advice in evolving the program and departmental resources. Possibilities in discussion include: updating the facilities in Metcalf; creating a sculpture-specific art history course; increasing an emphasis on rigorous theory as the basis for sculptural work; extending curricular opportunities for supporting reflection on work and its contextualization; and developing a strategy for diminishing the over-reliance on metal fabrication and expanding capabilities for fabrication through digitally informed time/space modalities such as sound, sensing and robotics, kinetics, performance, and video.

Professional Baccalaureate Degrees in Art/Design (B.F.A. degrees, or degrees with other titles having goals and objectives consistent with those for the B.F.A. degree)

Program Title: BFA.Sculpture **Number of Years to Complete the Program:** 4
Program Submitted for Renewal of Final Approval

Select One: Plan Approval Renewal of Plan Approval Final Approval for Listing
 Renewal of Final Approval Plan Approval and Final Approval for Listing

Current Semester's Enrollment in Majors: Fall 2015: 46

Name of Program Supervisor(s): Jane South

Studio or Related Areas	Art/Design History	General Studies	Electives	Total Number of Units
# of units (= A)81	# of units (= B)12	# of units (= C)18	# of units (= D)15	(A+B+C+D = 126) Total Units
(A/* =) % 81/120 = 67.5%	(B/* =) % 12/120 = 10%	(C/* =) % 18/120 = 15%	(D/* =) % 15/120 = 12.5%	(A/*+B/*+C/*+ D/* = 105%) Total 105%

**Baccalaureate degrees with semester hour units should use 120 as the denominator.*

**Baccalaureate degrees with quarter hour units should use 180 as the denominator.*

**List course numbers, titles, and unit allotments under each applicable category.
(See example below)**

Studio or Related Areas

Foundation Studies 1001, 1002	Studio: Drawing	6 units
Foundation Studies 1003, 1004	Studio: Design	6 units
Foundation Studies 1005, 1006	Studio: Spatial Dynamics	6 units
Sculpture 4745, 4746	Sophomore Studio I & II	12 units
Sculpture 4706, 4707	Wood & Metal Shop Practice I & II	6 units
Sculpture 4721, 4739	Junior Studio I & II	12 units
Sculpture 4691 or 4692	Metal Fabrication Studio or Casting Studio	3 units
Sculpture 4717	Senior Sculpture: Studio I	6 units
Sculpture 4798	Senior Sculpture: Degree Project	6 units
Major studio electives		6 units
Nonmajor studio electives		12 units

Total Studio or Related Areas

81 units = A

Art/Design History

HAVC H101, H102	History of Art & Visual Culture I & II	6 units
HAVC	History of Art and Visual Culture electives	6 units

Total Art/Design History

12 units = B

General Studies

LAS E101	Literature Seminar: Design in Words	3 units
LAS	Literary Arts and Studies electives	6 units
HPSS S101	Topics: History, Philosophy, & Social Science	3 units
HPSS	History, Phil, & Social Science electives	6 units

Total General Studies 18 units = C

Electives

Liberal Arts Electives 12 units
Open Elective 3 units

Total Electives 15 units = D

RISD Instructional Program Portfolio

1. Undergraduate Program/Degree Title and Mission/Purposes

TEXTILES BFA

The mission/purpose of the Textiles Bachelor of Fine Arts degree is to prepare students to become highly skilled designers in the field. The program also emphasizes a fine arts approach, with special projects and classes focused on issues specific to creating one-of-a-kind works of art. As students develop artistically and their design and creative processes improve, they're encouraged to use newfound technical skills and advanced techniques in making innovative two- and three-dimensional work. Curricula, lectures, critics and field trips bring considerations of the current field and the contexts of art, architecture, design and technology; historical and theoretical awareness; and issues revolving around environmental sustainability and social concerns.

<http://www.risd.edu/academics/textiles/undergraduate/>

2. Curricular Table

See the accompanying document.

3. Assessment of Compliance with NASAD Standards

a. Competencies

Upon graduation, students will be able to engage design process through framing a premise and iterating material responses as an idea evolves; understand the purpose and context for a finished work and how these may inform decisions in the process of creating it; articulate inspirations, explain interpretations and defend solutions in one's own creative process; demonstrate strong visual and material competency, including color, pattern, texture, structure and materiality in regards to the creation of two- and three-dimensional work; display excellence in craftsmanship through immersion in weaving, knitting and surface works that are well considered, deftly made and fully resolved; explain the current textile field in the context of art, architecture, design and technology; demonstrate broad historical and theoretical awareness of the textile field and its larger disciplinary, cultural and economic contexts; and recognize environmental, sustainability and social concerns related to textile processes and manufacturing.

b. Required Levels of Achievement

Students must participate in studies on the RISD campus for a minimum of two full-time years, satisfy specified administrative requirements, maintain a minimum cumulative grade-point average of 2.00, and complete a minimum of 126 course credits including the appropriate distribution of courses in Experimental and Foundation Studies, Liberal Arts, the chosen major, and non-major studio electives, as detailed here:

http://www.risd.edu/policies/academic/bfa_degree_requirements/
http://www.risd.edu/Policies/Academic/graduation_requirements/
http://www.risd.edu/Policies/Academic/Graduation_Requirements_Undergraduate/

Course syllabi specific to the Textiles BFA are available as accompanying documents.

Degree project requirements include submission of a proposal at the beginning of the spring semester of the final year and a written paper to accompany the review of the work. This paper prepares the student for presentation of the work, explaining its motivation and context. Seniors also exhibit their work in the final semester.

Levels of competency or proficiency required for graduation include:

Studio

Students learn to approach art and design with sustained focus and a rigorous methodology engendering the ability to construct a question for inquiry; to critically analyze their studio work and the work of others within personal, theoretical, cultural, social, and historical contexts; and to discuss and implement formal design terms and concepts, while understanding the complexity of debate inherent in their application. The foundational education emphasizes drawing, which supports idea generation and iterative visual and conceptual thinking. Students learn to synthesize media, mark, and formal elements in their drawings and to develop individual drawing languages through a responsive and self-critical process. Students come to understand drawing as a wide-ranging practice investigating materiality, perception, abstraction, performance, invention and sensory experience. Students also analyze and experiment with physical, spatial, and temporal phenomena, and demonstrate the ability to construct physical structures through a range of approaches that engage actual motion, stability and materiality.

The Textiles BFA curriculum builds on these skills and sensibilities through specific studio methods and design practice courses, including Surface Design, From an Idea to Meaning, Fibers and Dyeing, Weaving, Fabric Silkscreen, Knitting Machine Techniques, and CAD in Textiles.

Art/Design History, Theory, and Criticism

Students must take both required and elective courses in the History of Art & Visual Culture. Most students take History of Western Textiles. Skills in theory and criticism are developed through the Design in Words course and through both required and elective courses in History, Philosophy, & Social Sciences and Literary Arts and Studies.

Technology

Weaving studios include Dobby and Macomber looms, an electronic Jacquard loom, spinning wheels, industrial sewing machines, an industrial serger, bobbin winders and warping boards. Knitting studios include a linker and machines to handle various weights and grades of knits. Print studios include a digital printer, large print tables, an exposure unit and an industrial mixer. The computer lab is equipped with scanners, a large-format printer, digital projectors, and software including NED Graphic, Point Carre, Stoll M1, Photoshop and Illustrator.

Students learn highly proprietary software as appropriate to each kind of digital tool. Related courses support development of both artistry and technical skills; even the highly technology-focused CAD course is project-based rather than focusing solely on the software.

Synthesis

The curriculum moves from basic to advanced tools, ranging from floor looms to advanced electronic machinery. This range requires differing preparatory processes and yields a rich set of potentials. The program accommodates varying approaches: students may sketch initial ideas, conceptualize at the loom or visualize through software. The understanding of visual form, design issues and aesthetic function are primary and reinforced at every level. Unlike a trade school, the emphasis is on artistic, conceptual and theoretical development.

As students learn about fibers and materials, they evolve a sense of materiality as expressive of a particular idea they are developing. They also evolve awareness of the expressive potentials of different materials that emerge through careful decisions and execution processes, as in the choice of a construction method. Students learn basic design elements such as color, pattern, shape, texture and form, including patterns and materials that are specific to textiles; nevertheless, although these concepts and elements are present in the dialog all the time, the significant learning is more about the potential of different materials to express and take form in ways that are relative to the development of one's ideas. The program is not only about design or fiber or fine arts, but about all of these at once.

Many students engage collaborative projects such as partnered studios, which give them exposure to diverse creative perspectives as well as to business practices such as budgeting and ways of handling intellectual property. These projects also help students to understand relations of Textiles to other fields. Coursework addresses ethical issues such as conditions for factory workers and environmental issues with dyes and materials sourcing.

c. This program does not involve distance or correspondence learning.

d. This program is not designed as a multi- or interdisciplinary combination.

e. This program is not focused on electronic media.

4. This program is not offering a graduate degree.

RISD has a separate offering of an MFA in Textiles.

5. Results related to the program's purposes

Students participate weekly in both individual and group discussions with faculty. Faculty gauge student progress through interim critiques and give students one-on-one feedback in end-of-semester critiques. These discussions reveal patterns that may suggest issues with particular assignments and/or the overall curriculum. Faculty and the department head consider this input during the department's annual

summer offsite meeting. Faculty and the department head also discuss the curriculum and expectations of student performance with deans and other department heads.

Students exhibit their work and participate in juried competitions. Internship supervisors and other external collaborators provide feedback on student work and graduates' accomplishments. In addition to internships, students participate in projects with industry partners and members of other RISD departments. Members of the Textiles department maintain ongoing dialogs with alumni, who also respond to informal surveys inquiring about their job placements and other accomplishments.

6. Assessment of strengths, areas for improvement, challenges and opportunities

Based on assessments of student performance and changes in materials, technology and practices in the field, we continually revise the course syllabi. Framing courses in terms of technology or context enables adjusting content as needed. Through the various faculty meetings and discussions, we engage ongoing consideration of how each course fits into the curricular progression. Unsuccessful or limited student response to particular assignments or the overall curriculum leads to discussion and plans to analyze, reflect and respond, so as to improve the student learning experience and outcomes.

Through ongoing monitoring of student performance and changes in the field, we are continually integrating hand and digital tools into studios and coursework. The introduction of new equipment or technology is reflected in the curriculum. For example, the arrival of a new embroidery machine and new faculty member precipitated the addition of an appropriate course. Also, acknowledging the field's broadening scope and increased use of digital technologies, Textile Futures is now a "node" (or shared) course with the Digital + Media program.

An increase in the number of sophomores declaring Textiles as their major necessitated a new class section. We reclaimed a previously shared space with Apparel Design so seniors could have home space. They continue to use looms around the department, but have space for drawing, painting, thinking and making that doesn't require specialized equipment. Drawing and painting constitute a large component of the development process for work in textiles.

7. Students have graduated from this program during the past five years.

8. Plans for addressing weaknesses and improving results

In addition to the department's ongoing processes for reviewing student performance and the academic program as noted above, RISD conducts an external review every five to seven years. This comprehensive review involves a panel of appropriately qualified visitors who consider a department-generated self-study, visit campus, and return a report with recommendations for program improvements. The department head, division dean, and provost reflect these recommendations in developing a document with feasible plans for evolving the curriculum; student experience; resources for courses, faculty, and facilities; and any other considerations. The academic committee of the Board of Trustees is involved in the related discussions and approvals.

The department has just completed the academic program review process. Several programmatic improvements are in consideration; for example, we hope to reinstate an advisory board.

Through RISD's master planning process, the College Building home of the Textiles department has been flagged for renovations.

Professional Baccalaureate Degrees in Art/Design (B.F.A. degrees, or degrees with other titles having goals and objectives consistent with those for the B.F.A. degree)

Program Title: BFA.Textiles **Number of Years to Complete the Program:** 4
Program Submitted for Renewal of Final Approval

Select One: Plan Approval Renewal of Plan Approval Final Approval for Listing
 Renewal of Final Approval Plan Approval and Final Approval for Listing

Current Semester's Enrollment in Majors: Fall 2015: 101

Name of Program Supervisor(s): Anais Missakian

Studio or Related Areas	Art/Design History	General Studies	Electives	Total Number of Units
# of units (= A)84	# of units (= B)12	# of units (= C)18	# of units (= D)12	(A+B+C+D = 126) Total Units
(A/* =) % 84/120 = 70%	(B/* =) % 12/120 = 10%	(C/* =) % 18/120 = 15%	(D/* =) % 12/120 = 10%	(A/*+B/*+C/*+ D/* = 105%) Total 105%

**Baccalaureate degrees with semester hour units should use 120 as the denominator.*

**Baccalaureate degrees with quarter hour units should use 180 as the denominator.*

**List course numbers, titles, and unit allotments under each applicable category.
(See example below)**

Studio or Related Areas

Foundation Studies 1001, 1002	Studio: Drawing	6 units
Foundation Studies 1003, 1004	Studio: Design	6 units
Foundation Studies 1005, 1006	Studio: Spatial Dynamics	6 units
Textiles 4800	Surface Design	3 units
Textiles 4819	From an Idea to Meaning	3 units
Textiles 4801	Fibers and Dyeing	3 units
Textiles 4802	Weaving	3 units
Textiles 4803	Fabric Silkscreen	3 units
Textiles 4817	Knitting Machine Techniques	3 units
Textiles 4826	CAD in Textiles	3 units
Textile 4898	Textile Degree Project	9 units
Drawing Elective		3 units
Major Electives		18 units
Studio electives		6 units
Nonmajor studio electives		9 units

Total Studio or Related Areas 84 units = A

Art/Design History

HAVC H101, H102	History of Art & Visual Culture I & II	6 units
HAVC	History of Art and Visual Culture electives	6 units

Total Art/Design History 12 units = B

General Studies

LAS E101	Literature Seminar: Design in Words	3 units
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LAS
HPSS S101
HPSS

Literary Arts and Studies electives 6 units
Topics: History, Philosophy, & Social Science 3 units
History, Phil, & Social Science electives 6 units

Total General Studies 18 units = C

Electives

Liberal Arts Electives 12 units

Total Electives 12 units = D

RISD Instructional Program Portfolio

1. Program/Degree Title and Mission/Purposes

GLASS Post-Baccalaureate

The mission/purpose of the Glass post-baccalaureate program is to provide a unique course of study enabling individualized learning in the medium and vernacular of glass. Students gain experience in combining technical glassworking and art concept into a well-rounded studio practice.

<http://www.risd.edu/academics/glass/graduate>

2. Curricular Table

See the accompanying document.

3. Assessment of Compliance with NASAD Standards

a. Competencies

Upon completion, students will demonstrate competence in glassworking, coldworking, and casting; exhibit team skills for material handling and creative process; establish rigor and consistency in studio practice; consistently utilize Comprehensive Safety Practice in all aspects of studio work; demonstrate technical ability and team working skills in use and maintenance of all facilities; articulate the motivation and positioning of one's own artworks in the context of historical or contemporary glass practice.

b. Required Levels of Achievement

Students must participate in studies on the RISD campus for a minimum of one full-time year, satisfy specified administrative requirements, maintain a minimum cumulative grade-point average of 3.00, and complete 33 course credits.

Course syllabi specific to the Glass BFA are available as accompanying documents.

Requirements include ongoing discussion with advisors, toward development of a strong portfolio that demonstrates achievement of self-stated goals. An exit interview is supported by display of visible results through the body of work in the portfolio.

Levels of competency or proficiency required for graduation include:

Studio

Specific studios in Glassworking, Glass Coldworking, and Glass Casting supplement other studios, workshops and elective courses to facilitate each student's combination of technical glassworking and art concept into a unique studio practice.

Art/Design History, Theory, and Criticism

Courses in History of Glass, Critical Issues, and Contemporary Art History supplement Glass studios, workshops and elective courses to ensure contextual awareness and critical articulateness in each student's translation of ideas into an artistic portfolio. Students receive a fellowship or assistantship.

Technology

The Glass department provides students with a thorough technical foundation and broad resources for specialized material exploration. An extensive custom facility offers a full range of glassworking processes. Among recent refinements are a half-ton continuous-melt glass furnace, a 500-lb. casting furnace, 22 computer-programmed process ovens, a well-developed coldworking facility and individual studio space for graduate and undergraduate students. A comprehensive equipment list is accessible at <http://www.risd.edu/academics/glass/workspaces-tools/>.

Synthesis

Students gain experience in combining technical glassworking and art concept into a well-rounded studio practice. Studies of perceptual acuity, conceptual understanding and technical facility inform students' work. Emphases are on formal and technical aspects of the medium, such as light, form, scale and installation, more so than on design principles. By emphasizing formal and material concerns along with conceptual motivations, we balance form and content and promote a philosophy of experimentation and investigation.

c. This program does not involve distance or correspondence learning.

d. This program is not designed as a multi- or interdisciplinary combination.

e. This program is not focused on electronic media.

4. This program is not offering a graduate degree.

RISD has a separate offering of an MFA in Glass.

5. Results related to the program's purposes

Based on a focused portfolio review and discussion with departmental faculty, each student draws from studios and seminars at appropriate levels to co-develop a unique curriculum. Throughout the year, students continue to engage discussions with the department head and faculty while participating in the departmental activities such as critiques, exhibitions, lectures and Hot Nights. Faculty assess the student's progress and achievement of stated learning objectives through a personalized final portfolio review. For many, the post-baccalaureate year serves as supplementary and developmental preparation for graduate study in glass. For others, one year of highly personalized study is its own reward, to be applied in professional studio practice.

6. Assessment of strengths, areas for improvement, challenges and opportunities

Faculty and students noted concerns about outdated facilities, which led to investments in improvements including a half-ton continuous-melt glass furnace, a 700-lb. casting furnace, 15 computer-programmed process ovens, a well-developed coldworking facility, and increased individual studio space.

7. Students have graduated from this program during the past five years.

8. Plans for addressing weaknesses and improving results

In addition to the department's ongoing processes for reviewing student performance and the academic program as noted above, RISD conducts an external review every five to seven years. This comprehensive review involves a panel of appropriately qualified visitors who consider a department-generated self-study, visit campus, and return a report with recommendations for program improvements. The department head, division dean, and provost reflect these recommendations in developing a document with feasible plans for evolving the curriculum; student experience; resources for courses, faculty, and facilities; and any other considerations. The academic committee of the Board of Trustees is involved in the related discussions and approvals.

Program Title: Post-Baccalaureate in Glass

Number of Years to Complete the Program 1

Current Semester's Enrollment in Major: 2

Name of Program Supervisor(s): Rachel Berwick

Studio or Related Areas	Other Studies in Art/Design	Electives	Total Number of Units
# of units (=A) TC - 27 # of units (=A) CC - 18	# of units (=B) TC - 3 # of units (=B) CC - 9	# of units (=C) TC - 3 # of units (=C) CC - 6	# of units (=D) TC - 33 # of units (=D) CC - 33
(A/#=) %	(B/*=)%	(C/*=)%	(A/*+B/*+C/*=)

**List course numbers, titles, and unit allotments
under each applicable category**

TECHNICAL CONCENTRATION:

Studio or Related Areas

Glass Studio	12 units
Beginning (or Intermediate) Glassworking	6 units
Glass Coldworking	3 units
Glass Casting	3 units
Glass Degree Program Workshop	3 units

Total Studio or Related Areas - Technical Concentration 27 units = A

Other Studies in Art & Design

History of Glass	3 units
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Elective

Elective	3 units
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CONCEPTUAL CONCENTRATION:

Studio or Related Areas

Glass Studio (II, III, or Graduate)	12 units
Glass Degree Program Workshop	6 units

Total Studio or Related Areas - Conceptual Concentration 18 units = A

Other Studies in Art & Design

Critical Issues Seminar 3 units
Contemporary Art History 6 units

Total Other Studies in Art & Design - Conceptual Concentration 9 units = B

Electives

Elective Graduate Seminar 3 units
Elective 3 units

Total Electives - Conceptual Concentration 6 units = C

RISD Instructional Program Portfolio

1. Program/Degree Title and Mission/Purposes

JEWELRY + METALSMITHING Post-Baccalaureate

The mission/purpose of the Jewelry + Metalsmithing post-baccalaureate program is to provide an individualized learning experience through which students refine foundational skills in fabrication, smithing and finishing based on solid theoretical background. Students develop the technical and theoretical grounding necessary to pursue an advanced degree in the field. They also develop the competence and confidence to pursue a well-informed, independent practice as a jewelry designer, either through an established studio or in their own studio.

<http://www.risd.edu/academics/jewelry-metalsmithing/graduate/>

2. Curricular Table

See the accompanying document.

3. Assessment of Compliance with NASAD Standards

a. Competencies

Upon completion, students will understand how the history of adornment influences contemporary movements in jewelry; have a greater awareness of current topics specific to the discipline, such as value of materials, authorship, audience, and personal identity; be able to move an original idea from conception to realization through well-crafted work; articulate personal concepts and provide evidence of creative development through a strong portfolio of work; develop the competence and confidence to pursue a well-informed, independent practice as a jewelry designer, either through an established studio or in one's own studio; and demonstrate the technical and theoretical background necessary to pursue an advanced degree in the field.

b. Required Levels of Achievement

Students must participate in studies on the RISD campus for a minimum of one full-time year, satisfy specified administrative requirements, maintain a minimum cumulative grade-point average of 3.00, and complete 33 course credits.

Course syllabi specific to the Jewelry + Metalsmithing BFA are available as accompanying documents.

Requirements include ongoing discussion with advisors, toward development of a strong portfolio that demonstrates achievement of self-stated goals. An exit interview is supported by display of visible results through the body of work in the portfolio.

Levels of competency or proficiency required for graduation include:

Studio

Studio courses include Jewelry CAD/CAM, Electroforming, Metal Fabrication, Color Matters, and Professional Practices. Students have options for elective courses to extend and customize their studio experience.

Art/Design History, Theory, and Criticism

Courses in History of Adornment and in Research + Practices, together with several seminars that allow focus on developing one's own ideas and work in the context of jewelry and metalsmithing, ensure contextual awareness and critical acuity. Students receive a fellowship or assistantship.

Technology

Facilities and shared equipment include a range of computers and software along with tools and supplies for casting, lapidary, enameling, forging and electroforming. Students also have access to a well-equipped machine room and additional facilities documented at <http://www.risd.edu/academics/jewelry-metalsmithing/workspaces-tools/>.

Synthesis

Students must take courses and engage discussions that facilitate incorporation of cultural awareness and critical analysis into their jewelry-making. Students are also expected to develop sensibilities enabling responsiveness to the changing conditions and values of our world, considering environmental sustainability and other factors characterizing conscientious practice.

- c. This program does not involve distance or correspondence learning.**
- d. This program is not designed as a multi- or interdisciplinary combination.**
- e. This program is not focused on electronic media.**

4. This program is not offering a graduate degree.

RISD has a separate offering of an MFA in Jewelry + Metalsmithing.

5. Results related to the program's purposes

At mid-term and the end of each semester, students present their work for review by guest critics, graduate faculty, and departmental faculty. Graduate faculty conduct the end-of-year final portfolio review, through discussion with the student and documentation that will facilitate consistency of approach and standards within the program.

6. Assessment of strengths, areas for improvement, challenges and opportunities

We are carefully monitoring the progress and experience of the first candidate, currently enrolled in the program.

7. Students have graduated from this program during the past five years.

2015-16 is the first year of the program.

8. Plans for addressing weaknesses and improving results

In addition to the department's ongoing processes for reviewing student performance and the academic program as noted above, RISD conducts an external review every five to seven years. This comprehensive review involves a panel of appropriately qualified visitors who consider a department-generated self-study, visit campus, and return a report with recommendations for program improvements. The department head, division dean, and provost reflect these recommendations in developing a document with feasible plans for evolving the curriculum; student experience; resources for courses, faculty, and facilities; and any other considerations. The academic committee of the Board of Trustees is involved in the related discussions and approvals.

Because the department head will soon be stepping down, we are already beginning preparations for the department's next external review, scheduled for winter of 2019.

Program Title: Post-Baccalaureate in Jewelry + Metalsmithing

Number of Years to Complete the Program 1

Current Semester's Enrollment in Major: 1

Name of Program Supervisor(s): Robin Quigley

Studio or Related Areas	Other Studies in Art/Design	Electives	Total Number of Units
# of units (=A) 24	# of units (=B) 0	# of units (=C) 0	# of units (=D) 24
(A/#=) %	(B/*=)%	(C/*=)%	(A/*+B/*+C/*=)

**List course numbers, titles, and unit allotments
under each applicable category**

TECHNICAL CONCENTRATION:

Studio or Related Areas

Jewelry CAD/CAM	3 units
Electroforming	3 units
Metal Fabrication	3 units
Junior: Color Matters	3 units
Professional Practice	3 units
Senior Degree Project	6 units
Graduate Studio	3 units

Total Studio or Related Areas - Technical Concentration 24 units = A

CONCEPTUAL CONCENTRATION:

Studio or Related Areas

Sophomore History of Adornment	3 units
Graduate J&M Seminar (1-4)	12 units
Undergraduate Seminars	6 units
ISP Research + Practices	3 units

Total Studio or Related Areas - Conceptual Concentration 24 units = A

RISD Instructional Program Portfolio

1. Graduate Program/Degree Title and Mission/Purposes

ADAPTIVE REUSE MA

The mission/purpose of the Adaptive Reuse Master of Arts degree is to provide a unique specialist design education on the subject of adaptive reuse as a post-professional study to a first professional degree in Architecture. The program establishes a clear aesthetic, theoretical and technological framework for the study of adaptive reuse in order that graduating students are properly equipped to engage in architectural practice. The curriculum enables each student to develop strategies that recognize the importance of social and environmental responsibility, while expanding upon the architect's understanding of reuse as a product of practice and theory.

<http://www.risd.edu/academics/interior-architecture/graduate/>

2. Curricular Table

See the accompanying document.

