



MIDDLE STATES COMMISSION ON HIGHER EDUCATION SELF-STUDY

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Institutional and Self-Study Overview

History

Founded by Sarah Worthington Peter in 1848, Moore College of Art & Design is the first and only historically all-women's visual arts college in the nation. Established as the Philadelphia School of Design for Women, the College continues to thrive on the promise of empowering women to achieve financial independence by providing a high-quality, career-focused education. Peter's original vision continues to drive the College's mission to educate women for careers in the visual arts. Our first major was textile design—established during the Industrial Revolution, of which Philadelphia was the center. We now offer nine BFA programs including Animation & Game Arts, Art Education, Fashion Design, Film & Digital Cinema, Fine Arts, Graphic Design, Illustration, Interior Design and Photography.

In recent years, we have expanded our curriculum to include post-baccalaureate programs in addition to continuing education programs for adults and youth. In 2009, Moore introduced coeducational graduate-level programs. The College enrolls nearly 500 undergraduate, graduate and continuing education students.

Moore is guided by a dynamic Strategic Plan (FY2017-2024) that focuses on the following areas and objectives:

- Academic Excellence and Student Excellence
- Student Experience
- Financial Strength
- Increasing Contributed Income
- Dynamic Institutional Leadership and Marketing
- Moore as a College of Thought-Leaders
- Moore as a Laboratory for New Models (leadership, responsiveness, innovation, and transparency in higher education)

Institutional Priorities Addressed in the Middle States Self-Study

Academic Excellence

Strive for faculty excellence across all College programs by supporting shared governance, attracting and supporting full-time, adjunct, visiting faculty and fellowships. Utilize and capitalize on external partnerships to strengthen existing—and develop—new educational resources.

Strive for instructional and educational excellence by continually refining and improving undergraduate, graduate, and continuing education curriculum organization; improve current (and new) program structures and missions; and enhance majors with cross disciplinary teaching, learning and assessment.

Robust Student Experience

Strive for student excellence by diversifying the undergraduate (BFA) and graduate (MA and MFA) populations, achieving enrollment and retention goals, and coordinating and optimizing

academic facilities, creative spaces, other engaging physical resources, and both residential and commuter experiences. Through student organizations, provide co-curricular learning opportunities for independent and professional growth that strengthens individuals while building community.

Continue to support and invest in areas that enhance and deepen the student experience and student success, including Student Affairs, Academic Services, Connelly Library, Writers Studio, Locks Career Center, The Galleries, and Continuing Education programs.

Financial Strength

Increase earned income by achieving ambitious annual enrollment goals in all programs, maintaining full occupancy of residence halls, and generating growth in contributed income by building the College's philanthropic base.

Diversity, Equity and Inclusion Initiatives

Increase opportunities for the entire college community to learn about and explore issues of diversity, identity, inequality, equity, inclusion, and academic freedom through internal and public programs, curriculum transformation, student organizations, and exhibitions. Increase diversity through admissions initiatives and student enrollment, the hiring of full-time and part-time faculty and professional staff and the recruitment of Board members.

Intended Outcomes of the Middle States Self-Study

As a result of our institutional reflection and in anticipation of feedback from the visiting team, we seek to:

- Reimagine the ways a Moore education makes meaningful impact in art and design (and other fields) through ongoing review and evaluation of curriculum (academic program reviews, course evaluations, peer reviews, etc.); identification of new and emerging fields; assessment of all programs (undergraduate, graduate and continuing education); and facilities and technology to encourage and develop future-thinking and intellectual agility in all students.
- Continue to build a dynamic collaboration of Academic Affairs and Student Affairs to support and equip students with resiliency, resourcefulness, and persistence. Engage in continuous and coordinated examination of the ways Moore aligns leadership, careers, entrepreneurship and growth mindset to prepare students for creative leadership and in industries and environments in accelerating change – and with special attention to the history and future of women in art and design.
- Develop and complete a re-branding initiative that increases Moore's recognition and visibility nationally and internationally to grow annual enrollments, engage current and new donors and rally an active and generous alumni population to and expand the College's philanthropic reach.