3. Assessment of Compliance with NASAD Standards

a. Competencies

Upon graduation, students are able to engage in the practice of adaptive reuse through the demonstration of an appropriate aesthetic, theoretical and technological framework; expand upon the architect's understanding of reuse as a product of practice; expand upon the architect's understanding of adaptive reuse in the context of architectural history and theory; develop strategies for acknowledging the importance of social and environmental responsibility through design projects; view and evaluate adaptive reuse through a multifaceted lens; recognize the origins of adaptive reuse as well as the modern context surrounding current practice; use qualitative and quantitative methods to evaluate the economic and environmental merits of adaptive reuse practice; implement adaptive reuse in the built environment; and become an ambassador of adaptive reuse as a specialty in the professional design setting, through the advancement of the practice at conferences and as built work.

b. Required Levels of Achievement

Students must participate in studies on the RISD campus for a minimum of one full-time year plus one summer, satisfy specified administrative requirements, maintain a minimum cumulative grade-point average of 3.00, complete a minimum of 45 course credits, and fulfill thesis requirements.

Course syllabi specific to the Adaptive Reuse MA are available as accompanying documents.

Students participate in the annual campus-wide Graduate Thesis Exhibition and complete a thesis requiring basic standards of excellence and professional-quality presentation. The written thesis proposes an individual artistic perspective and addresses the derivation, development and current outcome of RISD studio work by contextualizing it in terms of relevant precedent. The graduate thesis complies with the conventions of a recognized style sheet for an expository research paper and must be a minimum 20 pages of text (double spaced), not including required bibliography, footnotes/annotation, and supporting image documentation. Many thesis papers are produced as books and Fleet Library archives all graduate theses. The final document must be submitted to the thesis committee for signatures and ready for delivery to Fleet Library one week before Commencement.

Levels of competency or proficiency required for graduation include:

Studio

In the summer prior to the first year, students take Summer Studio in Scandinavia. They then take Applied Building Systems for Adaptive Reuse and additional advanced studios.

Art/Design History, Theory, and Criticism

In the summer prior to the first year, students take Scandinavian Design & Architecture. They then take Theory of Adaptive Reuse, Principles of Adaptive Reuse, and Graduate Adaptive Reuse Seminar.

Technology

Students have access to a large-format printer/plotter in the department's dedicated studio area and a fully equipped wood shop/3D model-making facility in the CIT building. The department is also part of a Shared Technologies Program within the Division of Architecture and Design, which includes a CNC machine, laser cutter and rapid prototype machine. Students are required to purchase a laptop as specified by the department. The curriculum relies on students' knowledge of software including VectorWorks, AutoCAD, Cinema-4D and Photoshop.

Synthesis

The capstone project takes the form of a demonstration in the community of adaptive reuse strategies. The project affords an opportunity for students to synthesize the knowledge and skills developed through studies and work in the program. Students formulate and test a design hypothesis and produce an illustrated Feasibility Report about the work.

- c. This program does not involve distance or correspondence learning.**
- d. This program is not designed as a multi- or interdisciplinary combination.**
- e. This program is not focused on electronic media.**

4. Discussion of the Graduate Degree

a. Proficiencies required for entrance to the program

General criteria for admission include: successful completion of an undergraduate degree; academic interest and achievements as indicated in transcripts; creative interests and accomplishments as

evidenced in a portfolio and resume or CV; creative, educational, and professional goals as described in an application essay; and other varied characteristics and interests as may be described in letters of recommendation, resumes, or personal writings.

Some general values also guide the admission process, such as: a sense from the ideas and skills evident in the applicant's portfolio of potential for cohesive and deeper investigation during graduate study, rather than a scattering of disparate directions; a sense from the applicant's essay of deliberate intention for the time to be spent and learning opportunity pursued through graduate study, specifically in our program; indication from the transcript, writings, or recommendations of intellectual rigor; and indications from the writing or recommendations of valued personal attributes such as initiative/self-direction, curiosity, ability/willingness to participate in a larger creative community, open-mindedness, and risk-taking.

In addition to reviewing individual students, we attempt to assemble a vibrant cohort of incoming students to create a lively balance of different backgrounds, strengths, and interests. We do not generally require or use results from standardized testing such as the GRE, but do require non-English speakers to submit results from either TOEFL or IELTS to guide our assessment of these applicants' language proficiency. Credits earned at other regionally accredited colleges or universities prior to enrollment at RISD are not accepted.

Applicants must have completed an undergraduate degree in Architecture.

b. Research and professional tools required in the program

The program does not have prerequisites outside of the discipline, such as a foreign language or quantitative methods. Fellowships and teaching assistantships are available to graduate students.

c. Comprehensive review at or near the conclusion of degree study

This is a terminal degree requiring a thesis project, paper, and exhibitions. Students assemble their own thesis committee, consisting of two departmental faculty and one external advisor, who guide development of the work and assess the outcome.

d. Candidacy and final project requirements for the program

Graduate students must research and develop a thesis project and participate in the campus-wide Graduate Thesis Exhibition. Final-year graduate students must also create a written thesis that aligns with their thesis studio work, for submission at the end of the second semester of the final year.

5. Results related to the program's purposes

Course instructors conduct midterm studio reviews. Guest critics from the design profession join members of the full-time and adjunct faculty review students' projects at the end of each semester. These reviews are supported by a rubric in the form of a table that guides consistent evaluation of the following criteria: concept, context, function, completeness, and graphic and oral presentation.

In the first Wintersession, students complete a self-evaluation, which the department head and graduate program director review. Discussion of issues related to these points occurs at faculty meetings two to three times each semester.

A selection of professionals practicing in the field and with recognized experience review the capstone projects. These colleagues include architects, planners, designers and artists who are the students' future clients. Degree projects are displayed at the Graduate Thesis Show and documented in a publication from conceptualization through realization.

Design Intelligence ranked the program #3 in the US. Alumni obtain employment at some of the top firms in the country, present at international conferences, and receive media coverage of their work.

6. Assessment of strengths, areas for improvement, challenges and opportunities

An assessment of skills taught and acquired between the summer program and the fall semester led to a restructuring of the summer program to closely match the learning objectives. We also established the practice of a faculty assessment in the form of a written narrative, to occur after each student's experience of the summer program.

An application is in process for confirmation of the degree name, "MA Adaptive Reuse," to optimally express the program intention and content.

7. Students have graduated from this program during the past five years.

8. Plans for addressing weaknesses and improving results

In addition to the department's ongoing processes for reviewing student performance and the academic program as noted above, RISD conducts an external review every five to seven years. This comprehensive review involves a panel of appropriately qualified visitors who consider a department-generated self-study, visit campus, and return a report with recommendations for program improvements. The department head, division dean, and provost reflect these recommendations in developing a document with feasible plans for evolving the curriculum; student experience; resources for courses, faculty, and facilities; and any other considerations. The academic committee of the Board of Trustees is involved in the related discussions and approvals.

The department's next external review is scheduled to occur later this year.

Specific Initial Master's Degrees (M.A./M.S. degrees in art/design)

Program Title: M.A. Adaptive Reuse **Number of Years to Complete the Program:** 1 + 1 Summer
Program Submitted for: Final Approval for Listing

Select One: Plan Approval Renewal of Plan Approval Final Approval for Listing
 Renewal of Final Approval Plan Approval and Final Approval for Listing

Current Semester's Enrollment in Majors: Fall 2015: 11

Name of Program Supervisor(s): Liliane Wong, Eduardo Duarte

Major Studies in Art/Design	Other Studies in Art/Design	Electives	Total Number of Units
# of units (= A)33	# of units (= B)3	# of units (= C)9	(A+B+C =45) Total Units
(A/* =) % 33/30=110%	(B/* =) % 3/30=10%	(C/* =) % 9/30= 30%	(A/*+B/*+C/*=-) Total 45/30 = 150%

**M.A./M.S. degrees with semester hour units should use 30 as the denominator.*

List course numbers, titles, and unit allotments under each applicable category. (See example below)

Major Studies in Art/Design

INTAR 2356	Summer Studio in Scandinavia	6 units
INTAR 23ST	Advanced Design Studio	6 units
INTAR 2360	Applied Building Systems for Adaptive Reuse	3 units
INTAR 2370	Theory of Adaptive Reuse	3 units
INTAR 2361	Principles of Adaptive Reuse	3 units
INTAR 2362	Adaptive Reuse Design Studio	6 units
INTAR 2363	Graduate Adaptive Reuse Seminar	3 units
INTAR 2364	Special Topics in Adaptive Reuse	3 units

Total Major Studies in Art/Design 33 units = A

Other Studies in Art/Design

INTAR 2357	Scandinavian Design & Architecture	3 unit
Total Other Studies in Art/Design		<u>3</u> units = B

Electives

Graduate Elective		3 units
Free electives		6 units
Total Electives		<u>9</u> units = C

RISD Instructional Program Portfolio

1. Graduate Program/Degree Title and Mission/Purposes

TEACHING+LEARNING IN ART+DESIGN MA

The mission/purpose of the Teaching+Learning in Arts+Design Master of Arts degree is to provide students with diverse artistic backgrounds and experiences a program of study that explores contemporary issues and pedagogical and creative practices in art and design education. The MA further provides a program design in which candidates gain authority to curate a study path centered on personal interests. These study paths tap into an expansive breadth of opportunities that can be accessed through the learning communities of RISD and Brown University, as well as professional practice experiences within the City of Providence and the region.

A primary objective of the MA is to contribute, through its graduates, to the advancement of arts learning across the spectrum of contexts, including but not limited to formal and informal K-12 schooling, community-based arts centers, arts-based non-profits, museums, galleries and other cultural organizations as well as higher education. The MA provides candidates with an advanced academic credential to further professional careers at the intersection of art, design, and education and a platform for further research study.

<http://www.risd.edu/academics/textiles/graduate/>

2. Curricular Table

See the accompanying document.

3. Assessment of Compliance with NASAD Standards

a. Competencies

Upon graduation, students are able to articulate key issues, trends and research questions emanating from diverse visual arts (art & design) learning contexts, including K-12 schools (both in-school and during out-of-school time), higher education, cultural institutions, and community-based organizations; display competence in inquiry-based teaching and learning; construct high quality visual arts (art & design) learning experiences for diverse formal and informal educational contexts; and display competence in the research, writing, and presentation skills surrounding a personal investigation in visual arts (art & design) teaching and learning that provides a platform for future professional practice and advocacy.

b. Required Levels of Achievement

Students must participate in studies on the RISD campus for a minimum of one full-time year plus one summer, satisfy specified administrative requirements, maintain a minimum cumulative grade-point average of 3.00, complete a minimum of 45 course credits, and fulfill thesis requirements.

Course syllabi specific to the Textiles MFA are available as accompanying documents.

Students participate in the annual campus-wide Graduate Thesis Exhibition and complete a thesis requiring basic standards of excellence and professional-quality presentation. The written thesis proposes an individual artistic perspective and addresses the derivation, development and current outcome of RISD studio work by contextualizing it in terms of relevant precedent. The graduate thesis complies with the conventions of a recognized style sheet for an expository research paper and must be a minimum 20 pages of text (double spaced), not including required bibliography, footnotes/annotation, and supporting image documentation. Many thesis papers are produced as books and Fleet Library archives all graduate theses. The final document must be submitted to the thesis committee for signatures and ready for delivery to Fleet Library one week before Commencement.

Levels of competency or proficiency required for graduation include:

Studio

This is not a primarily a studio program, but students may take studio courses as electives. Students also receive credit for professional practice internships.

Art/Design History, Theory, and Criticism

Students take courses in Critical Investigations in Arts Learning; Mapping for Visual Arts Learning; and Colloquium: Contemporary Practices in Arts Learning; in addition to Liberal Arts elective courses and seminars.

Technology

The program is in RISD's Center for Integrative Technologies (CIT) in downtown Providence, a six-story building that forms the hub of graduate studies on campus. The department provides well-equipped seminar rooms, study rooms, personal workspaces, exhibition space and a kitchen/lounge. In addition, students make use of the RISD Museum, the Nature Lab and the Fleet Library, along with specialized studio facilities (depending on electives chosen).

Synthesis

The written thesis provides a form in which students can reflect synthesis of their practical art and teaching experience with knowledge of educational theory, history and analysis. The following characteristics are viewed as evidence of a successful thesis: thoroughness of research investigation; ability to structure thought; completion of an investigation that examines multiple sources from the fields of art, art education and related disciplines; insightful interpretation; discussion and writing that transcend unsubstantiated personal opinion; demonstration of a good grasp of the significant issues in current visual arts education; and demonstration of risk-taking.

c. This program does not involve distance or correspondence learning.

d. This program is not designed as a multi- or interdisciplinary combination.

e. This program is not focused on electronic media.

4. Discussion of the Graduate Degree

a. Proficiencies required for entrance to the program

General criteria for admission include: successful completion of an undergraduate degree; academic interest and achievements as indicated in transcripts; creative interests and accomplishments as evidenced in a portfolio and resume or CV; creative, educational, and professional goals as described in an application essay; and other varied characteristics and interests as may be described in letters of recommendation, resumes, or personal writings.

Some general values also guide the admission process, such as: a sense from the ideas and skills evident in the applicant's portfolio of potential for cohesive and deeper investigation during graduate study, rather than a scattering of disparate directions; a sense from the applicant's essay of deliberate intention for the time to be spent and learning opportunity pursued through graduate study, specifically in our program; indication from the transcript, writings, or recommendations of intellectual rigor; and indications from the writing or recommendations of valued personal attributes such as initiative/self-direction, curiosity, ability/willingness to participate in a larger creative community, open-mindedness, and risk-taking.

In addition to reviewing individual students, we attempt to assemble a vibrant cohort of incoming students to create a lively balance of different backgrounds, strengths, and interests. We do not generally require or use results from standardized testing such as the GRE, but do require non-English speakers to submit results from either TOEFL or IELTS to guide our assessment of these applicants' language proficiency. Credits earned at other regionally accredited colleges or universities prior to enrollment at RISD are not accepted.

b. Research and professional tools required in the program

The program does not have prerequisites outside of the discipline, such as a foreign language or quantitative methods. Fellowships and teaching assistantships are available to graduate students.

c. Comprehensive review at or near the conclusion of degree study

This is a terminal degree requiring a thesis project, paper, and exhibitions. Students assemble their own thesis committee, consisting of two departmental faculty and one external advisor, who guide development of the work and assess the outcome.

d. Candidacy and final project requirements for the program

Graduate students must research and develop a thesis project. Participation in the campus-wide Graduate Thesis Exhibition is not required for this program, but students generally opt to do so. Students must create a written thesis for submission at the end of the second semester of the final year.

5. Results related to the program's purposes

The evaluation of student performance in all course work, required and elective, is described in terms of grades; however, the written thesis and thesis presentation provide the evidence determining that a candidate has met the stated outcomes for the degree. The interpretation of MA coursework is exclusively the responsibility of course instructors. However, in the case of the capstone MA thesis, the interpretation and evaluation of the work become the shared responsibility of two departmental faculty, together with an external reader selected by the MA candidate.

While not a formal component of the MA's thesis requirements, candidates participate in RISD's Graduate Thesis Exhibition.

6. Assessment of strengths, areas for improvement, challenges and opportunities

Admissions to the MA in Art + Design Education program were put on hold for 2014-2015, based not on student performance but on a problematic applicant pool and low enrollments. During that year an extensive review of the program was conducted that included two key meetings convened by the provost and, in spring 2014, an external program review. The various discussions confirmed what TLAD faculty had long sensed, that while well intentioned in terms of program design, the stipulation of its three specific study tracks (community arts education, museum education, and professional development) confused many prospective applicants. TLAD faculty believed that the use of track terminology may have contributed to degree requirements being perceived by prospective MA applicants as being overly narrowing and prescriptive. Further, the description of the MA failed to make transparent the richness of elective study, beyond core MA coursework, that was accessible at RISD and also at nearby Brown University through local and regional professional practice internships.

In response to this review of the MA, a proposal was submitted and endorsed by the college's Curriculum Committee for the representation of the MA. This did not mean that the curriculum needed to be changed from that approved by NASAD in 2011, whereby a candidate pursues a one-year 33 credit degree, in which 12 credits are taken within TLAD and the additional 21 credits are electives. However, the removal of the track terminology presented the MA in Art + Design Education as an opportunity for a candidate to co-construct her/his program of study in the following way:

Through an individually designed sequence of courses, internships and independent study, the MA in Art + Design Education promotes rigorous inquiry coupled with an expansive breadth of discovery. Using RISD as an essential base, MA candidates customize their studies within our vibrant community, working in tandem with offerings at neighboring Brown University and in Providence's diverse range of nonprofit cultural and educational institutions.

Following these concerted efforts to update and publicize the program, we are pleased to report that the MA program's applicant pool and enrollments have returned to an encouragingly healthy level.

7. Students have graduated from this program during the past five years.

8. Plans for addressing weaknesses and improving results

As noted above, the recent removal of “tracks” from the program description resulted, in part, from an external review panel’s feedback through RISD’s ongoing process of academic program review. This comprehensive review occurs every five to seven years and involves a panel of appropriately qualified visitors who consider a department-generated self-study, visit campus, and return a report with recommendations for program improvements. The department head, division dean, and provost reflect these recommendations in developing a document with feasible plans for evolving the curriculum; student experience; resources for courses, faculty, and facilities; and any other considerations. The academic committee of the Board of Trustees is involved in the related discussions and approvals.

In addition to the curricular re-description, strategic recruitment strategies aiming to increase the MA program’s applicant pool include: launching a new website; producing new print materials and distributing them to colleges likely to have students interested in the program; updating the risd.edu website appropriately; collaborating with RISD Admissions to consider conducting webinars to aid recruitment; collaborating with the Admissions and Media departments to consider new presentations of the program through printed and online vehicles; advertising the program in relevant professional journals; and promoting the program as a fifth-year option to RISD undergraduates.

Members of the department and collaborators are deliberating: possible effects of changes in the program’s leadership; potentials for a low-residency, studio-based MA in contemporary practice for educators; and maximizing Project Open Door (POD) as a practice and research site within the program. POD provides mentoring to underserved urban teens with a passion for art and helps them prepare for and apply to college.

Specific Initial Master's Degrees (M.A./M.S. degrees in art/design)

Program Title: Master of Arts — Art + Design Educ. **Number of Years to Complete the Program:** 1

Program Submitted for: Renewal of Final Approval

Select One: Plan Approval Renewal of Plan Approval Final Approval for Listing
 Renewal of Final Approval Plan Approval and Final Approval for Listing

Current Semester's Enrollment in Majors: Fall 2015: 8

Name of Program Supervisor(s): Paul Sproll

Major Studies in Art/Design	Other Studies in Art/Design	Electives	Total Number of Units
# of units (= A) 12	# of units (= B) 0	# of units (= C) 21	(A+B+C =33) Total Units
(A/* =) % 12/30=40%	(B/* =) % 0/30=0%	(C/* =) % 21/30=70%	(A/*+B/*+C/*=) Total 110%

List course numbers, titles, and unit allotments under each applicable category.
(See example below)

Major Studies in Art/Design

TLAD 651G	Critical Investigations in Arts Learning	3 units
TLAD 601G	Mapping for Visual Arts Learning	3 units
TLAD 656G	Colloquium: Contemporary Practices in Arts Learning	3 units
TLAD 671G	Thesis	3 units
Total Major Studies in Art/Design		<u>12</u> units = A

Other Studies in Art/Design

Total Other Studies in Art/Design 0 units = B

Electives

Guided electives in Studio/Liberal Arts/ Grad seminars/Prof Practice internships	21 units
Total Electives	<u>21</u> units

Specific Initial Master's Degrees (M.A./M.S. degrees in art/design)

Program Title: Master of Arts in Teaching (MAT) **Number of Years to Complete the Program:** 1
Program Submitted for: Renewal of Final Approval

Select One: Plan Approval Renewal of Plan Approval Final Approval for Listing
 Renewal of Final Approval Plan Approval and Final Approval for Listing

Current Semester's Enrollment in Majors: Fall 2015: 10

Name of Program Supervisor(s): Paul Sproll

Major Studies in Art/Design	Other Studies in Art/Design	Electives	Total Number of Units
# of units (= A) 33	# of units (= B) 0	# of units (= C) 3	(A+B+C =36) Total Units
(A/* =) % 33/30=110%	(B/* =) % 0/30=0%	(C/* =) % 3/30=10%	(A/*+B/*+C/*=) Total 120%

**M.A./M.S. degrees with semester hour units should use 30 as the denominator.*

**M.A./M.S. degrees with quarter hour units should use 45 as the denominator.*

List course numbers, titles, and unit allotments under each applicable category.
(See example below)

Major Studies in Art/Design

TLAD 605G	Lifespan: Human Growth & Dev	3 units
TLAD 654G	Documentation Design Studio	3 units
TLAD 601G	Mapping for Visual Arts Learning	3 units
TLAD 604G	Lab School: Learning through Art+Design	3 units
TLAD 606G	Lifespan: Exceptionality	3 units
TLAD 652G	Context, Content, and Practices in Art+Design	3 units
TLAD W62G	Design Ed Studio Workshop	3 units
TLAD 608G	Student Teaching in Elementary School	4.5 units
TLAD 609G	Student Teaching in Secondary School	4.5 units
TLAD 610G	Degree Project	3 units

Total Major Studies in Art/Design 33 units = A

Other Studies in Art/Design

Total Other Studies in Art/Design 0 units = B

Electives

Studio/Liberal Arts Elective 3 units

Total Electives 3 units = C

RISD Instructional Program Portfolio

1. Graduate Program/Degree Title and Mission/Purposes

INTERIOR STUDIES MDes

The mission/purpose of the Interior Studies Master of Design degree is to provide a unique specialist design education on the alteration of existing built environments. The curriculum investigates different aspects of design interventions in the built environment through a clear aesthetic, theoretical and technological framework, so that graduating students are properly equipped to engage their chosen subject in the design field. The program enables students to develop design strategies that recognize the importance of social and environmental responsibility. Graduates understand the distinctive nature of the subject and are therefore able to interact and collaborate on design teams with fellow professionals in the various fields. The program provides options in Adaptive Reuse and in Exhibition and Narrative Environments (beginning in fall 2016). The Adaptive Reuse option enables NCIDQ licensure (National Council for Interior Design Qualification).

<http://www.risd.edu/academics/interior-architecture/graduate/>

2. Curricular Table

See the accompanying document.

3. Assessment of Compliance with NASAD Standards

a. Competencies

Upon graduation, students are able to adopt a clear aesthetic, theoretical and technological framework for interior studies in order to engage in this subject in the design field; investigate the different aspects of design interventions in the built environment; articulate the distinctive nature of interior studies while being able to interact and collaborate with fellow professionals in the various related fields as an effective member of a design team; develop design strategies recognizing the importance of social and environmental responsibility; formulate, evaluate, develop, present and argue coherent design propositions; assess the capabilities of an existing structure for spatial transformation; formulate an original design concept based on research; represent and present design ideas in the professional setting; and understand, apply and incorporate related consultant feedback so as to engage in the collaborative manner of the professional setting.

b. Required Levels of Achievement

Students must participate in studies on the RISD campus for a minimum of two full-time years plus one summer, satisfy specified administrative requirements, maintain a minimum cumulative grade-point average of 3.00, complete a minimum of 75 course credits, and fulfill thesis requirements.

Course syllabi specific to the Interior Studies MDes are available as accompanying documents.

Students participate in the annual campus-wide Graduate Thesis Exhibition and complete a thesis requiring basic standards of excellence and professional-quality presentation. The written thesis proposes an individual artistic perspective and addresses the derivation, development and current outcome of RISD studio work by contextualizing it in terms of relevant precedent. The graduate thesis complies with the conventions of a recognized style sheet for an expository research paper and must be a minimum 20 pages of text (double spaced), not including required bibliography, footnotes/annotation, and supporting image documentation. Many thesis papers are produced as books and Fleet Library archives all graduate theses. The final document must be submitted to the thesis committee for signatures and ready for delivery to Fleet Library one week before Commencement.

Levels of competency or proficiency required for graduation include:

Studio

In the summer prior to the first year, students take nine credits of introductory design studio courses in Spatial Investigation; Existing Construct; and Transformation and Intervention. They proceed with progressively more advanced design studios in Advanced Drawing and Computer Tectonics; Spatial Perceptions: Light and Color; Human Factors, Ergonomics & Acoustics; and Codes and Detailing. For the option in Adaptive Reuse, students then go on to take: Structures & Materials in Adaptive Reuse; and Energy and Systems. For the option in Exhibition and Narrative Environments, student take elective courses in Digital + Media and Graphic Design.

Art/Design History, Theory, and Criticism

For the option in Adaptive Reuse, students take: Theory of Adaptive Reuse; History of Adaptive Reuse; and Theory Seminar: Investigating Interiority. For the option in Exhibition and Narrative Environments, students take Issues in Curatorial Practice and elective courses in the History of Art and Visual Culture; they also pursue a Museum Fellowship.

Technology

Students have access to a large-format printer/plotter in the department's dedicated studio area and a fully equipped wood shop/3D model-making facility in the CIT building. The department is also part of a Shared Technologies Program within the Division of Architecture and Design, which includes a CNC machine, laser cutter and rapid prototype machine. Students are required to purchase a laptop as specified by the department. The curriculum relies on students' knowledge of software including VectorWorks, AutoCAD, Cinema-4D and Photoshop.

Synthesis

The culminating degree project is the opportunity to synthesize the knowledge and skills formed through studies and work in the program. Within the construct of a personal investigation, students formulate and test a design hypothesis through the medium of a self-created degree project. The final document takes the form of an illustrated Feasibility Report.

c. This program does not involve distance or correspondence learning.

d. This program is not designed as a multi- or interdisciplinary combination.

e. This program is not focused on electronic media.

Although electronic media are involved in aspects of students' work, the program's main emphasis is on development of knowledge and principles of adaptive reuse, with an optional emphasis on the design of exhibition and narrative environments.

4. Discussion of the Graduate Degree

a. Proficiencies required for entrance to the program

General criteria for admission include: successful completion of an undergraduate degree; academic interest and achievements as indicated in transcripts; creative interests and accomplishments as evidenced in a portfolio and resume or CV; creative, educational, and professional goals as described in an application essay; and other varied characteristics and interests as may be described in letters of recommendation, resumes, or personal writings.

Some general values also guide the admission process, such as: a sense from the ideas and skills evident in the applicant's portfolio of potential for cohesive and deeper investigation during graduate study, rather than a scattering of disparate directions; a sense from the applicant's essay of deliberate intention for the time to be spent and learning opportunity pursued through graduate study, specifically in our program; indication from the transcript, writings, or recommendations of intellectual rigor; and indications from the writing or recommendations of valued personal attributes such as initiative/self-direction, curiosity, ability/willingness to participate in a larger creative community, open-mindedness, and risk-taking.

In addition to reviewing individual students, we attempt to assemble a vibrant cohort of incoming students to create a lively balance of different backgrounds, strengths, and interests. We do not generally require or use results from standardized testing such as the GRE, but do require non-English speakers to submit results from either TOEFL or IELTS to guide our assessment of these applicants' language proficiency. Credits earned at other regionally accredited colleges or universities prior to enrollment at RISD are not accepted.

b. Research and professional tools required in the program

The program does not have prerequisites outside of the discipline, such as a foreign language or quantitative methods. Fellowships and teaching assistantships are available to graduate students.

c. Comprehensive review at or near the conclusion of degree study

This is a terminal degree requiring a thesis project, paper, and exhibitions. Students assemble their own thesis committee, consisting of two departmental faculty and one external advisor, who guide development of the work and assess the outcome.

d. Candidacy and final project requirements for the program

Graduate students must research and develop a thesis project and participate in the campus-wide Graduate Thesis Exhibition. Final-year graduate students must also create a written thesis that aligns with their thesis studio work, for submission at the end of the second semester of the final year.

5. Results related to the program's purposes

Course instructors conduct midterm studio reviews. Guest critics from the design profession join members of the full-time and adjunct faculty review students' projects at the end of each semester. These reviews are supported by a rubric in the form of a table that guides consistent evaluation of the following criteria: concept, context, function, completeness, and graphic and oral presentation.

In the first Wintersession, students complete a self-evaluation, which the department head and graduate program director review. Discussion of issues related to these points occurs at faculty meetings two to three times each semester.

A thesis committee review determines each student's readiness to advance beyond Thesis Prep. The thesis committee also evaluates the degree project.

Students are employed at some of the top firms in the country. Design Intelligence ranked the program #3 in the US.

6. Assessment of strengths, areas for improvement, challenges and opportunities

An assessment of skills taught and acquired between the summer program and the fall semester led to a restructuring of the representation sequence. In this process, we included digital fabrication to acknowledge new tools for rapid prototyping and CNC making. We also established the practice of a faculty assessment in the form of a written narrative, to occur after each student's experience of the summer program.

Recognizing increased student interest and our graduates working in top museums in the world, we added a new option in the design of Exhibition and Narrative Environments.

7. Students have graduated from this program during the past five years.

8. Plans for addressing weaknesses and improving results

In addition to the department's ongoing processes for reviewing student performance and the academic program as noted above, RISD conducts an external review every five to seven years. This comprehensive review involves a panel of appropriately qualified visitors who consider a department-generated self-study, visit campus, and return a report with recommendations for program improvements. The department head, division dean, and provost reflect these recommendations in developing a document with feasible plans for evolving the curriculum; student experience; resources for courses, faculty, and facilities; and any other considerations. The academic committee of the Board of Trustees is involved in the related discussions and approvals.

The department's next external review is scheduled to occur later this year.

Specific Terminal Master's Degrees (M.F.A. degrees in art/design or the equivalent)

Program Title: MDes. Interior Studies: Option in Adaptive Reuse

Number of Years to Complete the Program: 2 + 1 summer

Program Submitted for Final Approval for Listing

Select One: Plan Approval Renewal of Plan Approval Final Approval for Listing
 Renewal of Final Approval Plan Approval and Final Approval for Listing

Current Semester's Enrollment in Majors: Fall 2015: 55

Name of Program Supervisor(s): Liliane Wong, Dept Head; Eduardo Duarte, GPD

Studio or Related Areas	Other Studies in Art/Design	Electives	Total Number of Units
# of units (= A)51	# of units (= B)15	# of units (= C)9	(A+B+C =75) Total Units
(A/* =) % 51/60=85%	(B/* =) % 15/60=25%	(C/* =) % 9/60=15%	(A/*+B/*+C/* =) Total 75/60=125%

**M.F.A. degrees with semester hour units should use 60 as the denominator.*

List course numbers, titles, and unit allotments under each applicable category.

Studio or Related Areas

INTAR 2322	Intro to Design 1: Spatial Investigation	3 units
INTAR 2324	Intro to Design 1: Existing Construct	3 units
INTAR 2326	Intro to Design 1: Transformation/Intervention	3 units
INTAR 2377	Advanced Drawing and Computer Tectonics	3 units
INTAR 2380	Intro to Design II	6 units
INTAR 2398	Design Thesis	9 units
INTAR 23ST	Advanced Design Studio	12 units
INTAR 2353	Spatial Perceptions: Light and Color	3 units
INTAR 2381	Human Factors, Ergonomics & Acoustics	3 units
INTAR 2382	Codes and Detailing	3 units
INTAR 2397	Design Thesis Preparation	3 units
Total Studio or Related Areas		<u>51</u> units = A

Other Studies in Art/Design

INTAR 2304	Structures & Materials in Adaptive Reuse	3 units
INTAR 2307	Energy and Systems	3 units
INTAR 2370	Theory of Adaptive Reuse	3 units
INTAR 2378	History of Adaptive Reuse	3 units
INTAR 2379	Theory Seminar: Investigating Interiority	3 units
Total Other Studies in Art/Design		<u>15</u> units = B

Electives

	Free electives	9 units
Total Electives		<u>9</u> units

RISD Instructional Program Portfolio

1. Graduate Program/Degree Title and Mission/Purposes

INDUSTRIAL DESIGN MID (2-year)

The mission/purpose of the Industrial Design Master of Industrial Design degree is to produce critical makers and critical thinkers who will cultivate, challenge and extend the broad discipline of Industrial Design and make powerful and important contributions to our world. Our graduates understand how to create products, how those products deliver value for larger service propositions, how those services are supported by designed systems, how those systems are used to achieve larger strategic visions, and what role strategy plays in successful organizations and initiatives.

Students develop skills and master tools to orient themselves and navigate between different moments of design leadership: vision leadership, the work that chief executive officers, entrepreneurs and strategists engage in; process leadership, the ways designers coach others through better decision-making and design processes; and product leadership, the creation of new artifacts and new offerings. Graduates contribute to the field through creating artifacts that uncover and elucidate fundamental questions. Graduates collaborate in the development of new material processes, comment on larger political and cultural conditions, marshal design skills for social good, and create new business value.

<http://www.risd.edu/academics/industrial-design/graduate/>

2. Curricular Table

See the accompanying document.

3. Assessment of Compliance with NASAD Standards

a. Competencies

Upon graduation, students are able to predict the impact of their design approach; adeptly frame problems and solutions; use fast modeling and prototyping skills; and develop and refine personal design research approaches.

b. Required Levels of Achievement

Students must participate in studies on the RISD campus for a minimum of two full-time years, satisfy specified administrative requirements, maintain a minimum cumulative grade-point average of 3.00, complete a minimum of 66 course credits, and fulfill thesis requirements.

Course syllabi specific to the Industrial Design MFA are available as accompanying documents.

Students participate in the annual campus-wide Graduate Thesis Exhibition and complete a thesis requiring basic standards of excellence and professional-quality presentation. The written thesis proposes an individual artistic perspective and addresses the derivation, development and current outcome of RISD studio work by contextualizing it in terms of relevant precedent. The graduate thesis complies with the conventions of a recognized style sheet for an expository research paper and must be a minimum 20 pages of text (double spaced), not including required bibliography, footnotes/annotation, and supporting image documentation. Many thesis papers are produced as books and Fleet Library archives all graduate theses. The final document must be submitted to the thesis committee for signatures and ready for delivery to Fleet Library one week before Commencement.

Levels of competency or proficiency required for graduation include:

Studio

Students benefit from courses in Drawing for Design, Basic 3D CAD, Shop Orientation, Manufacturing Techniques, Thesis Research, Thesis Making, and Thesis Exhibition as they define an individual studio practice. They are encouraged to explore options, framing different ways of understanding an inquiry. By the second year, they are driving a very personal, idiosyncratic thesis project. In progressively developing their unique expression, students benefit from the culture of critique and the feedback from both peers and mentors.

Art/Design History, Theory, and Criticism

In courses such as History of Industrial Design, Courses in Business Principles, Design + Entrepreneurial Thinking, Thesis Research, and Thesis Writing – and throughout their work – students respond to precedents, issues and themes that arise through readings, rigorous discussions and ongoing critiques. They study design research and design practices through four lenses: experimental design, discursive design, responsible design and commercial design (The 4 Fields of Industrial Design, Core 77, January 5, 2009, Bruce M. Tharp & Stephanie M. Tharp '00).

Technology

Shop courses have access to a wide range of facilities and shared equipment, including hand working tools, material working machines and digital tools. Students are increasingly interested in information technology and have both hardware and software supports for exploring interaction design, coding, arduino and other control and sensing devices. Advanced studios are equipped for studies of user interface and user experience, ubiquitous computing and smart materials. Expertise and facilities enable study of energy systems and the power grid, as well as manufacturing techniques such as CNC, casting and other modes of industry production. A full equipment list can be found at <<http://www.risd.edu/academics/industrial-design/workspaces-tools/>>.

Synthesis

Through the program, students rethink what they know of design as a profession and learn about design as a making practice. The lenses of experimental design, discursive design, responsible design and commercial design enable students' exploration of their entrepreneurial agency as designers: they identify personal areas of interest, develop appropriate processes for exploring these areas of inquiry, and see a development process through to its logical completion. These processes support students' rehearsal of design research techniques that support the creation of unique and personal design responses to significant questions for the field. By the end of the program, students create the designed

artifacts of their research, a public exhibition to share the significance of their research with larger publics, and a written text or argument. The written thesis includes contextualization of the subject matter, summarization of the research conducted, explanation of the critical thinking process that guided evolution of the project, and self-reflective critical analysis of the project's successes and shortcomings. The document includes images of the final body of work, as well as the process leading up to this culmination.

c. This program does not involve distance or correspondence learning.

d. This program is not designed as a multi- or interdisciplinary combination.

e. This program is not focused on electronic media.

Although electronic media are involved in aspects of students' work, the program's main emphasis is on development of a systems perspective, leadership capabilities, and fluency with a range of principles relating to industrial design.

4. Discussion of the Graduate Degree

a. Proficiencies required for entrance to the program

General criteria for admission include: successful completion of an undergraduate degree; academic interest and achievements as indicated in transcripts; creative interests and accomplishments as evidenced in a portfolio and resume or CV; creative, educational, and professional goals as described in an application essay; and other varied characteristics and interests as may be described in letters of recommendation, resumes, or personal writings.

Some general values also guide the admission process, such as: a sense from the ideas and skills evident in the applicant's portfolio of potential for cohesive and deeper investigation during graduate study, rather than a scattering of disparate directions; a sense from the applicant's essay of deliberate intention for the time to be spent and learning opportunity pursued through graduate study, specifically in our program; indication from the transcript, writings, or recommendations of intellectual rigor; and indications from the writing or recommendations of valued personal attributes such as initiative/self-direction, curiosity, ability/willingness to participate in a larger creative community, open-mindedness, and risk-taking.

In addition to reviewing individual students, we attempt to assemble a vibrant cohort of incoming students to create a lively balance of different backgrounds, strengths, and interests. We do not generally require or use results from standardized testing such as the GRE, but do require non-English speakers to submit results from either TOEFL or IELTS to guide our assessment of these applicants' language proficiency. Credits earned at other regionally accredited colleges or universities prior to enrollment at RISD are not accepted.

b. Research and professional tools required in the program

The program does not have prerequisites outside of the discipline, such as a foreign language or quantitative methods. Fellowships and teaching assistantships are available to graduate students.

c. Comprehensive review at or near the conclusion of degree study

This is a terminal degree requiring a thesis project, paper, and exhibitions. Students assemble their own thesis committee, consisting of two departmental faculty and one external advisor, who guide development of the work and assess the outcome.

d. Candidacy and final project requirements for the program

Graduate students must research and develop a thesis project and participate in the campus-wide Graduate Thesis Exhibition. Final-year graduate students must also create a written thesis that aligns with their thesis studio work, for submission at the end of the second semester of the final year.

5. Results related to the program's purposes

Students benefit from one-on-one discussions with course instructors. Faculty and peers further assess students' work through rigorous discussion in critiques, considering varying perspectives. The graduate program director and faculty assess students' progress at the end of each term, culminating in a thesis progress review in the fall or winter of the thesis year. Visiting colleagues from industry and academia provide outside perspectives in reviewing student work resulting from their progression through the curriculum. Students typically do a graduate assistantship or fellowship, and some gain experience as teaching assistants.

6. Assessment of strengths, areas for improvement, challenges and opportunities

Based on assessments of student work, expressions of interest from other areas of the college, and recommendations from departmental faculty and staff, we: expanded the faculty pool from four full-time faculty and one technician to eight full-time faculty, four part-time faculty and one technician; shifted graduate-level seminars to broader graduate studies offerings; deepened the emphasis on communication and design audiences through adding a thesis research/writing course; revamped the first-year curriculum to introduce students to a wider array of design approaches, methods, tools and techniques; added a Computing Lab with two types of 3D printers, a laser cutter and CNC capability; integrated the use of new equipment in the Design Principles, Special Topics, and Advanced Design Studio courses; refined course descriptions; and developed an algorithm to coordinate enrollment in multiple studio options, for facilities and schedule planning.

7. Students have graduated from this program during the past five years.

8. Plans for addressing weaknesses and improving results

In addition to the department's ongoing processes for reviewing student performance and the academic program as noted above, RISD conducts an external review every five to seven years. This comprehensive review involves a panel of appropriately qualified visitors who consider a department-generated self-study, visit campus, and return a report with recommendations for program improvements. The department head, division dean, and provost reflect these recommendations in

developing a document with feasible plans for evolving the curriculum; student experience; resources for courses, faculty, and facilities; and any other considerations. The academic committee of the Board of Trustees is involved in the related discussions and approvals.

In response to the recent external review, we reformulated the program's overall approach to emphasize design research and design practices through the four lenses of experimental design, discursive design, responsible design and commercial design, as defined by Tharp & Tharp. We also framed a systems orientation that is both broad in scope and deep in design expertise, challenging students to develop understandings of how to create products, how those products deliver value for larger service propositions, how those services are supported by designed systems, how those systems are used to achieve larger strategic visions, and what role strategy plays in successful organizations and initiatives. We are sharing the draft mission and vision statements with the graduate students and soliciting their input.

Specific Terminal Master's Degrees (M.F.A. degrees in art/design or the equivalent)

Program Title: MID Industrial Design 2 year **Number of Years to Complete the Program:** 2

Program Submitted for: Renewal of Final Approval

Select One: Plan Approval Renewal of Plan Approval Final Approval for Listing
 Renewal of Final Approval Plan Approval and Final Approval for Listing

Current Semester's Enrollment in Majors: Fall 2015: 27

Name of Program Supervisor(s): Charlie Cannon, Dept Head; Andy Law, GPD

Studio or Related Areas	Other Studies in Art/Design	Electives	Total Number of Units
# of units (= A)36	# of units (= B)6	# of units (= C)24	(A+B+C =66) Total Units
(A/* =) % 36/60=60%	(B/* =) % 6/60=10%	(C/* =) % 24/60=40%	(A/*+B/*+C/* =) Total 66/60 = 110%

**M.F.A. degrees with semester hour units should use 60 as the denominator.*

** M.F.A. degrees with quarter hour units should use 90 as the denominator.*

**List course numbers, titles, and unit allotments under each applicable category.
(See example below)**

Studio or Related Areas

ID 241G + 242G	Graduate ID Studio I & II	12 units
ID 245G	Graduate Shop Orientation	3 units
ID 247G	Graduate Thesis Research	6 units
ID 251G	Graduate Thesis Writing	6 units
ID 248G	Graduate Thesis Making	6 units
ID 250G	Graduate Thesis Exhibition	3 units

Total Studio or Related Areas 36 units = A

Other Studies in Art/Design

GRAD	Required elective Graduate seminar	3 units
ID 2382 or AD 1511	Business Principles or Design + Entrepreneurial Thinking	3 units

Total Other Studies in Art/Design 6 units = B

Electives

Electives	Electives	24 units
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Total Electives 24 units = C

RISD Instructional Program Portfolio

1. Graduate Program/Degree Title and Mission/Purposes

INDUSTRIAL DESIGN MID (2.5-year)

The mission/purpose of the Industrial Design Master of Industrial Design degree is to produce critical makers and critical thinkers who will cultivate, challenge and extend the broad discipline of Industrial Design and make powerful and important contributions to our world. Our graduates understand how to create products, how those products deliver value for larger service propositions, how those services are supported by designed systems, how those systems are used to achieve larger strategic visions, and what role strategy plays in successful organizations and initiatives.

Students develop skills and master tools to orient themselves and navigate between different moments of design leadership: vision leadership, the work that chief executive officers, entrepreneurs and strategists engage in; process leadership, the ways designers coach others through better decision-making and design processes; and product leadership, the creation of new artifacts and new offerings. Graduates contribute to the field through creating artifacts that uncover and elucidate fundamental questions. Graduates collaborate in the development of new material processes, comment on larger political and cultural conditions, marshal design skills for social good, and create new business value.

Students from a range of backgrounds may enter the program a semester early to develop their design experience in preparation for joining colleagues the following fall and bringing their diverse experience to bear on design problems.

<http://www.risd.edu/academics/industrial-design/graduate/>

2. Curricular Table

See the accompanying document.

3. Assessment of Compliance with NASAD Standards

a. Competencies

Upon graduation, students are able to wield their understanding of the discipline; effectively bring their previous experience to design; predict the impact of their design approach; adeptly frame problems and solutions; use fast modeling and prototyping skills; and develop and refine personal design research approaches.

b. Required Levels of Achievement

Students must participate in studies on the RISD campus for a minimum of two and one-half full-time years, satisfy specified administrative requirements, maintain a minimum cumulative grade-point average of 3.00, complete a minimum of 84 course credits, and fulfill thesis requirements.

Course syllabi specific to the Industrial Design MFA are available as accompanying documents.

Students participate in the annual campus-wide Graduate Thesis Exhibition and complete a thesis requiring basic standards of excellence and professional-quality presentation. The written thesis proposes an individual artistic perspective and addresses the derivation, development and current outcome of RISD studio work by contextualizing it in terms of relevant precedent. The graduate thesis complies with the conventions of a recognized style sheet for an expository research paper and must be a minimum 20 pages of text (double spaced), not including required bibliography, footnotes/annotation, and supporting image documentation. Many thesis papers are produced as books and Fleet Library archives all graduate theses. The final document must be submitted to the thesis committee for signatures and ready for delivery to Fleet Library one week before Commencement.

Levels of competency or proficiency required for graduation include:

Studio

Students learn the concept and practice of design through making as they become familiar with common tools for idea design and development, such as sketching, foam modeling, paper prototyping, mold making and functional prototyping. Students benefit from courses in Drawing for Design, Basic 3D CAD, Shop Orientation, Manufacturing Techniques, Thesis Research, Thesis Making, and Thesis Exhibition as they define an individual studio practice. They are encouraged to explore options, framing different ways of understanding an inquiry. By the second year, they are driving a very personal, idiosyncratic thesis project. In progressively developing their unique expression, students benefit from the culture of critique and the feedback from both peers and mentors.

Art/Design History, Theory, and Criticism

Students explore themes in contemporary design as preparation for advanced studios and courses such as History of Industrial Design, Business Principles, Design + Entrepreneurial Thinking, Thesis Research, and Thesis Writing. Throughout their work, students respond to precedents, issues and themes that arise through readings, rigorous discussions and ongoing critiques. They study design research and design practices through four lenses: experimental design, discursive design, responsible design and commercial design (The 4 Fields of Industrial Design, Core 77, January 5, 2009, Bruce M. Tharp & Stephanie M. Tharp '00).

Technology

Shop courses have access to a wide range of facilities and shared equipment, including hand working tools, material working machines and digital tools. Students are increasingly interested in information technology and have both hardware and software supports for exploring interaction design, coding, arduino and other control and sensing devices. Advanced studios are equipped for studies of user interface and user experience, ubiquitous computing and smart materials. Expertise and facilities enable study of energy systems and the power grid, as well as manufacturing techniques such as CNC, casting and other modes of industry production. A full equipment list can be found at <http://www.risd.edu/academics/industrial-design/workspaces-tools/>.

Synthesis

Through the program, students rethink what they know of design as a profession and learn about design as a making practice. The lenses of experimental design, discursive design, responsible design and commercial design enable students' exploration of their entrepreneurial agency as designers: they identify personal areas of interest, develop appropriate processes for exploring these areas of inquiry, and see a development process through to its logical completion. These processes support students' rehearsal of design research techniques that support the creation of unique and personal design responses to significant questions for the field. By the end of the program, students create the designed artifacts of their research, a public exhibition to share the significance of their research with larger publics, and a written text or argument. The written thesis includes contextualization of the subject matter, summarization of the research conducted, explanation of the critical thinking process that guided evolution of the project, and self-reflective critical analysis of the project's successes and shortcomings. The document includes images of the final body of work, as well as the process leading up to this culmination.

c. This program does not involve distance or correspondence learning.

d. This program is not designed as a multi- or interdisciplinary combination.

e. This program is not focused on electronic media.

Although electronic media are involved in aspects of students' work, the program's main emphasis is on development of a systems perspective, leadership capabilities, and fluency with a range of principles relating to industrial design.

4. Discussion of the Graduate Degree

a. Proficiencies required for entrance to the program

General criteria for admission include: successful completion of an undergraduate degree; academic interest and achievements as indicated in transcripts; creative interests and accomplishments as evidenced in a portfolio and resume or CV; creative, educational, and professional goals as described in an application essay; and other varied characteristics and interests as may be described in letters of recommendation, resumes, or personal writings.

Some general values also guide the admission process, such as: a sense from the ideas and skills evident in the applicant's portfolio of potential for cohesive and deeper investigation during graduate study, rather than a scattering of disparate directions; a sense from the applicant's essay of deliberate intention for the time to be spent and learning opportunity pursued through graduate study, specifically in our program; indication from the transcript, writings, or recommendations of intellectual rigor; and indications from the writing or recommendations of valued personal attributes such as initiative/self-direction, curiosity, ability/willingness to participate in a larger creative community, open-mindedness, and risk-taking.

In addition to reviewing individual students, we attempt to assemble a vibrant cohort of incoming students to create a lively balance of different backgrounds, strengths, and interests. We do not

generally require or use results from standardized testing such as the GRE, but do require non-English speakers to submit results from either TOEFL or IELTS to guide our assessment of these applicants' language proficiency. Credits earned at other regionally accredited colleges or universities prior to enrollment at RISD are not accepted.

Through this program, students from a range of backgrounds are able to develop their design experience in preparation for joining colleagues the following fall and bringing their valuably diverse experience to bear on design problems.

b. Research and professional tools required in the program

The program does not have prerequisites outside of the discipline, such as a foreign language or quantitative methods. Fellowships and teaching assistantships are available to graduate students.

c. Comprehensive review at or near the conclusion of degree study

This is a terminal degree requiring a thesis project, paper, and exhibitions. Students assemble their own thesis committee, consisting of two departmental faculty and one external advisor, who guide development of the work and assess the outcome.

d. Candidacy and final project requirements for the program

Graduate students must research and develop a thesis project and participate in the campus-wide Graduate Thesis Exhibition. Final-year graduate students must also create a written thesis that aligns with their thesis studio work, for submission at the end of the second semester of the final year.

5. Results related to the program's purposes

Students benefit from one-on-one discussions with course instructors. Faculty and peers further assess students' work through rigorous discussion in critiques, considering varying perspectives. The graduate program director and faculty assess students' progress at the end of each term, culminating in a thesis progress review in the fall or winter of the thesis year. Visiting colleagues from industry and academia provide outside perspectives in reviewing student work resulting from their progression through the curriculum. Students typically do a graduate assistantship or fellowship, and some gain experience as teaching assistants.

6. Assessment of strengths, areas for improvement, challenges and opportunities

Based on assessments of student work, expressions of interest from other areas of the college, and recommendations from departmental faculty and staff, we: expanded the faculty pool from four full-time faculty and one technician to eight full-time faculty, four part-time faculty and one technician; reinforced non-shop-based making as an essential part of the graduate Introduction; moved the Grad Shop orientation to spring semester; introduced the Wintersession lecture series; shifted graduate-level seminars to broader graduate studies offerings; deepened the emphasis on communication and design audiences through adding a thesis research/writing course; revamped the first-year curriculum to introduce students to a wider array of design approaches, methods, tools and techniques; added a Computing Lab with two types of 3D printers, a laser cutter and CNC capability; integrated the use of

new equipment in the Design Principles, Special Topics, and Advanced Design Studio courses; refined course descriptions; and developed an algorithm to coordinate enrollment in multiple studio options, for facilities and schedule planning.

7. Students have graduated from this program during the past five years.

8. Plans for addressing weaknesses and improving results

In addition to the department's ongoing processes for reviewing student performance and the academic program as noted above, RISD conducts an external review every five to seven years. This comprehensive review involves a panel of appropriately qualified visitors who consider a department-generated self-study, visit campus, and return a report with recommendations for program improvements. The department head, division dean, and provost reflect these recommendations in developing a document with feasible plans for evolving the curriculum; student experience; resources for courses, faculty, and facilities; and any other considerations. The academic committee of the Board of Trustees is involved in the related discussions and approvals.