- Complete a campus master plan to create a 21st century campus, state-of-the-art facilities to support current and future curricula, coordinated educational technologies, partnered projects, galleries for students, faculty, and outside exhibitions that attract campus visitors, and enhance the College's visibility and reputation.
- Continue to prioritize (through expansive searches, recruitment and other initiatives) diversity, equity and inclusion across all programs, areas, offices and public events at Moore. Create opportunities for students to be global citizens through the creation of more opportunities for educational travel experiences, travel fellowships, and impactful engagement with Philadelphia's dynamic cultural diversity and immigrant communities.

Self-Study Approach

Moore College of Art & Design has adopted the Standards-Based Approach to organize our Self-Study Report.

Moore is a small college and, as such, we are required to be wise and judicious with the allocation of our resources. By selecting the Standards-Based Approach, we have been able to effectively organize our resources to demonstrate optimal compliance for all seven standards. It is of utmost importance for us to reflect on how our institutional priorities are integrated into each standard. Our priorities are intentionally future-facing and touch multiple areas of the College: admissions, retention, resource allocation, academic structure and offerings, and student life. It is critical to keep our mission, planning process, governance, student experience and commitment to assessment front of mind.

With working groups assigned to each standard, we have been able to focus and gather the necessary evidence for compliance. Using a standards-based approach will make it easier for the evaluators to make clear connections between what we want to do, how we seek to do it, and how we evaluate our progress and success.

Progress from Previous Self-Study

As presented in detail throughout this report, you will see that the following items have been achieved over the period since the 2012 Self-Study:

- Development of shared governance structure and practice
- Integration of outside experts for programmatic and faculty review and input
- Renovation of facilities to enhance learning and the student experience
- Undertaking serious attention to diversifying faculty, staff and the Boards, expanding the cultural perspectives of the curriculum and altering the critique process for greater awareness
- Revision and lateral integration of the strategic planning process
- Integration of financial budgeting and investment tied to the Strategic Plan
- Commitment to transparency and input, resulting in an improved and consultative relationship with the Faculty union

Opportunities for Improvement and Innovation

The following five areas for improvement and innovation emerged throughout the Self-Study process:

Standard III: As Moore prepares students for the dynamic fields of art and design we recognize an opportunity for more innovative programming with a focus on flexible curricula, allowing students to customize a major to best reflect their interests as well as support the marketable skill sets they wish to develop. In our post-pandemic world we value a graduate's need to be nimble, resourceful and highly collaborative in order to adjust to the shifting demands any given field. In the coming years we plan to identify ways to increase our graduates' flexibility and marketable skill sets to support interdisciplinary approaches to learning.

Standard IV: We have made strong improvement over the past few years to develop and communicate learning outcomes for our major co-curricular programs (Orientation, Visionary Woman Honors Program Leadership Path, and Sophomore Mentorship Program). We've ensured that each program is assessed on a yearly basis, which has allowed us to develop a more comprehensive, college-wide approach to continuous improvement. While we have made strides in this area, we seek to utilize the same approach with the programming in our residence halls, especially since data has revealed that living in the residence halls has resulted in improved retention. Over summer 2021, we revamped our programming model to focus on specific learning outcomes (Community, Wellness, Inclusivity, and Development) and will be developing a standard assessment to evaluate these programs.

Standard V: The peer review process for faculty is currently outlined in the Moore Federation of Teachers contract. Although the process is well-established in the Fine Arts, Foundation, Interior, Graphic and Interior Design programs, it is less clear, consistent and formal in the Animation & Games Arts, Fashion Design and Liberal Arts programs and departments. We need to identify ways to provide a consistent and centralized way to remind faculty which adjuncts are up for review, and make sure the same peer review process works for these professionals.

Standard VI: Preparing for the challenges posed by the projected drop in high school graduates nationally and more severely in the northeastern United States, is the most significant issue the College faces over the next 10 years. To meet this challenge, the College has set an ambitious goal to increase enrollment now to better position the College to absorb the anticipated drop in enrollment. Fully launching the branding campaign, successfully launching the new Film major, and strengthening the already growing, digitally focused majors will be key to achieving enrollment goals.