In response to the recent external review, we reformulated the program's overall approach to emphasize design research and design practices through the four lenses of experimental design, discursive design, responsible design and commercial design, as defined by Tharp & Tharp. We also framed a systems orientation that is both broad in scope and deep in design expertise, challenging students to develop understandings of how to create products, how those products deliver value for larger service propositions, how those services are supported by designed systems, how those systems are used to achieve larger strategic visions, and what role strategy plays in successful organizations and initiatives. We are sharing the draft mission and vision statements with the graduate students and soliciting their input.

Specific Terminal Master's Degrees (M.F.A. degrees in art/design or the equivalent)

Program Title: MID Industrial Design 2.5 year **Number of Years to Complete the Program:** 2.5

Program Submitted for: Renewal of Final Approval

Select One: Plan Approval Renewal of Plan Approval Final Approval for Listing
 Renewal of Final Approval Plan Approval and Final Approval for Listing

Current Semester's Enrollment in Majors: Fall 2015: 14

Name of Program Supervisor(s): Charlie Cannon, Dept Head; Andy Law, GPD

Studio or Related Areas	Other Studies in Art/Design	Electives	Total Number of Units
# of units (= A)54	# of units (= B) 6	# of units (= C)24	(A+B+C =84) Total Units
(A/* =) % 54/60=90%	(B/* =) % 6/60=10%	(C/* =) % 24/60=40%	(A/*+B/*+C/* =) Total 84/60 = 140%

List course numbers, titles, and unit allotments under each applicable category.
(See example below)

Studio or Related Areas

ID 240G	Grad Intro. To Industrial Design	3 units
ID 24ST	Advanced ID Studio	6 units
ID 2416, 2476, 2480, LAEL LE38	Drawing for Design, Basic 3D CAD, Manufacturing Techniques, History of Industrial Design	9 units (take 3 of 4 courses)
ID 241G + 242G	Graduate ID Studio I & II	12 units
ID 245G	Graduate Shop Orientation	3 units
ID 247G	Graduate Thesis Research	6 units
ID 251G	Graduate Thesis Writing	6 units
ID 248G	Graduate Thesis Making	6 units
ID 250G	Graduate Thesis Exhibition	3 units

Total Studio or Related Areas 54 units = A

Other Studies in Art/Design

GRAD	Required elective Graduate seminar	3 units
ID 2382 or AD 1511	Business Principles or Design + Entrepreneurial Thinking	3 units

Total Other Studies in Art/Design 6 units = B

Electives

Electives Electives 24 units

Total Electives 24 units = C

RISD Instructional Program Portfolio

1. Graduate Program/Degree Title and Mission/Purposes

CERAMICS MFA

The mission/purpose of the Ceramics Master of Fine Arts degree is to instruct students in the concept, method and practice of ceramic art and design, to facilitate progressive creative exploration in the field, and through an open, critical process, to support the growth of personal expression in the medium and achievement of mastery in the practice. Students emerge from the program ready to contribute to the realm of cultural production and dialogue. They identify a field of study, understand qualities inherent in works of art, and embrace the philosophical and historical perspectives of ceramics within the larger cultural context.

Our intention is to help support and critically engage students in their personal development as artists. This process becomes evident as students move through a body of work exhibiting a transformation of form and content that can be recognized as thoughtful, innovative and rigorous. We support students in taking risks in their work for the purpose of un-grounding their own habits, deepening their research and strengthening their conceptual and material approaches. Graduates have the ability to maintain a professional studio, verbally express their intentions and move the work into a public forum as an offer of expression and communication.

<http://www.risd.edu/academics/ceramics/graduate/>

2. Curricular Table

See the accompanying document.

3. Assessment of Compliance with NASAD Standards

a. Competencies

Upon graduation, students are able to analyze a chosen field of study from different philosophical and historical perspectives; perfect clay construction, material experimentation and effects of firing; identify qualities in works of art and reconstitute them through making; understand the medium as a vehicle for expression and cultural advancement; distinguish roles of form and function in an object; collaborate through dialog and making; articulate and develop their own visual language and manner of making; demonstrate installation skills and aesthetic sensibility for exhibiting work; evaluate their own motivations for a chosen direction of work; base development of a chosen form on thorough understanding of history; situate their work in both historical and contemporary contexts.

b. Required Levels of Achievement

Students must participate in studies on the RISD campus for a minimum of two full-time years, satisfy specified administrative requirements, maintain a minimum cumulative grade-point average of 3.00, complete a minimum of 66 course credits, and fulfill thesis requirements.

Course syllabi specific to the Ceramics MFA are available as accompanying documents.

Students participate in the annual campus-wide Graduate Thesis Exhibition and complete a thesis requiring basic standards of excellence and professional-quality presentation. The written thesis proposes an individual artistic perspective and addresses the derivation, development and current outcome of RISD studio work by contextualizing it in terms of relevant precedent. The graduate thesis complies with the conventions of a recognized style sheet for an expository research paper and must be a minimum 20 pages of text (double spaced), not including required bibliography, footnotes/annotation, and supporting image documentation. Many thesis papers are produced as books and Fleet Library archives all graduate theses. The final document must be submitted to the thesis committee for signatures and ready for delivery to Fleet Library one week before Commencement.

Levels of competency or proficiency required for graduation include:

Studio

The Topics in Ceramic Material Science course grounds students' development of a body of work, which proceeds through a series of graduate-level studios.

Art/Design History, Theory, and Criticism

Topics in Ceramic History and Seminar: Source Presentation frame students' inquiries as they articulate directions and develop their work and thinking.

Technology

Students develop appropriate skills around the ovens and in the chemistry lab, to function effectively in facilities that may range from clean to dirty to toxic. Students also learn to use the CNC router to make molds, in a facility shared with Sculpture and Glass. Increasingly, students are learning computational methods for 3D making, which helps them to think in a more contemporary way. We are pushing the divisional conversation about such techniques and shared facilities to support them.

Synthesis

The thesis show, document and defense provide the first opportunity for students to demonstrate abilities to maintain a professional studio, verbally express intentions and move work into a public forum as an offer of expression and communication.

c. This program does not involve distance or correspondence learning.

d. This program is not designed as a multi- or interdisciplinary combination.

e. This program is not focused on electronic media.

4. Discussion of the Graduate Degree

a. Proficiencies required for entrance to the program

General criteria for admission include: successful completion of an undergraduate degree; academic interest and achievements as indicated in transcripts; creative interests and accomplishments as evidenced in a portfolio and resume or CV; creative, educational, and professional goals as described in an application essay; and other varied characteristics and interests as may be described in letters of recommendation, resumes, or personal writings.

Some general values also guide the admission process, such as: a sense from the ideas and skills evident in the applicant's portfolio of potential for cohesive and deeper investigation during graduate study, rather than a scattering of disparate directions; a sense from the applicant's essay of deliberate intention for the time to be spent and learning opportunity pursued through graduate study, specifically in our program; indication from the transcript, writings, or recommendations of intellectual rigor; and indications from the writing or recommendations of valued personal attributes such as initiative/self-direction, curiosity, ability/willingness to participate in a larger creative community, open-mindedness, and risk-taking.

In addition to reviewing individual students, we attempt to assemble a vibrant cohort of incoming students to create a lively balance of different backgrounds, strengths, and interests. We do not generally require or use results from standardized testing such as the GRE, but do require non-English speakers to submit results from either TOEFL or IELTS to guide our assessment of these applicants' language proficiency. Credits earned at other regionally accredited colleges or universities prior to enrollment at RISD are not accepted.

b. Research and professional tools required in the program

The program does not have prerequisites outside of the discipline, such as a foreign language or quantitative methods. Each graduate student is assigned to a fellowship or teaching assistantship.

c. Comprehensive review at or near the conclusion of degree study

This is a terminal degree requiring a thesis project, paper, and exhibitions. Students assemble their own thesis committee, consisting of two departmental faculty and one external advisor, who guide development of the work and assess the outcome.

d. Candidacy and final project requirements for the program

Graduate students must research and develop a thesis project and participate in the campus-wide Graduate Thesis Exhibition. Final-year graduate students must also create a written thesis that aligns with their thesis studio work, for submission at the end of the second semester of the final year.

5. Results related to the program's purposes

Faculty assess students' performance in specific courses throughout the curriculum. At the end of each semester, faculty members critique and evaluate each student's studio work. The department conducts weekly group critiques through which faculty and fellow students can see the progress of each student's

individual work. Fellow graduate students play an important role in these discussions and critiques. Exhibitions are curated by students and assessed by faculty.

Visiting artists and respected members of the field participate in assessments during critiques, exhibitions and portfolio reviews. External reviewers associated with competitions and sponsored projects assess particular submissions. Potential employers interview students and resulting job placements indicate successful achievement of learning outcomes.

In the final semester, degree candidates focus on creating a comprehensive body of work under the guidance of a thesis committee. Students produce a written thesis, present an independent thesis exhibition and participate in the RISD Graduate Thesis Exhibition, a large-scale public show held annually.

6. Assessment of strengths, areas for improvement, challenges and opportunities

Through exchanges in the graduate seminars, faculty determined that students need more basic knowledge, fueled by curiosity about culture and science. One of the challenges we are taking on is how to get students to become more curious! We are conveying an approach considering art as a language, a visual language that can promote communication and education generally. We also emphasize the importance of empathizing and consideration of making as an expression of their empathizing. Museum curators often provide a welcome perspective, inspiring students to identify with big societal issues.

7. Students have graduated from this program during the past five years.

8. Plans for addressing weaknesses and improving results

In addition to the department's ongoing processes for reviewing student performance and the academic program as noted above, RISD conducts an external review every five to seven years. This comprehensive review involves a panel of appropriately qualified visitors who consider a department-generated self-study, visit campus, and return a report with recommendations for program improvements. The department head, division dean, and provost reflect these recommendations in developing a document with feasible plans for evolving the curriculum; student experience; resources for courses, faculty, and facilities; and any other considerations. The academic committee of the Board of Trustees is involved in the related discussions and approvals.

The Ceramics department is in the process of changing as a result of our recent self-study and visiting committee review. Of the priorities emerging through this process, several have either already led to change or will inform near-term planning for additions and improvements to the program. Among these priorities are cultivation of partnerships with industry and other institutions, development of interdisciplinary studies, and identification of ways to address the increased role of technology in the ceramics field. Faculty hiring and curriculum development will proceed in tandem.

Specific Terminal Master's Degrees (M.F.A. degrees in art/design or the equivalent)

Program Title: MFA.Ceramics **Number of Years to Complete the Program:** 2

Program Submitted for: Renewal of Final Approval

Select One: Plan Approval Renewal of Plan Approval Final Approval for Listing
 Renewal of Final Approval Plan Approval and Final Approval for Listing

Current Semester's Enrollment in Majors: Fall 2015: 12

Name of Program Supervisor(s): David Katz

Studio or Related Areas	Other Studies in Art/Design	Electives	Total Number of Units
# of units (= A)45	# of units (= B)15	# of units (= C)6	(A+B+C =66) Total Units
(A/* =) % 45/60=75%	(B/* =) % 15/60=25%	(C/* =) % 6/60=10%	(A/*+B/*+C/* =) Total 66/60 = 110%

*M.F.A. degrees with semester hour units should use 60 as the denominator.

* M.F.A. degrees with quarter hour units should use 90 as the denominator.

**List course numbers, titles, and unit allotments under each applicable category.
(See example below)**

Studio or Related Areas

Ceramics 410G + 411G	First-Year Grad Studio Ceramics	18 units
Ceramics 416G	Topics in Ceramic Material Science	3 units
Ceramics 417G	Topics in Ceramic History	3 units
Ceramics 412G	Second-Year Grad Studio Ceramics	6 units
Ceramics 413G	Seminar: Source Presentation	3 units
Ceramics 415G	Graduate Studio Thesis	12 units

Total Studio or Related Areas 45 units = A

Other Studies in Art/Design

Nonmajor Studio Electives	6 units
Graduate Seminars	9 units

Total Other Studies in Art/Design 15 units = B

Electives

Electives	6 units
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Total Electives: 6 units = C

RISD Instructional Program Portfolio

1. Graduate Program/Degree Title and Mission/Purposes

DIGITAL + MEDIA MFA

The mission/purpose of the Digital + Media Master of Fine Arts degree is to provide a deeply grounded, dynamic and creative education in the consequential arena of art, technology and society. Through our curricular philosophy and shared open research structures, we seek to prepare responsible, resourceful, collaborative and accomplished artists and cultural producers able to evaluate and understand the functions of their work within the range of contexts involved. We encourage students to explore content across multiple media, emphasizing critical thinking, action and process. We provide a range of material and technical platforms, research methodologies and adaptable analytic skills, and promote new media art as a versatile means of conversation and participation. Our goal is to prepare students for an engaged, responsible and evolving research practice in Art and/or Design.

<http://www.risd.edu/academics/digital-media/graduate/>

2. Curricular Table

See the accompanying document.

3. Assessment of Compliance with NASAD Standards

a. Competencies

Upon graduation, students are able to develop a thorough understanding of a range of technologies, the material capabilities and characteristics of those media, the appropriateness for particular strategic applications, and their relevance within larger systems and influence on people and society; demonstrate proficiency with a vocabulary of multiple material practices; exhibit fluency in history, theory and criticism with respect to art, technology and new media practice; engage with reflexive consideration and acknowledged contingency regarding current issues in their environments, as they relate to their field; demonstrate effective writing skills as part of or in support of artistic practice; organize and work in collaborative teams with people from a range of disciplines; present work professionally in exhibition, publication and other relevant contexts; communicate cogently about their ongoing studio art process; and contribute to the dialogue about the research and work of colleagues.

b. Required Levels of Achievement

Students must participate in studies on the RISD campus for a minimum of two full-time years, satisfy specified administrative requirements, maintain a minimum cumulative grade-point average of 3.00, complete a minimum of 66 course credits, and fulfill thesis requirements.

Course syllabi specific to the Digital + Media MFA are available as accompanying documents.

Students participate in the annual campus-wide Graduate Thesis Exhibition and complete a thesis requiring basic standards of excellence and professional-quality presentation. The written thesis proposes an individual artistic perspective and addresses the derivation, development and current outcome of RISD studio work by contextualizing it in terms of relevant precedent. The graduate thesis complies with the conventions of a recognized style sheet for an expository research paper and must be a minimum 20 pages of text (double spaced), not including required bibliography, footnotes/annotation, and supporting image documentation. Many thesis papers are produced as books and Fleet Library archives all graduate theses. The final document must be submitted to the thesis committee for signatures and ready for delivery to Fleet Library one week before Commencement.

Levels of competency or proficiency required for graduation include:

Studio

Students take 18 Graduate Studio/Seminar credits and have latitude to explore a range of major or open elective studio courses.

Art/Design History, Theory, and Criticism

Courses in Digital + Media Theory, Digital Media Perspectives, Thesis Prep, and Written Theses prepare and support students as they proceed through their individualized creative development.

Technology

Students have access to: 3D scanning facilities; an installation room and studio with both DV Photo Light kits and various backdrops and green screen; a robotics lab with drill press, tools, electronic components, soldering stations and test equipment; two dual-boot Mac Pro labs (16 stations) with the Adobe CS Suite, Max/MSP/Jitter, Maya, Final Cut Pro and Pro Tools; three HD /SD video editing booths with Mac Pros, BlackMagic and AJA Kona 3 HD cards, DV Decks, XRAID Storage and Genelec ProTools HD 7 audio editing booth with Mackie Control Surface, Kurzweil 2600 Keyboard, Alesis SR-16 and Genelec 5.1; HD and SD Panasonic, Canon and Sony video cameras; Nikon Digital SLRs; audio monitors; haptic Omni Arms for 3D modeling; Marantz digital audio recorders and various stereo and mono microphones; two OS X servers with 2.5TB XSAN for storage, web service and streaming content; HD and SD data projectors; and a 48" wide-format inkjet printer with color calibration system.

Synthesis

Thesis students draw on capabilities in studio, analysis, history and technology to produce a final research document. They are advised to generate a document that is pragmatic in that it can inform the student's future practice, become source material for journal-length publications, and provide the basis for a professional art/design talk. The document must critically examine and illuminate the individual's creative practice. Students define for themselves a particular approach to this articulation, in concert with the thesis committee.

c. This program does not involve distance or correspondence learning.

d. This program is not designed as a multi- or interdisciplinary combination.

e. This is a graduate-level program is focused on electronic media.

The program emphasizes research and features experiments such as Digital Forensics, which provides a gateway for students into an unfamiliar kind of thinking space. Students learn disciplined approaches to gathering information from libraries and other sources, to ground investigations and begin to understand research methodology and practice, helping them to move into their own projects.

Students come from a range of backgrounds, such as science, engineering and fine art, and need to develop breadth of competence in art, technology, society and culture. An emphasis on material provides the basis of research and sustains the conversation. Students are challenged to think a step ahead of technology – beyond obvious hacking of arduino, for example, to considering particularly appropriate materials needed to create an artform. Several students have used wood, for example, taking a more investigative approach.

Through the two-year program, students create a collection of experiments and develop their own conversation about art. They are encouraged to rethink the landscape of art, technology, society and culture and find their own concept and conversation in that overarching theme.

At the same time, faculty work to develop a common discourse and ensure that courses can accommodate students bringing in their own work as appropriate. Faculty also identify key practitioners who fit in the overall landscape, but think differently and use different tools, media and materials to explore the thematic concepts.

Many students are interested in coding and a robust conversation is emerging through the materials of robotics. Students are learning to express their own ideas and work through physical computing, considering peculiarities such as proximities to people and how technology affects senses of social distance.

Faculty nurture students' development of professionally related skills such as teaching, applying for artist residencies, and work in corporate environments. Digital + Media occupies a space between art and design, which affords flexibility and enables forays and returns to different professional contexts. Students receive personal counseling as they identify structures to support their work, moving forward.

4. Discussion of the Graduate Degree

a. Proficiencies required for entrance to the program

General criteria for admission include: successful completion of an undergraduate degree; academic interest and achievements as indicated in transcripts; creative interests and accomplishments as evidenced in a portfolio and resume or CV; creative, educational, and professional goals as described in an application essay; and other varied characteristics and interests as may be described in letters of recommendation, resumes, or personal writings.

Some general values also guide the admission process, such as: a sense from the ideas and skills evident in the applicant's portfolio of potential for cohesive and deeper investigation during graduate study, rather than a scattering of disparate directions; a sense from the applicant's essay of deliberate intention for the time to be spent and learning opportunity pursued through graduate study, specifically

in our program; indication from the transcript, writings, or recommendations of intellectual rigor; and indications from the writing or recommendations of valued personal attributes such as initiative/self-direction, curiosity, ability/willingness to participate in a larger creative community, open-mindedness, and risk-taking.

In addition to reviewing individual students, we attempt to assemble a vibrant cohort of incoming students to create a lively balance of different backgrounds, strengths, and interests. We do not generally require or use results from standardized testing such as the GRE, but do require non-English speakers to submit results from either TOEFL or IELTS to guide our assessment of these applicants' language proficiency. Credits earned at other regionally accredited colleges or universities prior to enrollment at RISD are not accepted.

b. Research and professional tools required in the program

The program does not have prerequisites outside of the discipline, such as a foreign language or quantitative methods. Fellowships and teaching assistantships are available to graduate students.

c. Comprehensive review at or near the conclusion of degree study

This is a terminal degree requiring a thesis project, paper, and exhibitions. Students assemble their own thesis committee, consisting of two departmental faculty and one external advisor, who guide development of the work and assess the outcome.

d. Candidacy and final project requirements for the program

Graduate students must research and develop a thesis project and participate in the campus-wide Graduate Thesis Exhibition. Final-year graduate students must also create a written thesis that aligns with their thesis studio work, for submission at the end of the second semester of the final year.

5. Results related to the program's purposes

Critiques include peers and reviewers internal and external to both RISD and the department, who consider the depth of content in students' work and its development. Critics vary and are invited according to the content of students' work, aiming to bring in relevant expertise to challenge students' thinking and provide multiple perspectives for assessments.

Students teaching in Wintersession document their work and complete a questionnaire that encourages reflection on issues and how the teaching approach could be refined. The department head guides and discusses any considerations with students' teaching, such as syllabus structure and teaching methodology.

Faculty-led research groups are collaborative with graduate students. The Inspiring Individuals lecture series provides role modeling. Faculty and staff mentor internal Graduate Studies fellowships, through which students demonstrate general skills in management, collaboration and communication.

The thesis committee consists of three student-recruited reviewers, including internal and external advisors appropriate to the work. Thesis students must commit to writing and installing final work for

exhibition. Well-established artists and designers in the field evaluate both the writing and the thesis project.

The department issues an annual report documenting students' success through papers, lectures and exhibitions outside of the institution. External exhibitions and awards highlight integrity, uniqueness, good working practice and dedication.

6. Assessment of strengths, areas for improvement, challenges and opportunities

We continually adapt the curriculum, research topics and facilities according to needs of the work, the field, and student interests (such as digital imaging techniques, drones, etc.). Evolving resources of both equipment and methodologies for experimental research and practice offer technological opportunities for students and faculty, and include tools for interrogation (such as software, drones, and oculus rift for 3D-vision).

Based on assessments that the majority of work sits critically at surface level due to the demands of a heavily course-centric system, we aimed to minimize required skills-based courses more appropriate for undergraduates, in order to add a studio course where students can conceptualize and execute more at the graduate level. An increased focus on developing a distinctive research and practice culture, within the realms of technology and consequence, supports art and design scholarship and enables platforms for larger conversations to enable our students, faculty and school to be leaders in this realm.

7. Students have graduated from this program during the past five years.

8. Plans for addressing weaknesses and improving results

In addition to the department's ongoing processes for reviewing student performance and the academic program as noted above, RISD conducts an external review every five to seven years. This comprehensive review involves a panel of appropriately qualified visitors who consider a department-generated self-study, visit campus, and return a report with recommendations for program improvements. The department head, division dean, and provost reflect these recommendations in developing a document with feasible plans for evolving the curriculum; student experience; resources for courses, faculty, and facilities; and any other considerations. The academic committee of the Board of Trustees is involved in the related discussions and approvals.

The next review of the Digital + Media MFA is scheduled for 2020.

Specific Terminal Master's Degrees (M.F.A. degrees in art/design or the equivalent)

Program Title: MFA.Digital + Media **Number of Years to Complete the Program:** 2
Program Submitted for: Renewal of Final Approval

Select One: Plan Approval Renewal of Plan Approval Final Approval for Listing
 Renewal of Final Approval Plan Approval and Final Approval for Listing

Current Semester's Enrollment in Majors: Fall 2015: 28

Name of Program Supervisor(s): Shona Kitchen

Studio or Related Areas	Other Studies in Art/Design	Electives	Total Number of Units
# of units (= A)48	# of units (= B)0	# of units (= C)18	(A+B+C =66) Total Units
(A/* =) % 48/60=80%	(B/* =) % 0/60=0%	(C/* =) % 18/60=30%	(A/*+B/*+C/* =) Total 66/60 = 110%

*M.F.A. degrees with semester hour units should use 60 as the denominator.

* M.F.A. degrees with quarter hour units should use 90 as the denominator.

**List course numbers, titles, and unit allotments
under each applicable category.
(See example below)**

Studio or Related Areas

D+M 7100 + 7102 + 7108	D+M Grad Studio/Seminar I, II, & 3	18 units
D+M 7103	Digital Media Perspectives	3 units
D+M 7538	Digital + Media Theory	3 units
D+M 7197	Digital Media Thesis Prep	3 units
D+M 7199	Thesis Project	6 units
D+M Studio Electives		12 units
D M 2198	Written Theses	3 units

Total Studio or Related Areas 48 units = A

Other Studies in Art/Design

Total Other Studies in Art/Design 0 units = B

Electives

Electives Major or open electives

Total Electives 18 units = C

RISD Instructional Program Portfolio

1. Graduate Program/Degree Title and Mission/Purposes

FURNITURE DESIGN MFA (2-year)

The mission/purpose of the Furniture Design Master of Fine Arts degree is to provide a broad creative study experience founded upon critical making, design thinking and applied design. The program supports individual research-based approaches to design development in a curriculum supporting self-directed study, informed throughout by studio and workshop practices in materials, making, design techniques and prototyping for manufacture. We aim to achieve the highest standards in concept and material development, leading to designs, objects and products that may be regarded as making distinctive contributions to the field of furniture design at an international level.

A three-year version of the program is available for applicants without prior studio/making experience, to work together with all the graduate students in an integrated program.

<http://www.risd.edu/academics/furniture-design/graduate/>

2. Curricular Table

See the accompanying document.

3. Assessment of Compliance with NASAD Standards

a. Competencies

Upon graduation, students will be able to effectively use a combination of two- and three-dimensional concept development skills to complete full-size human-scale design prototypes for furniture and related objects; critique and communicate contextual, conceptual and technical content through visual, written and spoken means to different audiences; communicate specific designs in detail to achieve manufacture by others; relate design concepts and physical prototypes to a defined context; and propose an individual contribution to the discipline of furniture design.

b. Required Levels of Achievement

Students must participate in studies on the RISD campus for a minimum of two full-time years, satisfy specified administrative requirements, maintain a minimum cumulative grade-point average of 3.00, complete a minimum of 66 course credits, and fulfill thesis requirements.

Course syllabi specific to the Furniture Design MFA are available as accompanying documents.

Students participate in the annual campus-wide Graduate Thesis Exhibition and complete a thesis requiring basic standards of excellence and professional-quality presentation. The written thesis

proposes an individual artistic perspective and addresses the derivation, development and current outcome of RISD studio work by contextualizing it in terms of relevant precedent. The graduate thesis complies with the conventions of a recognized style sheet for an expository research paper and must be a minimum 20 pages of text (double spaced), not including required bibliography, footnotes/annotation, and supporting image documentation. Many thesis papers are produced as books and Fleet Library archives all graduate theses. The final document must be submitted to the thesis committee for signatures and ready for delivery to Fleet Library one week before Commencement.