Standard VII: The 2021-2022 Middle States Accreditation finds Moore in the first stages of improving and revamping the way we evaluate the effectiveness of the Boards and the contributions of individual members. We seek to build on early progress by moving forward

with the following initiative: transforming the Board Leadership Committee with an appropriate charge that may include annual goals, a work plan and a more comprehensive assessment tool for Board development; an expanded Board handbook; a robust new-member orientation; and the establishment of a Board talent matrix to inform member recruitment and nominations.

Standard I: Mission and Goals

Moore's mission, values and goals serve as a map, guiding the College toward continuous improvement—what the College strives to accomplish as we grow, enhance, strengthen, lead and innovate as an art and design institution in the 21st century.

The mission, values and goals are prominently displayed and incorporated on Moore's website, throughout the various social media channels and in catalogues and other publications. They are conveyed internally through forums like the College Planning Committee, Academic and Graduate Council, the Boards, Senior Managers, All-College and department team meetings as well as across Moodle, Moore's internal course management platform.

However, they find their best application as a framework and a touchstone for our strategic plan, which guides our institutional priorities and decisions, both large and small. Moore's strategic plan is designed to be flexible, with frequent review and adaptation. This is a *living* document, much as we are a *living* college, with a population of young adults that fully transforms every four years. Through the plan, we respond to the constant changes we see in the external environment, the higher education field and the students we educate.

Re-envisioning our Mission Statement

As we began to craft a new mission statement in the fall semester 2019, we reviewed the minutes of discussions from the key groups mentioned above, particularly relying on input from the Boards and the senior management team. We examined an array of college governing documents and worked in a Board retreat with a consultant from the Association of Governing Boards (AGB). An extensive market research initiative through our rebranding work allowed us to see Moore through the eyes of the students, parents and community partners who participated in the research process.

In fall 2019, the College engaged Creative Communication Associates, a firm with a deep background in higher education and admissions marketing, to perform a comprehensive market research study¹. We reviewed the results of interviews CCA conducted with students, staff, faculty, board members, friends of Moore and influential figures in the regional arts and business communities. This feedback fueled our rebranding campaign but also was utilized as data to inform the mission revision.

The senior staff discusses our mission and values frequently as they make decisions to lead their departments. Foremost among them is the College President, who leads by our mission and our strategic plan in considering initiatives across the College. The senior staff team was the first group to review draft mission statements and added important thinking that informed the final product.

¹ Moore Creative Identity report-CCA-December 2019

Moore's mission has been a frequent topic of conversation at quarterly Boards of Trustees and Managers meetings. Reports from senior staff, faculty and chairs of the Academic Affairs, Student Life and College Planning committees spur wide-ranging discussions that touch on mission.

In addition to regular meetings, the Boards have convened in special sessions to consider topics related to the mission. In June 2019 the Boards met for a retreat focused on board leadership², conducted by AGB and in December 2019, another facilitator led a discussion on "Mission, Vision and Values"³ in an open community forum.

Our new mission statement, adopted by the Boards in September 2020, describes not just who we are at this time, but where we began: as an all-women's college. Moore was designed, as our founder Sarah Worthington Peter said in 1848, "to instruct young women in the arts of drawing, design, and wood engraving, (so) they will be able to succeed in these branches of home industry, not only for their own benefit, but also for the benefit of American manufacturers." Simply put, she founded the college to provide a career-focused education that would allow young women to achieve financial independence. However, our undergraduate admissions criteria has changed⁴. Moore now welcomes applications from qualified applicants who were assigned female at birth or who self-identify as women, transwomen, non-binary or gender nonconforming. In addition, we offer co-educational youth, adult continuing education and graduate studies. It was clear our new statement would reflect this inclusivity.

The new statement also incorporates our role as a regional leader in showcasing cutting-edge art and design. The College and the Galleries are linked academically, and the Galleries are also an important public resource for other institutions and for our larger creative community. Moving forward, we intend to re-consider the mission statement with each iteration of the strategic plan, to ensure both capture the spirit and purpose of the college.

The new mission statement is more concise. Our previous statement was three paragraphs long, and contained a degree of specificity that may not serve the college as programs evolve in the coming years. We also sought to condense the statement so it could be more readily understood and effectively communicated to and by our academic community, admissions staff, marketing department, Boards and other stakeholders.