Levels of competency or proficiency required for graduation include:

Studio

Faculty in the department emphasize conceptual development through the creation of designed and built objects, encouraging students to investigate emerging challenges that technologies, materials, economic conditions and changes in societal patterns present to this generation of designers and makers. Students may work in a broad arena, making objects and structures that directly connect with human-scale experience. For example, students work on self-determined areas ranging from, but not limited to, furniture, products and lighting to spatial, technological and sustainable collaborations and exhibit design.

Art/Design History, Theory, and Criticism

“Context,” “process” and “concept” serve as organizing themes that combine throughout the program towards the achievement of a professional capability developed and demonstrated in the completion of a graduate thesis. The department provides a supportive environment for students’ work, through its profile as a center for studio-based research and resource promoting dialogue within the field at large.

Technology

Furniture Design students have access to a range of state-of-the-art design and production resources and techniques, including: hand and power tools in an extensive wood studio; welding, fabrication, and machining equipment in a metal shop; tools and methods in labs supporting work in upholstery, plastics, and alternative materials; a finishing spray booth; experimentation with veneer and a rare woods collection; work with a laser cutter, Rapid Prototype Machine (RPM), and CNC router; and software including SolidWorks, Rhino, Adobe Creative Suite, and a range of other computational design tools.

Synthesis

Students must develop theses to a high standard, the written paper having a meaningful connection to the thesis body of work. The written thesis is intended to accelerate and enrich students’ growth and to contribute to the resolution of their three-dimensional work. The final thesis is a culmination of the intellectual content of a group of works, illustrated through writing and visual documentation. The writing chronicles the development and growth of the pieces as well as the student’s individual growth as a furniture designer/artist. The final manifestation of this process is the works themselves. The final body of work, together with the thesis document, demonstrates a high level of proficiency in both process and intellect.

c. This program does not involve distance or correspondence learning.

d. This program is not designed as a multi- or interdisciplinary combination.

e. This program is not focused on electronic media.

4. Discussion of the Graduate Degree

a. Proficiencies required for entrance to the program

General criteria for admission include: successful completion of an undergraduate degree; academic interest and achievements as indicated in transcripts; creative interests and accomplishments as evidenced in a portfolio and resume or CV; creative, educational, and professional goals as described in an application essay; and other varied characteristics and interests as may be described in letters of recommendation, resumes, or personal writings.

Some general values also guide the admission process, such as: a sense from the ideas and skills evident in the applicant's portfolio of potential for cohesive and deeper investigation during graduate study, rather than a scattering of disparate directions; a sense from the applicant's essay of deliberate intention for the time to be spent and learning opportunity pursued through graduate study, specifically in our program; indication from the transcript, writings, or recommendations of intellectual rigor; and indications from the writing or recommendations of valued personal attributes such as initiative/self-direction, curiosity, ability/willingness to participate in a larger creative community, open-mindedness, and risk-taking.

In addition to reviewing individual students, we attempt to assemble a vibrant cohort of incoming students to create a lively balance of different backgrounds, strengths, and interests. We do not generally require or use results from standardized testing such as the GRE, but do require non-English speakers to submit results from either TOEFL or IELTS to guide our assessment of these applicants' language proficiency. Credits earned at other regionally accredited colleges or universities prior to enrollment at RISD are not accepted.

Students entering the two-year Furniture Design MFA program demonstrate a personal existing skill base linked with workshop tool or process use. This experience may be either hand- or machine-related and shows a practice-based connection with material fabrication in some form.

b. Research and professional tools required in the program

The program does not have prerequisites outside of the discipline, such as a foreign language or quantitative methods. Fellowships and teaching assistantships are available to graduate students.

c. Comprehensive review at or near the conclusion of degree study

This is a terminal degree requiring a thesis project, paper, and exhibitions. Students assemble their own thesis committee, consisting of two departmental faculty and one external advisor, who guide development of the work and assess the outcome.

d. Candidacy and final project requirements for the program

Graduate students must research and develop a thesis project and participate in the campus-wide Graduate Thesis Exhibition. Final-year graduate students must also create a written thesis that aligns with their thesis studio work, for submission at the end of the second semester of the final year.

5. Results related to the program's purposes

Faculty of record, along with guest critics, engage in regular critiques of student work, including drawings, writings, samples and resolved objects. The thesis body of work consists of several highly resolved three-dimensional objects and a written document containing words, drawings and images that demonstrate the research and processes involved in the thesis investigation. Members of the individual thesis committees, comprised of faculty from within and outside the department, assess the outcome of the thesis presentations.

Members of the departmental faculty meet two times per semester to discuss both specific student progress and programmatic issues as part of regular faculty meetings. Departmental faculty members also meet annually, immediately following final critiques, for a colloquium to review the curriculum, identify strengths and weaknesses, and discuss adjustments.

The design community, comprised of critics, curators, writers, educators, professional designers and artists assess and respond to student works in exhibitions and publications. Institutions and companies that constitute the professional world of art and design exhibit, publish and hire our alumni. Students exhibit work at juried local, national and international venues such as the RI Convention Center, the International Contemporary Furniture Fair in New York, and the Salone del Mobile in Milan.

6. Assessment of strengths, areas for improvement, challenges and opportunities

The assessment that writing was not meeting expectations led us to change the degree requirements for graduate students to include a dedicated course on Writing for the Thesis in the fall semester of the second year.

The assessment that incoming graduate students sometimes lacked experience in working with certain materials and processes led us to adjust the schedule to create a more focused opportunity for them to have access to making experiences early in the fall semester of the first year.

The assessment that our faculty diversity did not reflect the gender and ethnic diversity of our students led us to renew a search for a new faculty hire this year.

The assessment that poor and over-crowded department facilities are our most pressing problem, and have been identified as such for over a decade, led us to make partial improvements in homespace and shop space for our graduate students.

7. Students have graduated from this program during the past five years.

8. Plans for addressing weaknesses and improving results

Members of the department are emphasizing the importance of external perspectives in assessing students' work, multiple perspectives being more reliable than individual intuition and contributing to culture building.

In addition to the department's ongoing processes for reviewing student performance and the academic program as noted above, RISD conducts an external review every five to seven years. This comprehensive review involves a panel of appropriately qualified visitors who consider a department-generated self-study, visit campus, and return a report with recommendations for program improvements. The department head, division dean, and provost reflect these recommendations in developing a document with feasible plans for evolving the curriculum; student experience; resources for courses, faculty, and facilities; and any other considerations. The academic committee of the Board of Trustees is involved in the related discussions and approvals.

The department is taking actions consistent with external reviewers' recommendations in 2013 to define a clearer role for graduate faculty, toward increasing research opportunities and cross-disciplinary engagement.

Specific Terminal Master's Degrees (M.F.A. degrees in art/design or the equivalent)

Program Title: MFA.Furniture Design—2 year **Number of Years to Complete the Program:** 2

Program Submitted for: Renewal of Final Approval

Select One: Plan Approval Renewal of Plan Approval Final Approval for Listing
 Renewal of Final Approval Plan Approval and Final Approval for Listing

Current Semester's Enrollment in Majors: Fall 2015: 14

Name of Program Supervisor(s): John Dunnigan, Dept Head; Chris Rose, GPD

Studio or Related Areas	Other Studies in Art/Design	Electives	Total Number of Units
# of units (= A)39	# of units (= B)9	# of units (= C)18	(A+B+C =66) Total Units
(A/* =) % 39/60=65 %	(B/* =) % 9/60=15 %	(C/* =) % 18/60=30 %	(A/*+B/*+C/* =) Total 66/60=110 %

**M.F.A. degrees with semester hour units should use 60 as the denominator.*

** M.F.A. degrees with quarter hour units should use 90 as the denominator.*

**List course numbers, titles, and unit allotments
under each applicable category.
(See example below)**

Studio or Related Areas

Furniture Design 244G + 245G +256G	Grad Furniture Design I, II, & III	27 units
Furniture Design 248G	Grad Furniture Design Thesis Seminar	3 units
Furniture Design 249G	Grad Furniture Design Thesis	9 units
Total Studio or Related Areas		<u>39</u> units = A

Other Studies in Art/Design

Furniture Design 247G	Grad Furniture Design Seminar	3 units
GRAD	Graduate Seminar	6 units
Total Other Studies in Art/Design		<u>9</u> units = B

Electives

Electives	18 units
Total Electives	<u>18</u> units = C

RISD Instructional Program Portfolio

1. Graduate Program/Degree Title and Mission/Purposes

GLASS MFA

The mission/purpose of the Glass Master of Fine Arts degree is to assist talented individuals in developing a distinctly personal aesthetic through vigorous studio experimentation, continual original-source research, regular critique, and dialog engaging contemporary art theory and criticism. We consider glass to be both an artist's material with remarkable and expressive range, and a studio discipline with limitless potential and a unique history that incorporates sculpture, architecture, design, craft and decorative art. Students emerge from the program able to become leaders in the field through curating, teaching, managing studios, or developing an individual studio practice.

<http://www.risd.edu/academics/glass/graduate/>

2. Curricular Table

See the accompanying document.

3. Assessment of Compliance with NASAD Standards

a. Competencies

Upon graduation, students will demonstrate technical mastery in creative glassmaking processes such as casting, moldmaking, hotglass and coldworking, and in Comprehensive Safety Practices; demonstrate technical ability and team working skills in use and maintenance of all facilities; reflect dedication, rigor and consistency in studio practice; establish a reliable methodology for developing work and ideas conceptually, materially and technically; exhibit well developed team skills for material process and art making; research visual and historical precedents to develop grounding and framework for creative practice; articulate the conceptual and historical positioning of one's work; convey conceptual and technical aspects of glassworking through teaching; write artist statements and applications for grant and residencies.

b. Required Levels of Achievement

Students must participate in studies on the RISD campus for a minimum of two full-time years, satisfy specified administrative requirements, maintain a minimum cumulative grade-point average of 3.00, complete a minimum of 66 course credits, and fulfill thesis requirements.

Course syllabi specific to the Glass MFA are available as accompanying documents.

Students participate in the annual campus-wide Graduate Thesis Exhibition and complete a thesis requiring basic standards of excellence and professional-quality presentation. The written thesis

proposes an individual artistic perspective and addresses the derivation, development and current outcome of RISD studio work by contextualizing it in terms of relevant precedent. The graduate thesis complies with the conventions of a recognized style sheet for an expository research paper and must be a minimum 20 pages of text (double spaced), not including required bibliography, footnotes/annotation, and supporting image documentation. Many thesis papers are produced as books and Fleet Library archives all graduate theses. The final document must be submitted to the thesis committee for signatures and ready for delivery to Fleet Library one week before Commencement.

Levels of competency or proficiency required for graduation include:

Studio

Students arrive with wide variation in their experience with glass, so we balance needs to develop technical skills with what they want to accomplish for their own practice. We support each student in a custom-made trajectory, but all take the major studio courses. These are experimental and investigative, and emphasize issues of beauty and ways to define making.

Art/Design History, Theory, and Criticism

Students take the Graduate Critical Issues Seminar, which deals with a range of topics including glass and phenomenology. In this and other seminars and courses, and throughout their work, students respond to themes that arise through readings, discussion, independent critiques, group critiques, working critiques, and finished critiques.

Technology

The Glass department provides students with a thorough technical foundation and broad resources for specialized material exploration. An extensive custom facility offers a full range of glassworking processes. Among recent refinements are a half-ton continuous-melt glass furnace, a 500-lb. casting furnace, 22 computer-programmed process ovens, a well-developed coldworking facility and individual studio space for graduate and undergraduate students. A comprehensive equipment list is accessible at <http://www.risd.edu/academics/glass/workspaces-tools/>.

Synthesis

Through supplementing and complementing a student's own course of study, teaching experience helps students to understand how ideas come together. Graduate students are expected to take charge of specific programs, meeting professional standards in work methods and discussions. In their second year, students may propose to teach a class connected with their thesis. Graduate students work closely with visiting artists and critics, engaging dialog at a professional level and initiating a network that carries into the professional realm.

- c. This program does not involve distance or correspondence learning.**
- d. This program is not designed as a multi- or interdisciplinary combination.**
- e. This program is not focused on electronic media.**

4. Discussion of the Graduate Degree

a. Proficiencies required for entrance to the program

General criteria for admission include: successful completion of an undergraduate degree; academic interest and achievements as indicated in transcripts; creative interests and accomplishments as evidenced in a portfolio and resume or CV; creative, educational, and professional goals as described in an application essay; and other varied characteristics and interests as may be described in letters of recommendation, resumes, or personal writings.

Some general values also guide the admission process, such as: a sense from the ideas and skills evident in the applicant's portfolio of potential for cohesive and deeper investigation during graduate study, rather than a scattering of disparate directions; a sense from the applicant's essay of deliberate intention for the time to be spent and learning opportunity pursued through graduate study, specifically in our program; indication from the transcript, writings, or recommendations of intellectual rigor; and indications from the writing or recommendations of valued personal attributes such as initiative/self-direction, curiosity, ability/willingness to participate in a larger creative community, open-mindedness, and risk-taking.

In addition to reviewing individual students, we attempt to assemble a vibrant cohort of incoming students to create a lively balance of different backgrounds, strengths, and interests. We do not generally require or use results from standardized testing such as the GRE, but do require non-English speakers to submit results from either TOEFL or IELTS to guide our assessment of these applicants' language proficiency. Credits earned at other regionally accredited colleges or universities prior to enrollment at RISD are not accepted.

b. Research and professional tools required in the program

The program does not have prerequisites outside of the discipline, such as a foreign language or quantitative methods. Each graduate student is assigned to a fellowship or teaching assistantship.

c. Comprehensive review at or near the conclusion of degree study

This is a terminal degree requiring a thesis project, paper, and exhibitions. Students assemble their own thesis committee, consisting of two departmental faculty and one external advisor, who guide development of the work and assess the outcome.

d. Candidacy and final project requirements for the program

Second-year graduate students research and develop a thesis project and must complete two thesis exhibitions in the final semester of the thesis year: the campus-wide Graduate Thesis Exhibition and an individual, off-campus show for which students must find and secure a space, launching the exhibition from start to finish. Second-year graduate students must also create a written thesis that aligns with thesis studio work, starting in the Fall and completed, printed, bound and submitted at the end of the second semester of the final year.

5. Results related to the program's purposes

Students engage weekly critiques with departmental faculty, as well as mid-term and end-of-term critiques. Students are required to submit images and support materials (formatted to Glass Department

specifications) at the end of each semester. Students also conduct a public artist lecture at the beginning of the first and second years, and toward the end of the second semester of the final year.

Graduate students are required throughout the first and second years to lead research teams and discussions on specific topics addressing conceptual and art historical themes. Graduate students are also called upon to lead technical investigations (carried out in the shops) demonstrating glass processes and appropriate Glass studio shop practice.

Faculty monitor discussions and hotshop projects led by graduate students, both in class and outside of class (as for Hot Nights). Full-time faculty and technicians meet at the end of each semester to review each student's progress. This practice also allows us to evaluate the effectiveness of the curriculum and make adjustments as needed.

Visiting critics join full-time faculty in conducting mid-term and final critiques (including thesis exhibitions). All students are present for critiques. Graduate students have individual critiques with visiting lecturers (approximately 7 -8 visitors each semester). Faculty discuss these meetings with each visitor as another way of monitoring student progress and assessing the program.

Faculty track alumni professional activity through email correspondence and monitoring of press reports and professional publications.

6. Assessment of strengths, areas for improvement, challenges and opportunities

Recognizing the importance of safety in the shop and responding to faculty and technicians' assessments that students were not always entering the program with appropriate technical skills, as well as considering input from students and applicants that a full MFA is not always needed to ground a thriving studio practice, we added a Post-Baccalaureate program in 2003.

Based on the needs of each year's graduate students and issues, or subjects for which students request or demonstrate need for additional or complementary voices, adjunct faculty are hired to teach critical issues and participate as visiting artists and critics.

Given advances in technology and the need to broaden from age-old techniques to new methods such as computer-generated casting processes, we introduced the Hot Nights forum for identifying questions we should address through the curriculum. Open to the entire campus community, this forum has enabled us to trace the history of technology cross-culturally and experiment with new processes such as robotic arms and rapid prototyping.

Responding to the need to augment graduate student leadership experience with proven monitoring, we hired faculty to guide the Hot Nights program each fall and to facilitate the process for graduate leadership of technical shop research investigations.

Faculty and students noted concerns about outdated facilities, which led to investments a half-ton continuous-melt glass furnace, a 700-lb. casting furnace, 15 computer-programmed process ovens, a well-developed coldworking facility, and increased individual studio space.

7. Students have graduated from this program during the past five years.

8. Plans for addressing weaknesses and improving results

In addition to the department's ongoing processes for reviewing student performance and the academic program as noted above, RISD conducts an external review every five to seven years. This comprehensive review involves a panel of appropriately qualified visitors who consider a department-generated self-study, visit campus, and return a report with recommendations for program improvements. The department head, division dean, and provost reflect these recommendations in developing a document with feasible plans for evolving the curriculum; student experience; resources for courses, faculty, and facilities; and any other considerations. The academic committee of the Board of Trustees is involved in the related discussions and approvals.

Specific Terminal Master's Degrees (M.F.A. degrees in art/design or the equivalent)

Program Title: MFA.Glass **Number of Years to Complete the Program:** 2

Program Submitted for: Renewal of Final Approval

Select One: Plan Approval Renewal of Plan Approval Final Approval for Listing
 Renewal of Final Approval Plan Approval and Final Approval for Listing

Current Semester's Enrollment in Majors: Fall 2015: 5

Name of Program Supervisor(s): Rachel Berwick

Studio or Related Areas	Other Studies in Art/Design	Electives	Total Number of Units
# of units (= A)39	# of units (= B)12	# of units (= C)15	(A+B+C =66) Total Units
(A/* =) % 39/60=65 %	(B/* =) % 12/60=20 %	(C/* =) % 15/60=25 %	(A/*+B/*+C/* =) Total 66/60=110 %

*M.F.A. degrees with semester hour units should use 60 as the denominator.

* M.F.A. degrees with quarter hour units should use 90 as the denominator.

**List course numbers, titles, and unit allotments
under each applicable category.
(See example below)**

Studio or Related Areas

Glass 431G + 432G + 433G	Grad Glass I, II & III	18 units
Glass 435G + 436G + 447G + 438G	Glass Degree Program Workshop	12 units
Glass 438G	Glass Degree Project	9 units

Total Studio or Related Areas 39 units = A

Other Studies in Art/Design

Glass 451G	Graduate Critical Issues Seminar	6 units
GRAD	Graduate Seminar	6 units

Total Other Studies in Art/Design 12 units = B

Electives

Nonmajor elective	9 units
Electives	6 units

Total Electives 15 units = C

RISD Instructional Program Portfolio

1. Graduate Program/Degree Title and Mission/Purposes

GRAPHIC DESIGN MFA (2-year)

The mission/purpose of the Graphic Design Master of Fine Arts degree is to prepare students for professional critical practice by emphasizing the roles of social context, media and aesthetics in the production of visible language systems. As a reflection of the discipline itself, the program encourages a nimble and intelligent response to constant change—of tools, technology, scale and context—while building on a strong foundation of formal, aesthetic and analytical knowledge. Each student’s tailored program of study mixes common studio experiences with departmental and cross-disciplinary graduate electives, workshops and independent study leading to an individual thesis investigation. Each original thesis models how research, theory and visual form, as proof of concept, support an individual inquiry that prefigures a thriving critical practice in graphic design.

The two-year program fosters development of expertise in authoring advanced theory, research and visual form for students with undergraduate degrees in graphic design or visual communication, preparing them to re-enter their practices as leaders in the field.

<http://www.risd.edu/academics/graphic-design/graduate/>

2. Curricular Table

See the accompanying document.

3. Assessment of Compliance with NASAD Standards

a. Competencies

Upon graduation, students are able to interrogate the use of contemporary and historical tools, software and theory within coursework leading to a thesis investigation, contributing innovative and critical formal responses to the field of graphic design; produce visual form as proof of concept and demonstration of theory leading to an original thesis investigation; contribute, evaluate and critique visual communication work at an advanced strategic level; participate effectively in a cohort of peers from varied disciplines, modeling the critical dialogue, collaboration and cooperation of a professional graphic design studio environment; initiate an individual or collaborative studio practice; convey their expertise through teaching and/or mentoring; curate exhibitions of their work and that of others; and conduct original research and convey it through appropriate modes of writing, publishing and/or exhibition.

b. Required Levels of Achievement

Students must participate in studies on the RISD campus for a minimum of two full-time years, satisfy specified administrative requirements, maintain a minimum cumulative grade-point average of 3.00, complete a minimum of 66 course credits, and fulfill thesis requirements.

Course syllabi specific to the Graphic Design MFA are available as accompanying documents.

Students participate in the annual campus-wide Graduate Thesis Exhibition and complete a thesis requiring basic standards of excellence and professional-quality presentation. The written thesis proposes an individual artistic perspective and addresses the derivation, development and current outcome of RISD studio work by contextualizing it in terms of relevant precedent. The graduate thesis complies with the conventions of a recognized style sheet for an expository research paper and must be a minimum 20 pages of text (double spaced), not including required bibliography, footnotes/annotation, and supporting image documentation. Many thesis papers are produced as books and Fleet Library archives all graduate theses. The final document must be submitted to the thesis committee for signatures and ready for delivery to Fleet Library one week before Commencement.

Levels of competency or proficiency required for graduation include:

Studio

Students define an individual studio practice in the context of several required and elective studio courses. In progressively developing their unique expression, students benefit from the culture of critique and the feedback from both peers and mentors.

Art/Design History, Theory, and Criticism

In seminar courses and throughout their work, students respond to precedents, issues and themes that arise through readings, rigorous discussions and ongoing critiques.

Technology

Facilities include a computer lab, a scanner, plotters, printers, a photographic lighting studio, proofing presses, a polymer plate-maker, binding machines, light tables, studios for papermaking and silk-screening, and an extensive collection of wood and metal type.

Synthesis

The thesis represents the culminating synthesis of students' knowledge and capabilities in studio, analysis, history and technology. The final thesis document takes the form of a book, along with a digital version on disk to accommodate a digital record of the book as well as any screen-based or motion work. The book is a container, a gallery and an active presenter of the visual/ verbal work that is the student's contribution to the field of graphic design. The definition of "book" is as open as each student chooses to make it—but it must serve as a fitting repository to fully and fairly document the work and the writing that supports the thesis investigation. Students develop the document progressively and craft it to a high level.

c. This program does not involve distance or correspondence learning.

d. This program is not designed as a multi- or interdisciplinary combination.

e. This program is not focused on electronic media.

Although electronic media are involved in aspects of students' work, the program's main emphasis is on design principles relating to a full range of graphic media and visual language.

4. Discussion of the Graduate Degree

a. Proficiencies required for entrance to the program

General criteria for admission include: successful completion of an undergraduate degree; academic interest and achievements as indicated in transcripts; creative interests and accomplishments as evidenced in a portfolio and resume or CV; creative, educational, and professional goals as described in an application essay; and other varied characteristics and interests as may be described in letters of recommendation, resumes, or personal writings.

Some general values also guide the admission process, such as: a sense from the ideas and skills evident in the applicant's portfolio of potential for cohesive and deeper investigation during graduate study, rather than a scattering of disparate directions; a sense from the applicant's essay of deliberate intention for the time to be spent and learning opportunity pursued through graduate study, specifically in our program; indication from the transcript, writings, or recommendations of intellectual rigor; and indications from the writing or recommendations of valued personal attributes such as initiative/self-direction, curiosity, ability/willingness to participate in a larger creative community, open-mindedness, and risk-taking.

In addition to reviewing individual students, we attempt to assemble a vibrant cohort of incoming students to create a lively balance of different backgrounds, strengths, and interests. We do not generally require or use results from standardized testing such as the GRE, but do require non-English speakers to submit results from either TOEFL or IELTS to guide our assessment of these applicants' language proficiency. Credits earned at other regionally accredited colleges or universities prior to enrollment at RISD are not accepted.

The two-year program is available for applicants with undergraduate degrees in graphic design or visual communication.

b. Research and professional tools required in the program

The program does not have prerequisites outside of the discipline, such as a foreign language or quantitative methods. Fellowships and teaching assistantships are available to graduate students.

c. Comprehensive review at or near the conclusion of degree study

This is a terminal degree requiring a thesis project, paper, and exhibitions. Students assemble their own thesis committee, consisting of two departmental faculty and one external advisor, who guide development of the work and assess the outcome.

d. Candidacy and final project requirements for the program

Graduate students must research and develop a thesis project and participate in the campus-wide Graduate Thesis Exhibition. Final-year graduate students must also create a written thesis that aligns with their thesis studio work, for submission at the end of the second semester of the final year.

5. Results related to the program's purposes

Faculty review students' coursework in critiques throughout each semester at individual, small group and large group scales, looking for areas of strength or weakness, patterns of thought and making worth encouraging, and students' formation of critical thinking within the context of contemporary graphic design. Final semester reviews often include an outside visiting critic. All core and elective courses conduct their own semester reviews with course faculty and visitors.

Through graduate seminars in the first year, students produce a compendium of class writings and a printed thesis proposal. Graduate studios require documentation of exploratory work leading to the thesis, with final critiques over multiple projects and stages. Elective courses also include critiques or require final written documents.

Culminating work is subject to multi-tiered critical review as each student names three thesis advisors who meet throughout the year to help guide formation of the thesis. Three external critics from the professional graphic design world commit to working with a third of the thesis class (five students each). These critics visit campus as a group twice in the fall semester, for thesis position presentations in early fall and for the final semester review of thesis work in December. During Wintersession and again in early spring semester, the critics and their small group conduct conversations via Skype. The critics visit campus in mid-April for the public thesis presentations and again in late May for the final thesis reviews, a two-day process accompanied by viewing the graduate exhibition. Each student's three thesis advisors plus the external critic must read, approve and sign the final thesis document in book form for submission to the departmental archive, RISD Library and the Digital Commons website. Thesis students deliver public presentations open to critics, faculty and students.

6. Assessment of strengths, areas for improvement, challenges and opportunities

Observation and student feedback led us to refine the timing of the thesis deliverables, including the book document, the exhibition, the thesis presentations and the final reviews.

Deficiencies in students' knowledge and skills with historical and contemporary software led to the creation of tools workshops as elective courses, which also added teaching opportunities for qualified graduate students.

Adding two full-time faculty with expertise in digital media and interactive design helped with incorporating computer programming as a tool for thesis inquiry.

Sustained proactive efforts for cross-disciplinary collaborations have supported graduate program directors' co-creation of graduate electives, research groups, and processes for access to the CoLab shop's range of specialized tools.

We carefully construct the mix of faculty, visiting designers, and thesis critics from the profession to model a range of pragmatic and speculative practices at all scales and contexts. With this exposure, our

grads can use their RISD experience to probe and even prefigure the kind of post-grad design practices they would like to have.

We encourage students to submit proposals for Graduate Studies assistantships and grants, Museum-sited project competitions, national and international conferences and workshops, and all other opportunities to expand thesis theory into practice.

7. Students have graduated from this program during the past five years.

8. Plans for addressing weaknesses and improving results

In addition to the department's ongoing processes for reviewing student performance and the academic program as noted above, RISD conducts an external review every five to seven years. This comprehensive review involves a panel of appropriately qualified visitors who consider a department-generated self-study, visit campus, and return a report with recommendations for program improvements. The department head, division dean, and provost reflect these recommendations in developing a document with feasible plans for evolving the curriculum; student experience; resources for courses, faculty, and facilities; and any other considerations. The academic committee of the Board of Trustees is involved in the related discussions and approvals.

Specific Terminal Master's Degrees (M.F.A. degrees in art/design or the equivalent)

Program Title: MFA.Graphic Design 2 year **Number of Years to Complete the Program:** 2

Program Submitted for: Renewal of Final Approval

Select One: Plan Approval Renewal of Plan Approval Final Approval for Listing
 Renewal of Final Approval Plan Approval and Final Approval for Listing

Current Semester's Enrollment in Majors: Fall 2015: 13

Name of Program Supervisor(s): John Caserta, Dept Head; Bethany John, GPD

Studio or Related Areas	Other Studies in Art/Design	Electives	Total Number of Units
# of units (= A)45	# of units (= B)9	# of units (= C)12	(A+B+C =66) Total Units
(A/* =) % 45/60=75%	(B/* =) % 9/60=15%	(C/* =) % 12/60=20%	(A/*+B/*+C/* =) Total 66/60=110%

*M.F.A. degrees with semester hour units should use 60 as the denominator.

* M.F.A. degrees with quarter hour units should use 90 as the denominator.

**List course numbers, titles, and unit allotments under each applicable category.
(See example below)**

Studio or Related Areas

GRAPH 327G + 328G	Graduate Thesis	15 units
GRAPH 323G + 324G	Graduate Studio I , II	12 units
GRAPH W320	Graduate Thesis/Open Re/Search	3 units
GRAPH	Major electives	15 units
Total Studio or Related Areas		<u>45</u> units = A

Other Studies in Art/Design

GRAPH 321G + 322G	Graduate Seminar I, II	6 units
GRAD	Graduate Seminar	3 units
Total Other Studies in Art/Design		<u>9</u> units = B

Electives

Electives	Major and Open Electives	12 units
Total Electives		<u>12</u> units=C

RISD Instructional Program Portfolio

1. Graduate Program/Degree Title and Mission/Purposes

JEWELRY + METALSMITHING MFA

The mission/purpose of the Jewelry + Metalsmithing Master of Fine Arts degree is to emphasize the interdependent activities of individual research and creative practice in jewelry and metalsmithing, by mentoring students as they strengthen design and critical thinking skills through structured and self-directed studio work. Facilitated by critiques with faculty, visiting critics and peers, students are expected to identify their personal inquiries through informed historical understanding, to maintain an active studio practice and to locate their work within a theoretical and conceptual framework.

<http://www.risd.edu/academics/jewelry-metalsmithing/graduate/>

2. Curricular Table

See the accompanying document.

3. Assessment of Compliance with NASAD Standards

a. Competencies

Upon graduation, students relate research precedents and conditions to establish premises for original work; articulate and defend the positioning of original work in light of historical, theoretical and conceptual influences; understand distinctions and benefits of visual and verbal modes in studio practice through simultaneously creating and describing original work; and own a sense of responsibility to the field through understanding the situation of their work with regard to contemporaries and to advancement of the broader professional conversation.

b. Required Levels of Achievement

Students must participate in studies on the RISD campus for a minimum of two full-time years, satisfy specified administrative requirements, maintain a minimum cumulative grade-point average of 3.00, complete a minimum of 66 course credits, and fulfill thesis requirements.

Course syllabi specific to the Jewelry + Metalsmithing MFA are available as accompanying documents.

Students participate in the annual campus-wide Graduate Thesis Exhibition and complete a thesis requiring basic standards of excellence and professional-quality presentation. The written thesis proposes an individual artistic perspective and addresses the derivation, development and current outcome of RISD studio work by contextualizing it in terms of relevant precedent. The graduate thesis complies with the conventions of a recognized style sheet for an expository research paper and must be a minimum 20 pages of text (double spaced), not including required bibliography, footnotes/annotation,

and supporting image documentation. Many thesis papers are produced as books and Fleet Library archives all graduate theses. The final document must be submitted to the thesis committee for signatures and ready for delivery to Fleet Library one week before Commencement.

Levels of competency or proficiency required for graduation include:

Studio

Students define an individual studio practice in the context of several required studio courses. In progressively developing their unique expression, students benefit from the culture of critique with feedback from both peers and mentors.

Art/Design History, Theory, and Criticism

In seminar courses and throughout their work, students respond to precedents, issues and themes that arise through readings, rigorous discussions and ongoing critiques.

Technology

Facilities and shared equipment include a range of computers and software along with tools and supplies for casting, lapidary, enameling, forging and electroforming. Students also have access to a well-equipped machine room and additional facilities documented at <http://www.risd.edu/academics/jewelry-metalsmithing/workspaces-tools/>.

Synthesis

The thesis constitutes the synthesis of research informing premises and guiding development of the body of studio work. Students produce the thesis with ongoing feedback from reviewers. Through the final written document and artist presentation, students must demonstrate the ability to independently “talk” what they think and make.

- c. This program does not involve distance or correspondence learning.**
- d. This program is not designed as a multi- or interdisciplinary combination.**
- e. This program is not focused on electronic media.**

4. Discussion of the Graduate Degree

a. Proficiencies required for entrance to the program

General criteria for admission include: successful completion of an undergraduate degree; academic interest and achievements as indicated in transcripts; creative interests and accomplishments as evidenced in a portfolio and resume or CV; creative, educational, and professional goals as described in an application essay; and other varied characteristics and interests as may be described in letters of recommendation, resumes, or personal writings.

Some general values also guide the admission process, such as: a sense from the ideas and skills evident in the applicant’s portfolio of potential for cohesive and deeper investigation during graduate study, rather than a scattering of disparate directions; a sense from the applicant’s essay of deliberate

intention for the time to be spent and learning opportunity pursued through graduate study, specifically in our program; indication from the transcript, writings, or recommendations of intellectual rigor; and indications from the writing or recommendations of valued personal attributes such as initiative/self-direction, curiosity, ability/willingness to participate in a larger creative community, open-mindedness, and risk-taking.

In addition to reviewing individual students, we attempt to assemble a vibrant cohort of incoming students to create a lively balance of different backgrounds, strengths, and interests. We do not generally require or use results from standardized testing such as the GRE, but do require non-English speakers to submit results from either TOEFL or IELTS to guide our assessment of these applicants' language proficiency. Credits earned at other regionally accredited colleges or universities prior to enrollment at RISD are not accepted.

b. Research and professional tools required in the program

The program does not have prerequisites outside of the discipline, such as a foreign language or quantitative methods. Fellowships and teaching assistantships are available to graduate students.

c. Comprehensive review at or near the conclusion of degree study

This is a terminal degree requiring a thesis project, paper, and exhibitions. Students assemble their own thesis committee, consisting of two departmental faculty and one external advisor, who guide development of the work and assess the outcome. In the Wintersession prior to the second year, graduate students must give a departmental presentation of their thesis subject, intentions and working methodologies. The review committee must approve the proposed approach.

d. Candidacy and final project requirements for the program

Graduate students must research and develop a thesis project and participate in the campus-wide Graduate Thesis Exhibition. Final-year graduate students must also create a written thesis that aligns with their thesis studio work, for submission at the end of the second semester of the final year. Produced with ongoing feedback from the thesis committee, the thesis takes the form of an artist book and is also the basis of an artist lecture on which students receive written and verbal feedback. Typically, students practice delivery of these lectures among themselves, assuming different roles and imagining varying contexts and audiences.

5. Results related to the program's purposes

Students participate in mid-term and end-of-semester critiques for the fall and spring term of both years. In preparation for the thesis, students must formally present their proposed thesis topic, which guest critics, graduate faculty and departmental faculty review. At the end of the spring term each year, students must also give a Seminar Artist Lecture describing influences, motivations and research involved in their studio practice. Each lecture is recorded and critiqued by studio and seminar faculty, who provide both spoken and written feedback. The thesis body of work, exhibition, and thesis artist book are reviewed and evaluated by graduate faculty and the student's thesis committee.

6. Assessment of strengths, areas for improvement, challenges and opportunities

Graduate faculty meet regularly, in person and via Skype, to discuss the curriculum, student outcomes and curricular adjustments. The graduate faculty also discuss course content, for both studios and seminars, at the end of each term and in the department's summer retreat. The faculty propose any resulting changes to RISD's Curriculum Committee.

The requirement for thesis presentations has resulted in improvements to the program. The presentation defines an important juncture, as students who do not pass have to resubmit their thesis proposal at the beginning of Wintersession in the second year. Considering at least five years of outcomes and realizing the work quality was not adequate, with some students having had to be asked to leave program, faculty knew improvements were needed. We instituted formal evaluations, staged immediately upon completion of each class, which encourage students to be honest in their feedback and provide fresh take-aways about their experience and learning. We also began an exit interview process as students graduate, giving time for faculty and students to discuss what's next as the student connects some dots professionally and faculty provide referrals and recommendations.

7. Students have graduated from this program during the past five years.

8. Plans for addressing weaknesses and improving results

During the next five years, we will be developing a list of questions to formalize the exit interviews and make them consistent. We will ask students about anything they may feel was lacking in the program, any recommendations they may have, and so on. This kind of conversation is important for ongoing improvements and for all to feel a sense of closure, but doesn't belong in the final review of work.

In addition to the department's processes for reviewing student performance and the academic program as noted above, RISD conducts an external review every five to seven years. This comprehensive review involves a panel of appropriately qualified visitors who consider a department-generated self-study, visit campus, and return a report with recommendations for program improvements. The department head, division dean, and provost reflect these recommendations in developing a document with feasible plans for evolving the curriculum; student experience; resources for courses, faculty, and facilities; and any other considerations. The academic committee of the Board of Trustees is involved in the related discussions and approvals.

The department is in transition, having hired a new faculty member focused on developing the program's capabilities in 3D software modeling and digitally realized artworks. The long-standing department head will soon be stepping down. Now preparing for the next academic program review, the faculty will be welcoming perspectives from the visiting committee and will work with RISD's Curriculum Committee on any programmatic changes that may result.

Specific Terminal Master's Degrees (M.F.A. degrees in art/design or the equivalent)

Program Title: MFA.Jewelry + Metalsmithing **Number of Years to Complete the Program:** 2

Program Submitted for: Renewal of Final Approval

Select One: Plan Approval Renewal of Plan Approval Final Approval for Listing
 Renewal of Final Approval Plan Approval and Final Approval for Listing

Current Semester's Enrollment in Majors: Fall 2015: 9

Name of Program Supervisor(s): Robin Quigley

Studio or Related Areas	Other Studies in Art/Design	Electives	Total Number of Units
# of units (= A)51	# of units (= B)9	# of units (= C)6	(A+B+C =66) Total Units
(A/* =) % 51/60=85%	(B/* =) % 9/60=15%	(C/* =) % 6/60=10%	(A/*+B/*+C/* =) Total 66/60=110%

**M.F.A. degrees with semester hour units should use 60 as the denominator.*

** M.F.A. degrees with quarter hour units should use 90 as the denominator.*

**List course numbers, titles, and unit allotments under each applicable category.
(See example below)**

Studio or Related Areas

J&M 441G + 4442G + 443G	Grad Studio 1, 2, & 3	9 units
J&M 453G + 454G + 455G	Grad Jewelry 1,2, &3	9 units
J&M 447G + 448G + 451G + 452G	Grad Jewelry Seminar 1, 2, 3, & 4	12 units
J&M 444G	Graduate J & M Thesis	9 units
Studio Electives		12 units
Total Studio or Related Areas		<u>51</u> units = A

Other Studies in Art/Design

GRAD	Graduate seminars	9 units
Total Other Studies in Art/Design		<u>9</u> units = B

Electives

Electives		6 units
Total Electives		<u>6</u> units = C

RISD Instructional Program Portfolio

1. Graduate Program/Degree Title and Mission/Purposes

PAINTING MFA

The mission/purpose of the Painting Master of Fine Arts degree is to educate students in the contemporary practice of visual art, as viewed through the discourses and histories surrounding painting. As understood here, painting provides a rich and versatile context ideally suited to the exploration of a wide range of approaches to image / object making. A rigorous critique-centric curriculum promotes an ongoing cycle of definition, interrogation and refinement, then expansion and redefinition, of each student's studio project. Choices of medium, process and language are continually customized, the ultimate aim being the development of a sustainable art practice as an instrument for critical examination of the student's areas of inquiry, and of the culture more broadly.

<http://www.risd.edu/academics/painting/graduate/>

2. Curricular Table

See the accompanying document.

3. Assessment of Compliance with NASAD Standards

a. Competencies

Upon graduation, students will display an understanding of contemporary visual art; demonstrate the intention, motivation, and tools required to pursue a career as an artist and sustain a rigorous fine arts practice in the long term; demonstrate strong visual, verbal and technical skills, enabling engagement with cutting-edge contemporary art discourse; produce artwork that makes use of the interdependence between content, form, process and context; appreciate the material qualities and physical aspects of works not intended exclusively for reproduction; display an intimate familiarity with historical and contemporary approaches to visual art and their interrelationships; display enhanced critical reasoning with broad historical overviews and social insight; demonstrate support for intellectual and academic freedom; deliver discerning critiques of their work and the work of others on a level appropriate to faculty in most collegiate visual arts programs; individuate their approaches to visual artmaking and address self-defined research projects with distinct and challenging parameters.

b. Required Levels of Achievement

Students must participate in studies on the RISD campus for a minimum of two full-time years, satisfy specified administrative requirements, maintain a minimum cumulative grade-point average of 3.00, complete a minimum of 66 course credits, and fulfill thesis requirements.

Course syllabi specific to the Painting MFA are available as accompanying documents.

Students participate in the annual campus-wide Graduate Thesis Exhibition and complete a thesis requiring basic standards of excellence and professional-quality presentation. The written thesis proposes an individual artistic perspective and addresses the derivation, development and current outcome of RISD studio work by contextualizing it in terms of relevant precedent. The graduate thesis complies with the conventions of a recognized style sheet for an expository research paper and must be a minimum 20 pages of text (double spaced), not including required bibliography, footnotes/annotation, and supporting image documentation. Many thesis papers are produced as books and Fleet Library archives all graduate theses. The final document must be submitted to the thesis committee for signatures and ready for delivery to Fleet Library one week before Commencement.

Levels of competency or proficiency required for graduation include:

Studio

Students define an individual studio practice in the context of several required studio courses, including graduate-level Painting, Drawing, and Printmaking.

Art/Design History, Theory, and Criticism

Through the Grad Painting Studio Critique course and in supporting seminar courses, students respond to precedents, issues and themes that arise through readings and rigorous discussions.

Technology

Painting students have access to modeling equipment including a laser cutter; CNC router; table, band, chop and scroll saws; a jointer, planer and lathe; drill presses; assorted sanders and hand tools; a jump shear; and a slip roller.

Synthesis

Students are encouraged to consider the writing of the expository paper associated with the thesis as a creative exercise in and of itself, the stylistic choices they make and the “voice” they develop reflecting the work they do in studio. This change of perspective sharpens the syntheses of studio, analysis, history and technology evident in the culminating body of work.

- c. This program does not involve distance or correspondence learning.**
- d. This program is not designed as a multi- or interdisciplinary combination.**
- e. This program is not focused on electronic media.**

4. Discussion of the Graduate Degree

a. Proficiencies required for entrance to the program

General criteria for admission include: successful completion of an undergraduate degree; academic interest and achievements as indicated in transcripts; creative interests and accomplishments as evidenced in a portfolio and resume or CV; creative, educational, and professional goals as described in

an application essay; and other varied characteristics and interests as may be described in letters of recommendation, resumes, or personal writings.

Some general values also guide the admission process, such as: a sense from the ideas and skills evident in the applicant's portfolio of potential for cohesive and deeper investigation during graduate study, rather than a scattering of disparate directions; a sense from the applicant's essay of deliberate intention for the time to be spent and learning opportunity pursued through graduate study, specifically in our program; indication from the transcript, writings, or recommendations of intellectual rigor; and indications from the writing or recommendations of valued personal attributes such as initiative/self-direction, curiosity, ability/willingness to participate in a larger creative community, open-mindedness, and risk-taking.

In addition to reviewing individual students, we attempt to assemble a vibrant cohort of incoming students to create a lively balance of different backgrounds, strengths, and interests. We do not generally require or use results from standardized testing such as the GRE, but do require non-English speakers to submit results from either TOEFL or IELTS to guide our assessment of these applicants' language proficiency. Credits earned at other regionally accredited colleges or universities prior to enrollment at RISD are not accepted.

b. Research and professional tools required in the program

The program does not have prerequisites outside of the discipline, such as a foreign language or quantitative methods. Fellowships and teaching assistantships are available to graduate students.

c. Comprehensive review at or near the conclusion of degree study

This is a terminal degree requiring a thesis project, paper, and exhibitions. Students assemble their own thesis committee, consisting of two departmental faculty and one external advisor, who guide development of the work and assess the outcome. Individual walk-through critiques conducted with second-year graduate students early in the fall semester review summer progress and establish goals for the final year. Spring semester midterms function as an oral exam, as students discuss new work and the second draft of the written thesis.

d. Candidacy and final project requirements for the program

Graduate students must research and develop a thesis project and participate in the campus-wide Graduate Thesis Exhibition. Final-year graduate students must also create a written thesis that aligns with their thesis studio work, for submission at the end of the second semester of the final year.

5. Results related to the program's purposes

All graduate and full-time faculty are present at the large-group midterm reviews conducted each semester. The graduate faculty and department-appointed graduate program director participate in end-of-semester individual walk-through critiques. The graduate program director also reviews student progress on a continual basis through individual studio visits and group discussion with students, as well as participating in all formal critiques and reviews. The graduate faculty and other departmental full-time faculty participate in midterms, walk-throughs and thesis reviews.

High-profile visiting artists and external thesis critics attend the graduate thesis exhibition and participate in assessments of the work. Students benefit from critiques with a minimum of seven visiting artists per year. Two external critics review students' written theses, along with the thesis body of work.

6. Assessment of strengths, areas for improvement, challenges and opportunities

Our department engages ongoing review of the curriculum through regular monthly faculty meetings. We adjust the program from year to year and semester to semester, to meet the evolving needs of students entering the field. Recent changes to the curriculum have included: addition of the Three Critics course, taught by different faculty each year; updating the content of seminar classes such as Meaning in the Medium; adjustments to the structure and number of studio visits and visiting artists; lengthening of the duration of walk-through critiques; increase in the fee paid to visiting artists, in order to attract higher-caliber critics; and formalizing of the extracurricular Interview Project, through which second-year graduate students address their classmates' and faculty's questions about their work.

7. Students have graduated from this program during the past five years.

8. Plans for addressing weaknesses and improving results

In addition to the department's ongoing processes for reviewing student performance and the academic program as noted above, RISD conducts an external review every five to seven years. This comprehensive review involves a panel of appropriately qualified visitors who consider a department-generated self-study, visit campus, and return a report with recommendations for program improvements. The department head, division dean, and provost reflect these recommendations in developing a document with feasible plans for evolving the curriculum; student experience; resources for courses, faculty, and facilities; and any other considerations. The academic committee of the Board of Trustees is involved in the related discussions and approvals.

The next academic program review of Painting will occur in 2019.

Specific Terminal Master's Degrees (M.F.A. degrees in art/design or the equivalent)

Program Title: MFA.Painting **Number of Years to Complete the Program:** 2

Program Submitted for: Renewal of Final Approval

Select One: Plan Approval Renewal of Plan Approval Final Approval for Listing
 Renewal of Final Approval Plan Approval and Final Approval for Listing

Current Semester's Enrollment in Majors: Fall 2015: 20

Name of Program Supervisor(s): David Frazer, Dept Head; Kevin Zucker, GPD

Studio or Related Areas	Other Studies in Art/Design	Electives	Total Number of Units
# of units (= A)39	# of units (= B)9	# of units (= C)18	(A+B+C =66) Total Units
(A/* =) % 39/60=65 %	(B/* =) % 9/60=15 %	(C/* =) % 18/60=30 %	(A/*+B/*+C/* =) Total 66/60=110 %

**M.F.A. degrees with semester hour units should use 60 as the denominator.*

** M.F.A. degrees with quarter hour units should use 90 as the denominator.*

**List course numbers, titles, and unit allotments
under each applicable category.
(See example below)**

Studio or Related Areas

PAINT 450G + 451G + 460G	Grad Painting Studio Critique I, II & III	21 units
PAINT 452G	Graduate Drawing	3 units
PAINT 726G	Graduate Printmaking Project I	3 units
PAINT 461G	Grad Painting Studio Thesis	12 units

Total Studio or Related Areas 39 units = A

Other Studies in Art/Design

GRAD	Graduate Seminars	9 units
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Total Other Studies in Art/Design 9 units = B

Electives

Electives	Electives	18units
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Total Electives 18 units = C

RISD Instructional Program Portfolio

1. Graduate Program/Degree Title and Mission/Purposes

PRINTMAKING MFA

The mission/purpose of the Printmaking Master of Fine Arts degree is to produce artists and involved, educated citizens who have developed a successful practice in an area of printmaking or print-related work, and who are leaders in their communities and in the field of printmaking, both professionally and academically. Integrating new artistic and technical approaches to printmaking with the great historical traditions of the medium, the program encourages individual artistic growth through the exploration of printed multiples. Our primary objective is to provide challenging classroom experiences, adequate studio space, and time to research interests and make new, experimental work.

<http://www.risd.edu/academics/printmaking/graduate/>

2. Curricular Table

See the accompanying document.

3. Assessment of Compliance with NASAD Standards

a. Competencies

Upon graduation, students will know or be able to demonstrate mastery of traditional techniques of relief, intaglio and planographic printing in all their complexity, as well as lithography, screenprint, photo and digital methods; indicate confidence in their ability to make work that is meaningful to them and successfully conveys their ideas; build a studio practice on skills and procedures developed from research and study; be articulate in speaking and writing about their work; demonstrate the skills necessary to become leaders in the printmaking discipline; exhibit deep and thorough knowledge of at least one of the traditional processes listed above, and the practiced ability to successfully transfer this knowledge through studio work; and display broad appreciation for and knowledge of the wider field of contemporary art making, including installation, video, performance, and sound as well as traditional media and beyond.

b. Required Levels of Achievement

Students must participate in studies on the RISD campus for a minimum of two full-time years, satisfy specified administrative requirements, maintain a minimum cumulative grade-point average of 3.00, complete a minimum of 66 course credits, and fulfill thesis requirements.

Course syllabi specific to the Printmaking MFA are available as accompanying documents.

Students participate in the annual campus-wide Graduate Thesis Exhibition and complete a thesis requiring basic standards of excellence and professional-quality presentation. The written thesis proposes an individual artistic perspective and addresses the derivation, development and current outcome of RISD studio work by contextualizing it in terms of relevant precedent. The graduate thesis complies with the conventions of a recognized style sheet for an expository research paper and must be a minimum 20 pages of text (double spaced), not including required bibliography, footnotes/annotation, and supporting image documentation. Many thesis papers are produced as books and Fleet Library archives all graduate theses. The final document must be submitted to the thesis committee for signatures and ready for delivery to Fleet Library one week before Commencement.

Levels of competency or proficiency required for graduation include:

Studio

Through a rigorous series of studio courses and exposure to critical insights from faculty, visiting artists and print-world professionals, students develop advanced personal work that is responsive to the issues defining the field. Our visiting artists and scholars, scheduled throughout the program, can have significant impact on the students' thesis projects. While verbal and written coherence are an important part of an artist's personal and professional development, much critical development takes place in the process of making the work. Visual or pictorial intelligence develops through working in the studio, in many cases bringing breakthroughs late in the program that have a significant impact on the final direction and form of written work.

Art/Design History, Theory, and Criticism

Printmaking involves a set of skills that engender particular ways of thinking – in layers for instance, and in matrices and multiples. Through requisite seminars and ongoing critical discussion, students learn how these ways of thinking both reflect and shape the context of the art world and the world at large, both historical and contemporary. For example, much of what printmakers do involves matrices of various kinds. The early and rapid growth of Chinese culture – including the invention of printing, far ahead of the west – could be said to stem from the proliferation of matrices in so many areas of production. Like all art-making skills and all problem-solving techniques, the skills involved in these ways of working and thinking are transferrable.

Technology

Students learn technical skills through work in fully equipped studios for Litho & Relief, Intaglio, Silkscreen, and Letterpress, Bookbinding and Papermaking. An equipment list is available at <http://www.risd.edu/academics/printmaking/workspaces-tools/> >.