Mission

Moore College of Art & Design is an historically all-women's undergraduate college that has evolved to include co-educational continuing education and graduate studies. We educate artists and designers to build creative, enterprising careers of significant impact. We are a

² Post-retreat overview document

³ December 3, 2019 Board Meeting minutes

⁴ Admissions policy adopted May 2020

forum for big ideas, and a champion for creative expression as a means to connect local and global communities.

Values

We believe:

- Our founding mission of empowering women by developing their artistic ability, leadership capacity and marketable skills remains relevant.
- Affordable access to higher education is the doorway to a successful art and design career that creates better futures for our students and their communities.
- Moore's founding principles of inclusivity and opportunity are evident in our policy to admit non-binary and trans students.
- Diversity can only be a strength; mutual respect and civility are expected among all Moore stakeholders. We do not tolerate racism or bias in any form.
- Art and design are disciplines requiring development through rigorous learning and teaching. Our commitment to continuous improvement strengthens all we do and teach.
- Imbuing gifted artists and designers with leadership skills will enable them to have an impact on the arts and business communities.
- Artists and designers are essential citizens, deeply engaged with and committed to the necessity and urgency of innovation. Artists show us beauty, hold up a mirror to ourselves, and function as the conscience and chronicler of our civilization.
- College should be rich with experiences; learning takes place in all interactions at Moore, and the sustained impact of a student's time at Moore is crafted by the entire community. We must do all we can to assure the health, safety and well-being of our campus community.
- All members of our community have a responsibility to model exemplary professional behavior to the students in the classroom, the studio, and in the hallways, offices and digital platforms of the college—on the campus footprint and beyond.
- Graduates of Moore should be proud to call the college their alma mater. We value them as members of our community and connect them with career development, networking and opportunities to collaborate with each other and the next generation of emerging artists. We encourage them to give back to the college.

Fulfilling our Mission, Living our Values and Accomplishing our Goals Through Strategic Planning Since 2000, Moore has conducted an inclusive strategic planning process⁵. In 2013, under new leadership, Moore retained national planning consultant Diane Mataraza to work with the President; the College Planning Committee, a committee of the Boards of Trustees and Managers that includes members of the Boards, senior management, staff, faculty, and students⁶; and the Boards of Trustees and Managers to facilitate an assessment and to assist in the development of a new three-year strategic plan⁷. Over the course of three months, more than 1,000 members of the Moore community, as well as leaders in the art and design world, participated in small group forums, roundtable interviews and online surveys.

The findings from the assessment period assisted the College Planning Committee's situational analysis examining strengths, weaknesses, opportunities, and threats, and the creation of BHAGs—Big Hairy Audacious Goals, a concept presented by authors Jim Collins and Jerry I. Porras in their book *Built to Last*⁸—as the plan's overarching top priorities. They are:

- Academic Excellence
- Robust Student Experience
- Financial Strength
- Dynamic Institutional Leadership and Marketing

The creation of the strategic plan to address these BHAGS is overseen by the College Planning Committee, which seeks community-wide input and then presents the plan to the Boards for approval. Once ratified, that committee formulates objectives and strategies⁹ and identifies lead and supporting departments to oversee these strategies. Senior Managers work with their staff and faculty through department and Academic and Grad Council meetings to identify tactics and deadlines to support each strategy.

As noted in the introduction, Moore treats the plan as an adaptable, flexible document that is revised to reflect the changes and challenges inherent in the life of a college. Our revised admissions criteria, adopted by the boards in May 2020, is one such example. Students brought concerns to the Dean of Admissions, Dean of Students and the College President, spurring discussion and research that revealed we were not keeping pace with the best standards and practices regarding gender identity for admission to historically-women's colleges. Further discussion took place in the Student Affairs Committee, and the policy was changed by a vote of the Boards.

⁵ 2012 Self-Study

⁶ College Planning Committee charter

⁷ Mataraza Assessment Report-June 2013

⁸ Collins, James C. and Jerry I. Porras. *Built to Last: Successful Habits of Visionary Companies*. New York: HarperBusiness Essentials, 1994. Print.

⁹ Goals Grid-September 2013

Progress on strategy and tactics are regularly assessed, reviewed and reported on during Managers’ Meetings¹⁰ prior to being presented to the College Planning Committee. The Chair of the College Planning Committee updates the boards on this progress. The President then shares the College Planning Committee Chair’s report to the full community at the December and May All-College Meetings.