Synthesis

Printmakers' way of solving problems – working with re-production and multiplicity, and thinking in layers – has many applications beyond traditional media. Through the progression of their work and the ongoing critical dialog that helps to situate and contextualize it, students develop the agility to vary the way they see things and come to understand the value of this capability in realms that extend to other fields of art and beyond the creative disciplines.

c. This program does not involve distance or correspondence learning.

d. This program is not designed as a multi- or interdisciplinary combination.

e. This program is not focused on electronic media.

4. Discussion of the Graduate Degree

a. Proficiencies required for entrance to the program

General criteria for admission include: successful completion of an undergraduate degree; academic interest and achievements as indicated in transcripts; creative interests and accomplishments as evidenced in a portfolio and resume or CV; creative, educational, and professional goals as described in an application essay; and other varied characteristics and interests as may be described in letters of recommendation, resumes, or personal writings.

Some general values also guide the admission process, such as: a sense from the ideas and skills evident in the applicant's portfolio of potential for cohesive and deeper investigation during graduate study, rather than a scattering of disparate directions; a sense from the applicant's essay of deliberate intention for the time to be spent and learning opportunity pursued through graduate study, specifically in our program; indication from the transcript, writings, or recommendations of intellectual rigor; and indications from the writing or recommendations of valued personal attributes such as initiative/self-direction, curiosity, ability/willingness to participate in a larger creative community, open-mindedness, and risk-taking.

In addition to reviewing individual students, we attempt to assemble a vibrant cohort of incoming students to create a lively balance of different backgrounds, strengths, and interests. We do not generally require or use results from standardized testing such as the GRE, but do require non-English speakers to submit results from either TOEFL or IELTS to guide our assessment of these applicants' language proficiency. Credits earned at other regionally accredited colleges or universities prior to enrollment at RISD are not accepted.

b. Research and professional tools required in the program

The program does not have prerequisites outside of the discipline, such as a foreign language or quantitative methods. Fellowships and teaching assistantships are available to graduate students.

c. Comprehensive review at or near the conclusion of degree study

This is a terminal degree requiring a thesis project, paper, and exhibitions. Students assemble their own thesis committee, consisting of two departmental faculty and one external advisor, who guide development of the work and assess the outcome.

d. Candidacy and final project requirements for the program

Graduate students must research and develop a thesis project and participate in the campus-wide Graduate Thesis Exhibition. Final-year graduate students must also create a written thesis that aligns with their thesis studio work, for submission at the end of the second semester of the final year.

5. Results related to the program's purposes

Faculty and visiting critics conduct ongoing studio visits, including individual and group critiques. Printmaking faculty, in particular the three Graduate Seminar instructors, assess individual graduate students' development throughout the two-year program, providing spoken and written evaluations.

Visiting critics and artists provide feedback on student work and presentations about the professional field of printmaking and—more broadly—professional fine art. Students then modify their work and make more, based their new understanding from the presentations and critical feedback given in the classroom and critiques.

The thesis committee assists and directs a student engaged in thesis project research and thesis writing. These committee members include the Printmaking graduate program director, another full- or part-time faculty member who may or may not be from the Printmaking department, and a part-time faculty member or outside expert in the student's area of research.

Learning outcomes are constantly measured and discussed with students in weekly class meetings, studio visits and critiques, and in evaluations of written and oral presentations – from simple artist's statements and work in progress to the completed thesis and thesis project. These assessments are reflected in the final evaluation and in the discussions during weekly class meetings with faculty, peers and visiting experts.

6. Assessment of strengths, areas for improvement, challenges and opportunities

The number of course sections in Lithography did not enable full coverage of this key medium, so we added another section that now ensures our graduates have the related skills and are prepared to teach.

To amplify Printmaking research, practice and feedback, the three elements that result in growth and success, we now offer a 6- or 9-credit seminar each semester. To ensure depth and breadth of content and multiple perspectives in feedback given through critiques, we added a third instructor.

To keep up with the rapid evolution of the printmaking field, we are adding professional and international internship possibilities. We are also adding more teaching assistantships across disciplines.

7. Students have graduated from this program during the past five years.

8. Plans for addressing weaknesses and improving results

In addition to the department's ongoing processes for reviewing student performance and the academic program as noted above, RISD conducts an external review every five to seven years. This comprehensive review involves a panel of appropriately qualified visitors who consider a department-generated self-study, visit campus, and return a report with recommendations for program improvements. The department head, division dean, and provost reflect these recommendations in

developing a document with feasible plans for evolving the curriculum; student experience; resources for courses, faculty, and facilities; and any other considerations. The academic committee of the Board of Trustees is involved in the related discussions and approvals.

Printmaking's external reviewers visited in 2014 and recommended increasing the focus on digital work. Rather than replicating resources, our response is to engage discussions with other departments on campus to gauge the feasibility of sharing supports for digital learning. There is also a discussion between the Printmaking and Graphic Design departments to share a space both for economizing on facilities and encouraging collaboration and innovation in student projects.

The reviewers also noted a need for greater diversity and breadth of topics and media addressed in works of both faculty and students. A faculty search currently underway is addressing these concerns.

Also consistent with the visitors' recommendations, Printmaking faculty are working with the Fine Arts Division and Academic Affairs to consider the role of the graduate program coordinator, the difficulty graduate students sometimes have finding available seats in elective courses, and the need overall for increased emphasis on support for RISD's graduate student culture and work.

Specific Terminal Master's Degrees (M.F.A. degrees in art/design or the equivalent)

Program Title: MFA.Printmaking **Number of Years to Complete the Program:** 2

Program Submitted for: Renewal of Final Approval

Select One: Ⓐ Plan Approval Ⓑ Renewal of Plan Approval Ⓒ Final Approval for Listing
 Ⓓ Renewal of Final Approval Ⓔ Plan Approval and Final Approval for Listing

Current Semester's Enrollment in Majors: Fall 2015: 16

Name of Program Supervisor(s): Henry Ferreira, Dept Head; Brian Shure, GPD

Studio or Related Areas	Other Studies in Art/Design	Electives	Total Number of Units
# of units (= A)39	# of units (= B)9	# of units (= C)18	(A+B+C =66) Total Units
(A/* =) % 39/60=65 %	(B/* =) % 9/60=15 %	(C/* =) % 18/60=30 %	(A/*+B/*+C/* =) Total 66/60=110 %

*M.F.A. degrees with semester hour units should use 60 as the denominator.

* M.F.A. degrees with quarter hour units should use 90 as the denominator.

**List course numbers, titles, and unit allotments under each applicable category.
 (See example below)**

Studio or Related Areas

PRINT 461G + 462G	Grad Printmaking I, II	12 units
PRINT 463 + 464G	Grad Printmaking III & IV	18 units
PRINT XXXX	Advanced Printmaking Elective	3 units
PRINT 726G	Graduate Printmaking Project I	3 units
PRINT 461G	Grad Printmaking Thesis	3 units

Total Studio or Related Areas 39 units = A

Other Studies in Art/Design

GRAD	Graduate Seminar	9 units
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Total Other Studies in Art/Design 9 units = B

Electives

Electives	Electives	18units
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Total Electives 18 units = C

RISD Instructional Program Portfolio

1. Graduate Program/Degree Title and Mission/Purposes

SCULPTURE MFA

The mission/purpose of the Sculpture Master of Fine Arts degree is to support students' development of confident, independent and critical intelligence complementing skills in the varied processes and materials inherent to contemporary sculpture. Reflecting the spirit of sculpture as a time and space discipline, and an organizing ethos of thinking while making and making while thinking, the curriculum empowers students to be resourceful and skillful problem solvers within a simultaneously rigorous and risk-taking studio practice.

<http://www.risd.edu/academics/sculpture/graduate/>

2. Curricular Table

See the accompanying document.

3. Assessment of Compliance with NASAD Standards

a. Competencies

Upon graduation, students will be able to consistently generate new studio work in a self-directed and self-defined practice; identify an individual way of thinking and processing ideas, informing an inherent working practice and a unique, genuine artistic voice; demonstrate advanced and innovative approaches to an emerging professional studio practice, merging and relating conceptual areas of interest and native artist voice with novel form, materials and approaches; articulate the conceptual framework of both individual pieces and overall individual practice; identify and conduct independent research of source material and critical texts relevant to the emerging practice, with research broadly defined in the context of a fine arts practice; contextualize the emerging practice within the field of contemporary art; articulate studio and conceptual concerns in writing, making critical connections between source material in the larger world and ideas and work developed in the studio; demonstrate capacity as an autodidact, and the ability to acquire new technical and conceptual skills through self-education; demonstrate the practical application of professional practices; and demonstrate the ability to be able to work within a community of artistic peers and engage in sustained, self-directed critical inquiry and discourse in the context of this community.

b. Required Levels of Achievement

Students must participate in studies on the RISD campus for a minimum of two full-time years, satisfy specified administrative requirements, maintain a minimum cumulative grade-point average of 3.00, complete a minimum of 66 course credits, and fulfill thesis requirements.

Course syllabi specific to the Sculpture MFA are available as accompanying documents.

Students participate in the annual campus-wide Graduate Thesis Exhibition and complete a thesis requiring basic standards of excellence and professional-quality presentation. The written thesis proposes an individual artistic perspective and addresses the derivation, development and current outcome of RISD studio work by contextualizing it in terms of relevant precedent. The graduate thesis complies with the conventions of a recognized style sheet for an expository research paper and must be a minimum 20 pages of text (double spaced), not including required bibliography, footnotes/annotation, and supporting image documentation. Many thesis papers are produced as books and Fleet Library archives all graduate theses. The final document must be submitted to the thesis committee for signatures and ready for delivery to Fleet Library one week before Commencement.

Levels of competency or proficiency required for graduation include:

Studio

Students define an individual studio practice in the context of several required studio courses. In progressively developing their unique expression through experimentation with materials and approaches, students benefit from feedback from and dialog with peers, faculty and visiting critics.

Art/Design History, Theory, and Criticism

Through the Advanced Critical Issues Seminar and other courses and seminars, students respond to precedents, issues and themes that arise through readings, rigorous discussions and ongoing critiques.

Technology

The department has a wood studio that includes a table saw, 20-inch band saw, panel saw, drill press, 48-inch lathe, 20-inch disc sander, 8-inch jointer, 20-inch planer and a large-scale plastic vacuum forming machine. There is a dedicated robotics lab with 15 workstations, and sculpture students share access to Mac and PC workstations in the Fine Arts Division computer labs. Students also have access to an industrial sewing machine, several hot wire tools and many other specialty tools.

Our metal studio includes a state-of-the-art ceramic shell foundry, an iron worker, 4-foot power roll, 30-inch band saw, horizontal band saw, 20-inch disc sander, 4-foot plasma shear, two TIG welders, MIG welder, arc welders, gas and coal forges and oxyacetylene welding. Hand-forming tools include Hosfeld and Di-Acro benders and a large English wheel. A forklift, inside and outside cranes, and oversized doors facilitate moving large objects.

Graduate students have 24-hour access to their private and semi-private studios in a multidisciplinary studio building shared with Painting, Printmaking, Glass, and Photography graduate programs. Sculpture graduate students also have a wood shop, computer lab and print shop in the building, as well as access to the facilities in the Metcalf Building. Sculptors share three studios there, each equipped with bandsaw, chop saw, drill press and workbenches. There is also a supply store for obtaining lumber, clay, hardware and other bulky materials.

Synthesis

We think of the thesis as an archaeological dig into the sources of a student's work. The thesis is a platform, a set of floorboards to stand on, a persuasive argument for why they do what they do. The

written thesis is a web in which strands of thought can act, and both the artist and the reader can discern the patterns that emerge from the works done over the two-year time span. The thesis is a portrait and we encourage students, above all, to be true to themselves. The work and document should reflect the full spectrum of their research and studio practice, as well as their understanding of how their work situates itself within contemporary fine arts practice.

c. This program does not involve distance or correspondence learning.

d. This program is not designed as a multi- or interdisciplinary combination.

e. This program is not focused on electronic media.

4. Discussion of the Graduate Degree

a. Proficiencies required for entrance to the program

General criteria for admission include: successful completion of an undergraduate degree; academic interest and achievements as indicated in transcripts; creative interests and accomplishments as evidenced in a portfolio and resume or CV; creative, educational, and professional goals as described in an application essay; and other varied characteristics and interests as may be described in letters of recommendation, resumes, or personal writings.

Some general values also guide the admission process, such as: a sense from the ideas and skills evident in the applicant's portfolio of potential for cohesive and deeper investigation during graduate study, rather than a scattering of disparate directions; a sense from the applicant's essay of deliberate intention for the time to be spent and learning opportunity pursued through graduate study, specifically in our program; indication from the transcript, writings, or recommendations of intellectual rigor; and indications from the writing or recommendations of valued personal attributes such as initiative/self-direction, curiosity, ability/willingness to participate in a larger creative community, open-mindedness, and risk-taking.

In addition to reviewing individual students, we attempt to assemble a vibrant cohort of incoming students to create a lively balance of different backgrounds, strengths, and interests. We do not generally require or use results from standardized testing such as the GRE, but do require non-English speakers to submit results from either TOEFL or IELTS to guide our assessment of these applicants' language proficiency. Credits earned at other regionally accredited colleges or universities prior to enrollment at RISD are not accepted.

b. Research and professional tools required in the program

The program does not have prerequisites outside of the discipline, such as a foreign language or quantitative methods. Fellowships and teaching assistantships are available to graduate students.

c. Comprehensive review at or near the conclusion of degree study

This is a terminal degree requiring a thesis project, paper, and exhibitions. Students assemble their own thesis committee, consisting of two departmental faculty and one external advisor, who guide development of the work and assess the outcome.

d. Candidacy and final project requirements for the program

Graduate students must research and develop a thesis project and participate in the campus-wide Graduate Thesis Exhibition. Final-year graduate students must also create a written thesis that aligns with their thesis studio work, for submission at the end of the second semester of the final year

5. Results related to the program's purposes

Students present work to be reviewed by the professor during regular course critiques and project reviews. One-on-one and group discussions among peer groups and faculty occur during class sessions. Informal critiques occur throughout each semester and formal, graded critiques occur twice a semester. Faculty and a visiting critic conduct reviews of final work for each semester, including developing artist statements, project proposals, student research presentations and artist presentations. The thesis committee reviews the culminating body of work and associated thesis materials including a website. Students must also produce written artist statements, a digital portfolio, professional resume, academic CV, and other materials required for submission of professional applications.

6. Assessment of strengths, areas for improvement, challenges and opportunities

Recognizing the need for stronger conceptual and contextual grounding of students' work, the graduate program now has a resident faculty member who specializes in theory. We have also incorporated three critical seminars into the graduate curriculum.

7. Students have graduated from this program during the past five years.

8. Plans for addressing weaknesses and improving results

In addition to the department's ongoing processes for reviewing student performance and the academic program as noted above, RISD conducts an external review every five to seven years. This comprehensive review involves a panel of appropriately qualified visitors who consider a department-generated self-study, visit campus, and return a report with recommendations for program improvements. The department head, division dean, and provost reflect these recommendations in developing a document with feasible plans for evolving the curriculum; student experience; resources for courses, faculty, and facilities; and any other considerations. The academic committee of the Board of Trustees is involved in the related discussions and approvals.

The Sculpture review process is currently underway.

Specific Terminal Master's Degrees (M.F.A. degrees in art/design or the equivalent)

Program Title: MFA.Sculpture **Number of Years to Complete the Program:** 2

Program Submitted for: Renewal of Final Approval

Select One: Plan Approval Renewal of Plan Approval Final Approval for Listing
 Renewal of Final Approval Plan Approval and Final Approval for Listing

Current Semester's Enrollment in Majors: Fall 2015: 12

Name of Program Supervisor(s): Jane South, Dept Head; Taylor Baldwin, GPD

Studio or Related Areas	Other Studies in Art/Design	Electives	Total Number of Units
# of units (= A)51	# of units (= B)9	# of units (= C)6	(A+B+C =66) Total Units
(A/* =) % 51/60=85%	(B/* =) % 9/60=15%	(C/* =) % 6/60=10%	(A/*+B/*+C/* =) Total 66/60=110%

**M.F.A. degrees with semester hour units should use 60 as the denominator.*

** M.F.A. degrees with quarter hour units should use 90 as the denominator.*

**List course numbers, titles, and unit allotments under each applicable category.
(See example below)**

Studio or Related Areas

Sculpture 450G + 455G	Advanced Critical Issues Seminar I & II	6 units
Sculpture 471G + 472G + 473G	Grad Sculpture Studio I, II, & III	27 units
Sculpture 474G	Grad Sculpture Thesis Project	12 units
Studio Electives		6 units

Total Studio or Related Areas 51 units = A

Other Studies in Art/Design

GRAD	Graduate seminars	9 units
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Total Other Studies in Art/Design 9 units = B

Electives

Elective		6 units
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Total Electives 6 units = C

RISD Instructional Program Portfolio

1. Graduate Program/Degree Title and Mission/Purposes

TEXTILES MFA

The mission/purpose of the Textiles Master of Fine Arts degree is to support students engaging in individual research so as to develop a personal vision and an understanding of design as an expression of a continually evolving culture. As designers, they act as problem solvers who are responsive to the needs of both local and global society. Their work should reflect the values of both individuals and communities while serving human needs.

Building on solid technical skills and a proficient design process in art- and design-related fields, graduate students focus on the woven, knit and print design of fabrics used for apparel and for architectural contexts and applications. Students broaden and sharpen their skills, hone their artistic identity and become well versed in the technical and creative potential of their chosen medium and its context, through emphasis on the intersections between textiles and other disciplines. The program also emphasizes studies in drawing and color, along with participation in graduate seminars, as means of building analytical and critical thinking skills.

<http://www.risd.edu/academics/textiles/graduate/>

2. Curricular Table

See the accompanying document.

3. Assessment of Compliance with NASAD Standards

a. Competencies

Upon graduation, students will be able to implement design process through framing of content and context; articulate the purpose and context of a finished work and how these inform decisions in the process of creating it; recognize the potential of textile materials, techniques and processes to articulate ambitious ideas; display analytical and critical thinking/reasoning skills to support the development of one's work, as well as the work of others; engage in rigorous discourse related to historical and contemporary issues that influence the art and design fields; exhibit strong visual and material competency, including color, pattern, structure and materiality in regards to the creation of two- and three-dimensional work; demonstrate excellence in craftsmanship through immersion in weaving, knitting, and other aspects of material form-making that is well considered, made and resolved; demonstrate confidence and proficiency in the field, with emphasis on advanced equipment and processes; explain the current field in the context of art, architecture, design and technology; become acquainted with scales of manufacturing and distribution; recognize environmental/sustainability and

social concerns related to textile processes and manufacturing; demonstrate broad historical and theoretical awareness of the textile field and its larger disciplinary, cultural and economic contexts; recognize and analyze the intersections between textiles and other disciplines; articulate their role as designers in the field; and identify where the work will sit in the world.

b. Required Levels of Achievement

Students must participate in studies on the RISD campus for a minimum of two full-time years, satisfy specified administrative requirements, maintain a minimum cumulative grade-point average of 3.00, complete a minimum of 66 course credits, and fulfill thesis requirements.

Course syllabi specific to the Textiles MFA are available as accompanying documents.

Students participate in the annual campus-wide Graduate Thesis Exhibition and complete a thesis requiring basic standards of excellence and professional-quality presentation. The written thesis proposes an individual artistic perspective and addresses the derivation, development and current outcome of RISD studio work by contextualizing it in terms of relevant precedent. The graduate thesis complies with the conventions of a recognized style sheet for an expository research paper and must be a minimum 20 pages of text (double spaced), not including required bibliography, footnotes/annotation, and supporting image documentation. Many thesis papers are produced as books and Fleet Library archives all graduate theses. The final document must be submitted to the thesis committee for signatures and ready for delivery to Fleet Library one week before Commencement.

Levels of competency or proficiency required for graduation include:

Studio

Students take the CAD in Textiles course, as well as studio electives in drawing, color and other topics of interest. The program is design-oriented and we encourage development of breadth of competence through a customized program. Emphasis in the thesis project is on the visual and material investigation.

Art/Design History, Theory, and Criticism

The required From An Idea to Meaning course provides common ground in theoretical scope and content. Along with other seminar courses, it encourages students to further develop their own approaches and sources of inspiration toward addressing needs and values of local and global culture. Students must understand the context of their work, placing it in relation of that of the selected materials as well as to basic tenets of making textiles and the larger context of art and design. Students must have knowledge of other disciplines that use textiles, such as Apparel and Interior Architecture. They must understand their work in relation to the timeline of the field, from millennia ago to a future involving textiles sciences. They must also understand the contemporary situation of their work, in terms of where it will go and how it will be used both aesthetically and materially.

Technology

Weaving studios include Dobby and Macomber looms, an electronic Jacquard loom, spinning wheels, industrial sewing machines, an industrial serger, bobbin winders and warping boards. Knitting studios include a linker and machines to handle various weights and grades of knits. Print studios include a digital printer, large print tables, an exposure unit and an industrial mixer. The computer lab is equipped

with scanners, a large-format printer, digital projectors, and software including NED Graphic, Point Carre, Stoll M1, Photoshop and Illustrator.

Graduate students have home space and access to a shared studio with a 30-foot print table, an exposure unit, and PC CAD computers with NED Graphic, Point Carre, Photoshop and Illustrator software. Students learn highly proprietary software as appropriate to each kind of digital tool. Courses are available to support development of both artistry and technical skills.

Synthesis

Students may teach, by invitation, in the Wintersession of their second year. They teach one of the foundational courses according to a syllabus, introducing students from all over campus to Textiles.

The thesis investigation results in a body of original work that manifests skills, deeply developed concepts, understanding of the context of the work and a fluid working process. The work must break new ground and enrich the field. Students are encouraged to undertake writing of the thesis paper as an analysis of their working process and its results, leading to articulation of directions for further work. Students are advised that this analysis is aided through structuring the writing according to rationale, context, working process and evaluation.

c. This program does not involve distance or correspondence learning.

d. This program is not designed as a multi- or interdisciplinary combination.

e. This program is not focused on electronic media.

4. Discussion of the Graduate Degree

a. Proficiencies required for entrance to the program

General criteria for admission include: successful completion of an undergraduate degree; academic interest and achievements as indicated in transcripts; creative interests and accomplishments as evidenced in a portfolio and resume or CV; creative, educational, and professional goals as described in an application essay; and other varied characteristics and interests as may be described in letters of recommendation, resumes, or personal writings.

Some general values also guide the admission process, such as: a sense from the ideas and skills evident in the applicant's portfolio of potential for cohesive and deeper investigation during graduate study, rather than a scattering of disparate directions; a sense from the applicant's essay of deliberate intention for the time to be spent and learning opportunity pursued through graduate study, specifically in our program; indication from the transcript, writings, or recommendations of intellectual rigor; and indications from the writing or recommendations of valued personal attributes such as initiative/self-direction, curiosity, ability/willingness to participate in a larger creative community, open-mindedness, and risk-taking.

In addition to reviewing individual students, we attempt to assemble a vibrant cohort of incoming students to create a lively balance of different backgrounds, strengths, and interests. We do not

generally require or use results from standardized testing such as the GRE, but do require non-English speakers to submit results from either TOEFL or IELTS to guide our assessment of these applicants' language proficiency. Credits earned at other regionally accredited colleges or universities prior to enrollment at RISD are not accepted.

b. Research and professional tools required in the program

The program does not have prerequisites outside of the discipline, such as a foreign language or quantitative methods. Fellowships and teaching assistantships are available to graduate students.

c. Comprehensive review at or near the conclusion of degree study

This is a terminal degree requiring a thesis project, paper, and exhibitions. Students assemble their own thesis committee, consisting of two departmental faculty and one external advisor, who guide development of the work and assess the outcome.

d. Candidacy and final project requirements for the program

Graduate students must research and develop a thesis project and participate in the campus-wide Graduate Thesis Exhibition. Final-year graduate students must also create a written thesis that aligns with their thesis studio work, for submission at the end of the second semester of the final year. Textiles students also participate in an annual exhibition in New York.

5. Results related to the program's purposes

Students participate weekly in both individual and group discussions, in which faculty reflect on student work and progress as it fits into the two-year program of study. Graduate-level faculty further gauge students' progress through interim critiques of evolving work. Faculty teaching the graduate students conduct final critiques to give students one-on-one feedback.

Discussions in and following the final critiques reveal patterns suggesting issues with assignments and/or the curriculum. Discussions with the Dean of Graduate Studies and graduate program directors in other departments provide additional insights regarding students' work, faculty assignments and the department's curriculum.

Thesis committees give weekly feedback to students on the progress of thesis work, considering both form and content. Committee members engage ongoing discussions in review of each individual student's work and progress.

In the department's annual summer offsite faculty meeting, part of the day is dedicated to the graduate program curriculum and community, to reflect on the past year's teaching, work and student experience. The discussion facilitates planning for the following year, as well as two to three years out.

Students are required to do an internship and supervisors provide feedback on their performance and the program overall. Graduating students are hired for leadership positions within companies and organizations. We receive feedback from alumni through surveys (e.g., Winter 2015) and ongoing conversations with alumni our graduate students work for as interns or after graduation. We also receive input from other colleagues in the field regarding graduates' preparedness.

Data from all of these sources is discussed one-on-one with students, faculty and colleagues in the field. Group student meetings and faculty meetings are also venues for discussion. One-on-one student advising is a fundamental way in which we collect and interpret feedback on the curriculum.

6. Assessment of strengths, areas for improvement, challenges and opportunities

Ongoing revisions to particular course syllabi are based on assessments of collective student results, input from individual students through discussions with faculty and the student course evaluations, and/or shifts in directions in the field. Through regular meetings and ongoing discussion, faculty consider and revise how each course fits into the curricular progression. Course framing in terms of technology or context enable adjusting content as needed.

In response to data, student interest, faculty discussions and topics emerging from field, the department has: created a more open structure for graduate students participating in technically based courses; increased support of writing with changes to Graduate Studio III and Thesis Writing; expanded Textile Seminar over three semesters; added new interdisciplinary studio courses in the Division of Graduate Studies; continued integration of hand and digital tools as new technologies emerge; and introduced new equipment/technology, reconciled with its impact on the curriculum (e.g., the arrival of a new embroidery machine and new faculty member precipitated addition of an appropriate course).

7. Students have graduated from this program during the past five years.

8. Plans for addressing weaknesses and improving results

In addition to the department's ongoing processes for reviewing student performance and the academic program as noted above, RISD conducts an external review every five to seven years. This comprehensive review involves a panel of appropriately qualified visitors who consider a department-generated self-study, visit campus, and return a report with recommendations for program improvements. The department head, division dean, and provost reflect these recommendations in developing a document with feasible plans for evolving the curriculum; student experience; resources for courses, faculty, and facilities; and any other considerations. The academic committee of the Board of Trustees is involved in the related discussions and approvals.

The Textiles external review process is underway, with departmental faculty reviewing the visitors' report and participating in a series of follow-on meetings to discuss, reflect and respond. All agree that the graduate program is too over-programmed, so are considering moving toward a more customized education with more space and time for students to pursue individual goals.

A dedicated drawing/painting course would be beneficial, but perhaps should be offered at the divisional level. Writing at the graduate level also needs work, but perhaps should become an institutional focus.

Specific Terminal Master's Degrees (M.F.A. degrees in art/design or the equivalent)

Program Title: MFA.Textiles **Number of Years to Complete the Program:** 2
Program Submitted for: Renewal of Final Approval

Select One: Plan Approval Renewal of Plan Approval Final Approval for Listing
 Renewal of Final Approval Plan Approval and Final Approval for Listing

Current Semester's Enrollment in Majors: Fall 2015: 11
Name of Program Supervisor(s): Anais Missakian, Dept Head; Brooks Hagan, GPD

Studio or Related Areas	Other Studies in Art/Design	Electives	Total Number of Units
# of units (= A)42	# of units (= B)9	# of units (= C)15	(A+B+C =66) Total Units
(A/* =) % 42/60=70%	(B/* =) % 9/60=15%	(C/* =) % 15/60=25%	(A/*+B/*+C/* =) Total 66/60=110%

*M.F.A. degrees with semester hour units should use 60 as the denominator.
 * M.F.A. degrees with quarter hour units should use 90 as the denominator.

**List course numbers, titles, and unit allotments under each applicable category.
 (See example below)**

Studio or Related Areas

Textiles 480G + 481G + 482G	Graduate Studio	9 units
Textiles 4826	CAD in Textiles	3 units
Textiles 484G + 485G	Textiles Seminar I & II	15 units
Textiles 4189	From An Idea to Meaning	3 units
Textiles 4836	Thesis Project	9 units
Textiles 498G	Thesis Writing	3 units

Total Studio or Related Areas 42 units = A

Other Studies in Art/Design

Required electives	Drawing or color electives	9 units
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Total Other Studies in Art/Design 9 units = B

Electives

Electives	Electives	15 units
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Total Electives 15 units = C

RISD Instructional Program Portfolio

1. Graduate Program/Degree Title and Mission/Purposes

FURNITURE DESIGN MFA (3-year)

The mission/purpose of the Furniture Design Master of Fine Arts degree is to provide a broad creative study experience founded upon critical making, design thinking and applied design. The program supports individual research-based approaches to design development in a curriculum supporting self-directed study, informed throughout by studio and workshop practices in materials, making, design techniques and prototyping for manufacture. We aim to achieve the highest standards in concept and material development, leading to designs, objects and products that may be regarded as making distinctive contributions to the field of furniture design at an international level.

The three-year version of the program is available for applicants without prior studio/making experience, to work together with all the graduate students in an integrated program.

<http://www.risd.edu/academics/furniture-design/graduate/>

2. Curricular Table

See the accompanying document.

3. Assessment of Compliance with NASAD Standards

a. Competencies

Upon graduation, students will be able to effectively use a combination of two- and three-dimensional concept development skills to complete full-size human-scale design prototypes for furniture and related objects; critique and communicate contextual, conceptual and technical content through visual, written and spoken means to different audiences; communicate specific designs in detail to achieve manufacture by others; relate design concepts and physical prototypes to a defined context; and propose an individual contribution to the discipline of furniture design.

b. Required Levels of Achievement

Students must participate in studies on the RISD campus for a minimum of three full-time years, satisfy specified administrative requirements, maintain a minimum cumulative grade-point average of 3.00, complete a minimum of 96 course credits, and fulfill thesis requirements.

Course syllabi specific to the Furniture Design MFA are available as accompanying documents.

Students participate in the annual campus-wide Graduate Thesis Exhibition and complete a thesis requiring basic standards of excellence and professional-quality presentation. The written thesis

proposes an individual artistic perspective and addresses the derivation, development and current outcome of RISD studio work by contextualizing it in terms of relevant precedent. The graduate thesis complies with the conventions of a recognized style sheet for an expository research paper and must be a minimum 20 pages of text (double spaced), not including required bibliography, footnotes/annotation, and supporting image documentation. Many thesis papers are produced as books and Fleet Library archives all graduate theses. The final document must be submitted to the thesis committee for signatures and ready for delivery to Fleet Library one week before Commencement.

Levels of competency or proficiency required for graduation include:

Studio

Students in the three-year program benefit from Guided Major Electives, augmenting the emphasis on conceptual development through the creation of designed and built objects. Students are encouraged to investigate emerging challenges that technologies, materials, economic conditions and changes in societal patterns present to this generation of designers and makers. Students may work in a broad arena, making objects and structures that directly connect with human-scale experience. For example, students work on self-determined areas ranging from, but not limited to, furniture, products and lighting to spatial, technological and sustainable collaborations and exhibit design.

Art/Design History, Theory, and Criticism

“Context,” “process” and “concept” serve as organizing themes that combine throughout the program towards the achievement of a professional capability developed and demonstrated in the completion of a graduate thesis. The department provides a supportive environment for students’ work, through its profile as a center for studio-based research and resource promoting dialogue within the field at large.

Technology

Furniture Design students have access to a range of state-of-the-art design and production resources and techniques, including: hand and power tools in an extensive wood studio; welding, fabrication, and machining equipment in a metal shop; tools and methods in labs supporting work in upholstery, plastics, and alternative materials; a finishing spray booth; experimentation with veneer and a rare woods collection; work with a laser cutter, Rapid Prototype Machine (RPM), and CNC router; and software including SolidWorks, Rhino, Adobe Creative Suite, and a range of other computational design tools.

Synthesis

Students must develop theses to a high standard, the written paper having a meaningful connection to the thesis body of work. The written thesis is intended to accelerate and enrich students’ growth and to contribute to the resolution of their three-dimensional work. The final thesis is a culmination of the intellectual content of a group of works, illustrated through writing and visual documentation. The writing chronicles the development and growth of the pieces as well as the student’s individual growth as a furniture designer/artist. The final manifestation of this process is the works themselves. The final body of work, together with the thesis document, demonstrates a high level of proficiency in both process and intellect.

c. This program does not involve distance or correspondence learning.

d. This program is not designed as a multi- or interdisciplinary combination.

e. This program is not focused on electronic media.

4. Discussion of the Graduate Degree

a. Proficiencies required for entrance to the program

General criteria for admission include: successful completion of an undergraduate degree; academic interest and achievements as indicated in transcripts; creative interests and accomplishments as evidenced in a portfolio and resume or CV; creative, educational, and professional goals as described in an application essay; and other varied characteristics and interests as may be described in letters of recommendation, resumes, or personal writings.

Some general values also guide the admission process, such as: a sense from the ideas and skills evident in the applicant's portfolio of potential for cohesive and deeper investigation during graduate study, rather than a scattering of disparate directions; a sense from the applicant's essay of deliberate intention for the time to be spent and learning opportunity pursued through graduate study, specifically in our program; indication from the transcript, writings, or recommendations of intellectual rigor; and indications from the writing or recommendations of valued personal attributes such as initiative/self-direction, curiosity, ability/willingness to participate in a larger creative community, open-mindedness, and risk-taking.

In addition to reviewing individual students, we attempt to assemble a vibrant cohort of incoming students to create a lively balance of different backgrounds, strengths, and interests. We do not generally require or use results from standardized testing such as the GRE, but do require non-English speakers to submit results from either TOEFL or IELTS to guide our assessment of these applicants' language proficiency. Credits earned at other regionally accredited colleges or universities prior to enrollment at RISD are not accepted.

Students entering the three-year program develop specific skills in areas such as making, materials processing, design principles and drawing to prepare for independent research in years two and three.

b. Research and professional tools required in the program

The program does not have prerequisites outside of the discipline, such as a foreign language or quantitative methods. Fellowships and teaching assistantships are available to graduate students.

c. Comprehensive review at or near the conclusion of degree study

This is a terminal degree requiring a thesis project, paper, and exhibitions. Students assemble their own thesis committee, consisting of two departmental faculty and one external advisor, who guide development of the work and assess the outcome.

d. Candidacy and final project requirements for the program

Graduate students must research and develop a thesis project and participate in the campus-wide Graduate Thesis Exhibition. Final-year graduate students must also create a written thesis that aligns with their thesis studio work, for submission at the end of the second semester of the final year.

5. Results related to the program's purposes

Faculty of record, along with guest critics, engage in regular critiques of student work, including drawings, writings, samples and resolved objects. The thesis body of work consists of several highly resolved three-dimensional objects and a written document containing words, drawings and images that demonstrate the research and processes involved in the thesis investigation. Members of the individual thesis committees, comprised of faculty from within and outside the department, assess the outcome of the thesis presentations.

Members of the departmental faculty meet two times per semester to discuss both specific student progress and programmatic issues as part of regular faculty meetings. Departmental faculty members also meet annually, immediately following final critiques, for a colloquium to review the curriculum, identify strengths and weaknesses, and discuss adjustments.

The design community, comprised of critics, curators, writers, educators, professional designers and artists assess and respond to student works in exhibitions and publications. Institutions and companies that constitute the professional world of art and design exhibit, publish and hire our alumni. Students exhibit work at juried local, national and international venues such as the RI Convention Center, the International Contemporary Furniture Fair in New York, and the Salone del Mobile in Milan.

6. Assessment of strengths, areas for improvement, challenges and opportunities

The assessment that writing was not meeting expectations led us to change the degree requirements for graduate students to include a dedicated course on Writing for the Thesis in the fall semester of the second year.

The assessment that incoming graduate students sometimes lacked experience in working with certain materials and processes led us to adjust the schedule to create a more focused opportunity for them to have access to making experiences early in the fall semester of the first year.

The assessment that our faculty diversity did not reflect the gender and ethnic diversity of our students led us to renew a search for a new faculty hire this year.

The assessment that poor and over-crowded department facilities are our most pressing problem, and have been identified as such for over a decade, led us to make partial improvements in homespace and shop space for our graduate students.

7. Students have graduated from this program during the past five years.

8. Plans for addressing weaknesses and improving results

Members of the department are emphasizing the importance of external perspectives in assessing students' work, multiple perspectives being more reliable than individual intuition and contributing to culture building.

In addition to the department's ongoing processes for reviewing student performance and the academic program as noted above, RISD conducts an external review every five to seven years. This comprehensive review involves a panel of appropriately qualified visitors who consider a department-generated self-study, visit campus, and return a report with recommendations for program improvements. The department head, division dean, and provost reflect these recommendations in developing a document with feasible plans for evolving the curriculum; student experience; resources for courses, faculty, and facilities; and any other considerations. The academic committee of the Board of Trustees is involved in the related discussions and approvals.

The department is taking actions consistent with external reviewers' recommendations in 2013 to define a clearer role for graduate faculty, toward increasing research opportunities and cross-disciplinary engagement.

Specific Terminal Master's Degrees (M.F.A. degrees in art/design or the equivalent)

Program Title: MFA.Furniture Design 3 year **Number of Years to Complete the Program:** 3

Program Submitted for: Final Approval for Listing

Select One: Plan Approval Renewal of Plan Approval Final Approval for Listing
 Renewal of Final Approval Plan Approval and Final Approval for Listing

Current Semester's Enrollment in Majors: Fall 2015: 7

Name of Program Supervisor(s): John Dunnigan, Dept Head; Chris Rose, GPD

Studio or Related Areas	Other Studies in Art/Design	Electives	Total Number of Units
# of units (= A)69	# of units (= B)9	# of units (= C)18	(A+B+C =96) Total Units
(A/* =) % 69/60=115%	(B/* =) % 9/60=15%	(C/* =) % 18/60=30%	(A/*+B/*+C/* =) Total 96/60=160%

**M.F.A. degrees with semester hour units should use 60 as the denominator.*

**List course numbers, titles, and unit allotments under each applicable category.
(See example below)**

Studio or Related Areas

FURN	Furniture Studio	12 units
FURN	Guided Major Electives	18 units
FURN 244G + 245G + 246G	Grad Furniture Design I, II, & III	27 units
FURN 249G	Graduate Furniture Design Thesis	9 units
FURN 248G	Grad Furniture Design Thesis Seminar	3 units

Total Studio or Related Areas 69 units = A

Other Studies in Art/Design

FURN 247G	Grad Furniture Design Seminar	3 units
GRAD	Graduate Seminars	6 units

Total Other Studies in Art/Design 9 units = B

Electives

Electives	Electives	18 units
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Total Electives 18 units

RISD Instructional Program Portfolio

1. Graduate Program/Degree Title and Mission/Purposes

GRAPHIC DESIGN MFA (3-year)

The mission/purpose of the Graphic Design Master of Fine Arts degree is to prepare students for professional critical practice by emphasizing the roles of social context, media and aesthetics in the production of visible language systems. As a reflection of the discipline itself, the program encourages a nimble and intelligent response to constant change—of tools, technology, scale and context—while building on a strong foundation of formal, aesthetic and analytical knowledge. Each student’s tailored program of study mixes common studio experiences with departmental and cross-disciplinary graduate electives, workshops and independent study leading to an individual thesis investigation. Each original thesis models how research, theory and visual form, as proof of concept, support an individual inquiry that prefigures a thriving critical practice in graphic design.

The three-year program offers students with degrees in liberal arts, the sciences or fine arts an opportunity to develop more highly focused design skills, enabling participation in a core sequence of required courses supplemented by individually selected courses among a community of peers with diverse interests and experiences.

<http://www.risd.edu/academics/graphic-design/graduate/>

2. Curricular Table

See the accompanying document.

3. Assessment of Compliance with NASAD Standards

a. Competencies

Upon graduation, students are able to work with contemporary and historical tools and software; respond to a communication need by generating an original graphic form that is meaningful through its editing, aesthetics and/or the manipulation of its contents; recognize the value of prior academic study, knowledge, and experience to the integrative field of graphic design; produce visual form as proof of concept and demonstration of theory leading to an original thesis investigation; contribute, evaluate and critique visual communication work at an advanced strategic level; participate effectively in a cohort of peers from varied disciplines, modeling the critical dialogue, collaboration and cooperation of a professional graphic design studio environment; initiate an individual or collaborative studio practice; convey their expertise through teaching and/or mentoring; curate exhibitions of their work and that of others; and conduct original research and convey it through appropriate modes of writing, publishing and/or exhibition.

b. Required Levels of Achievement

Students must participate in studies on the RISD campus for a minimum of three full-time years, satisfy specified administrative requirements, maintain a minimum cumulative grade-point average of 3.00, complete a minimum of 96 course credits, and fulfill thesis requirements.

http://www.risd.edu/Policies/Academic/Graduation_Requirements_Graduate_Students/

Course syllabi specific to the Furniture Design BFA are available as accompanying documents.

Students participate in the annual campus-wide Graduate Thesis Exhibition and complete a thesis requiring basic standards of excellence and professional-quality presentation. The written thesis proposes an individual artistic perspective and addresses the derivation, development and current outcome of RISD studio work by contextualizing it in terms of relevant precedent. The graduate thesis complies with the conventions of a recognized style sheet for an expository research paper and must be a minimum 20 pages of text (double spaced), not including required bibliography, footnotes/annotation, and supporting image documentation. Many thesis papers are produced as books and Fleet Library archives all graduate theses. The final document must be submitted to the thesis committee for signatures and ready for delivery to Fleet Library one week before Commencement.

Levels of competency or proficiency required for graduation include:

Studio

Graduate Typography and Visual Systems ground students' individual studio practice, in the context of additional required and elective studio courses. In progressively developing their unique expression, students benefit from the culture of critique and the feedback from both peers and mentors. Recent curricular changes provide each incoming three-year group a synthesized and naturally flowing graduate-level experience in their foundational year: Graduate Form II, in concert with Design Studio II, edits and refines the best parts of related undergrad spring semester courses (Relational Design, Uncreative Design, Visual Systems) in tandem with Type II, Graduate Type Design and an open elective.

Art/Design History, Theory, and Criticism

Making Meaning and History of Graphic Design supplement additional seminar courses, supporting students' understanding of precedents, issues and themes arising through readings, rigorous discussions and ongoing critiques. Recent curricular changes to the foundational year ensure students' development of a sense of historical and contemporary context: Graduate Form I, in concert with Design Studio I, edits and refines the best parts of previously required three-year fall studio courses (Form and Communication, Design Applications, Color, Making Meaning) supplemented by Type I, Design History and Graduate Seminar I.

Technology

Facilities include a computer lab, a scanner, plotters, printers, a photographic lighting studio, proofing presses, a polymer plate-maker, binding machines, light tables, studios for papermaking and silk-screening, and an extensive collection of wood and metal type.

Synthesis

The thesis represents the culminating synthesis of students' knowledge and capabilities in studio, analysis, history and technology. The final thesis document takes the form of a book, along with a digital version on disk to accommodate a digital record of the book as well as any screen-based or motion work. The book is a container, a gallery and an active presenter of the visual/ verbal work that is the student's contribution to the field of graphic design. The definition of "book" is as open as each student chooses to make it—but it must serve as a fitting repository to fully and fairly document the work and the writing that supports the thesis investigation. Students develop the document progressively and craft it to a high level.

c. This program does not involve distance or correspondence learning.

d. This program is not designed as a multi- or interdisciplinary combination.

e. This program is not focused on electronic media.

Although electronic media are involved in aspects of students' work, the program's main emphasis is on design principles relating to a full range of graphic media and visual language.

4. Discussion of the Graduate Degree

a. Proficiencies required for entrance to the program

General criteria for admission include: successful completion of an undergraduate degree; academic interest and achievements as indicated in transcripts; creative interests and accomplishments as evidenced in a portfolio and resume or CV; creative, educational, and professional goals as described in an application essay; and other varied characteristics and interests as may be described in letters of recommendation, resumes, or personal writings.

Some general values also guide the admission process, such as: a sense from the ideas and skills evident in the applicant's portfolio of potential for cohesive and deeper investigation during graduate study, rather than a scattering of disparate directions; a sense from the applicant's essay of deliberate intention for the time to be spent and learning opportunity pursued through graduate study, specifically in our program; indication from the transcript, writings, or recommendations of intellectual rigor; and indications from the writing or recommendations of valued personal attributes such as initiative/self-direction, curiosity, ability/willingness to participate in a larger creative community, open-mindedness, and risk-taking.

In addition to reviewing individual students, we attempt to assemble a vibrant cohort of incoming students to create a lively balance of different backgrounds, strengths, and interests. We do not generally require or use results from standardized testing such as the GRE, but do require non-English speakers to submit results from either TOEFL or IELTS to guide our assessment of these applicants' language proficiency. Credits earned at other regionally accredited colleges or universities prior to enrollment at RISD are not accepted.

The three-year program is available for applicants with degrees in liberal arts, the sciences or fine arts.

b. Research and professional tools required in the program

The program does not have prerequisites outside of the discipline, such as a foreign language or quantitative methods. Fellowships and teaching assistantships are available to graduate students.

c. Comprehensive review at or near the conclusion of degree study

This is a terminal degree requiring a thesis project, paper, and exhibitions. Students assemble their own thesis committee, consisting of two departmental faculty and one external advisor, who guide development of the work and assess the outcome.

d. Candidacy and final project requirements for the program

Graduate students must research and develop a thesis project and participate in the campus-wide Graduate Thesis Exhibition. Final-year graduate students must also create a written thesis that aligns with their thesis studio work, for submission at the end of the second semester of the final year.

5. Results related to the program's purposes

Student work throughout the three-year program provides evidence of skill acquisition, concept development, and original writing leading to a final thesis investigation. Over the three years of studios, seminars and electives, student projects give evidence of graphic response to prompts that may range in scope from highly prescribed to very open parameters.

At the end of the first year, the full graduate faculty review the students' work. In this review, we see the full year's body of work reflecting each student's engagement with graphic design via visual form and critical writings produced in the graduate seminar. Each student's work is reviewed in the context of their ongoing study leading to the graduate Graphic Design thesis: faculty critics look for areas of strength or weakness, patterns of thought and making to encourage, and the formation of critical thinking within the context of contemporary graphic design. Final semester reviews often include an outside visiting critic. All core and elective courses conduct their own semester reviews with course faculty and visitors.

In the second year, core courses merge with those of the two-year program, with one final remaining core course in typography for the three-year program.

Culminating work is subject to multi-tiered critical review as each student names three thesis advisors who meet throughout the year to help guide thesis formation. Three external critics from the professional graphic design world commit to working with a third of the thesis class (five students each). These critics visit campus as a group twice in the fall semester, for thesis position presentations in early fall and for the final semester review of thesis work in December. During Wintersession and again in early spring semester, the critics and their small group conduct conversations via Skype. The critics visit campus in mid-April for the public thesis presentations and again in late May for the final thesis reviews, a two-day process accompanied by viewing the graduate exhibition. Each student's three thesis advisors plus the external critic must read, approve and sign the final thesis document in book form for submission to the departmental archive, RISD Library and the Digital Commons website. Thesis students deliver public presentations open to critics, faculty and students.

6. Assessment of strengths, areas for improvement, challenges and opportunities

A thorough review of the three-year curriculum has led to better integrating a foundational skill-building sequence with graduate-level concept development. The three-year curriculum has morphed in response to ongoing assessment of efficacy in fulfilling its mission to provide an intensive foundational year for incoming graduates who do not hold undergrad degrees in Graphic Design, Visual Communication or equivalent degrees demanding a rigorous curriculum in typography and related skills. Challenges have included balancing skill-building with respect for graduate-level thinking, integration of confident form-making and concept-construction, involvements among undergraduate faculty and students, adjustments to working in a studio culture, and time management and workload.

As of fall 2015, we launched a revised three-year curriculum to better synthesize the graduate experience and outcome. These changes successfully solve a longtime puzzle integrating: how to honor the origins of our three-year students' experiences from all fields and age groups; how to strategically leverage the strengths of our undergraduate curriculum, students and faculty; and how to mix graduate-level inquiry with our field-specific foundational learning – all without treating formal skill-building as "remedial training."

Graduate Form I, in concert with Design Studio I, edits and refines the best parts of previously required three-year fall studio courses (Form and Communication, Design Applications, Color, Making Meaning)—while Type I, Design History and Graduate Seminar I work in tandem to develop a sense of historical and contemporary context. Graduate Form II, in concert with Design Studio II, edits and refines the best parts of related undergrad spring semester courses (Relational Design, Uncreative Design, Visual Systems)—while Type II, Graduate Type Design and an open elective further provide our incoming three-year group a synthesized and well-planned graduate-level experience in their foundational year. This intensive first-year sequence better guides students in formulating the origins of a thesis inquiry leading into the subsequent two years of their MFA.

7. Students have graduated from this program during the past five years.

8. Plans for addressing weaknesses and improving results

In addition to the department's ongoing processes for reviewing student performance and the academic program as noted above, RISD conducts an external review every five to seven years. This comprehensive review involves a panel of appropriately qualified visitors who consider a department-generated self-study, visit campus, and return a report with recommendations for program improvements. The department head, division dean, and provost reflect these recommendations in developing a document with feasible plans for evolving the curriculum; student experience; resources for courses, faculty, and facilities; and any other considerations. The academic committee of the Board of Trustees is involved in the related discussions and approvals.

Specific Terminal Master's Degrees (M.F.A. degrees in art/design or the equivalent)

Program Title: MFA.Graphic Design 3 year **Number of Years to Complete the Program:** 3

Program Submitted for: Final Approval for Listing

Select One: Plan Approval Renewal of Plan Approval Final Approval for Listing
 Renewal of Final Approval Plan Approval and Final Approval for Listing

Current Semester's Enrollment in Majors: Fall 2015: 7

Name of Program Supervisor(s): John Caserta, Dept Head; Bethany Johns, GPD

Studio or Related Areas	Other Studies in Art/Design	Electives	Total Number of Units
# of units (= A)54	# of units (= B)9	# of units (= C)33	(A+B+C =96) Total Units
(A/* =) % 54/60=90%	(B/* =) % 9/60=15%	(C/* =) % 33/60=55%	(A/*+B/*+C/* =) Total 96/60=160%

*M.F.A. degrees with semester hour units should use 60 as the denominator.

* M.F.A. degrees with quarter hour units should use 90 as the denominator.

**List course numbers, titles, and unit allotments
under each applicable category.
(See example below)**

Studio or Related Areas

GRAPH 332G + 342G + 352G	Graduate Typography I, II, III	12 units
GRAPH 319G	Making Meaning	6 units
GRAPH 320G	Visual Systems	3 units
GRAPH 3225	History of Graphic Design	3 units
GRAPH 327G + 328G	Graduate Thesis	15 units
GRAPH 323G + 324G	Graduate Studio I , II	12 units
GRAPH W320	Graduate Thesis/Open Re/Search	3 units

Total Studio or Related Areas 54 units = A

Other Studies in Art/Design

GRAPH 321G + 322G	Graduate Seminar I, II	6 units
GRAD	Graduate Seminar	3 units

Total Other Studies in Art/Design 9 units = B

Electives

Electives	Major and Open Electives	33units
Total Electives		<u>33</u> units