Conclusion of 2013-2016 Strategic Plan

Total tactics	Completed	Discontinued	Ambitious*	In-progress*
223	20%	11%	8%	61%

*Carried into new FY17-24 plan

In 2016, Moore again underwent a comprehensive and inclusive discovery process to develop a strategic plan for FY 17-22¹¹. In 2020, the Boards extended the plan through FY24¹². Ms. Mataraza was retained and charged with facilitating planning conversations and compiling suggestions and ideas for the College Planning Committee’s consideration. Sixty individuals representing the Boards, all administrative departments, full-time and adjunct faculty, Student Government, members of the College Planning Committee, and leaders of the Faculty Forum and Staff Council participated in one or more of 11 sessions over the course of two days. Comments and discussions tended to be positive and enthusiastic, complementary of progress on the existing plan and the College’s forward thinking.

Following a review of Ms. Mataraza’s findings, Senior Managers (and subsequently their teams of staff and faculty) were tasked with devising a new strategic plan¹³ to present to the College Planning Committee and later the Boards¹⁴. The plan continues to be assessed regularly to ensure the College is striving for continuous improvement. At the November College Planning Committee meeting, senior managers present their updates and progress on existing strategies and tactics¹⁵; at the April meeting, they present accomplishments, items to postpone, as well as items to change or reimagine based on both internal and external factors and feedback¹⁶.

For example, in fall 2016 and spring 2018 the Diversity Committee conducted an anonymous Campus Climate Survey¹⁷, seeking to understand if all members of our community felt personally safe, heard, valued and respected. The results from the survey were used as a guide

¹⁰ Managers Meeting minutes-November 7, 2019

¹¹ Mataraza Assessment Report-March 2016

¹² December 8, 2020 Board Minutes

¹³ Senior Manager draft plan-April 2016

¹⁴ May 3, 2016 Board Minutes

¹⁵ November 2019 College Planning Committee meeting PPT

¹⁶ April 2021 College Planning Committee meeting minutes

¹⁷ Campus Climate Survey

to conduct a series of focus groups, programs and facilitated community forums by Dr. Martha Brown, an expert on community and restorative justice¹⁸¹⁹.

These and other discussions around diversity, equity, and inclusion (DEI) led to reflection and integration of additional tactics to the FY 17-24 strategic plan²⁰. We hosted multiple workshops around accommodations, critique and DEI, including “Curriculum: Inclusivity and Diversity” for faculty at In-Service. We hired three AICAD Post-Graduate Teaching Fellows and conducted an audit of all current guest lecturers, critics, and faculty to identify a diverse pool of potential new hires. We developed an action plan and training for faculty, staff, and students to address results of Campus Climate Survey, and created a new student group, MOSAIC, to develop diversity and inclusion programming²¹. There is much more progress in this arena yet to accomplish.

Conclusion

Moore’s Strategic Plan is a living document that invites community conversations, resulting in an active and dynamic sense of self review and implementation. The College has engaged all constituents in planning, research and communication in order to integrate the mission and strategic plan into life at Moore. With the revision of the mission in September 2020 and the ongoing integration of updated strategies and tactics into our current strategic plan, this time of reflection has solidified our belief that the College excels in the processes around making our mission and goals inclusive, transparent and relevant.

¹⁸ DEI Final Report

¹⁹ DEI Synopsis Ranking Questionnaire

²⁰ Strategic Plan as of November 2019

²¹ Strategic Plan as of April 2021

Standard II: Ethics and Integrity

With a legacy of inclusion, Moore has woven ethics and integrity into its mission and values as we strive to develop artists, designers and leaders. Moore is committed to transparency and adherence to our policies as shown in our mission, values statement, and other documents. Our commitment to diversity and inclusion stems from our historic sense, as a women's college, of what is right: equality of opportunity in recruitment of students, staff, faculty, exhibitors, lecturers and honorees. Our call for civility, and for all college leaders to model civility, is a core expression of integrity.

Transparency is a fundamental component of our commitment to integrity. The College has well-established procedures for transparency in its communication to all constituents. Information about the College can be found on the website, in printed materials, contracts, policy documents and our practices. Policies that address ethics and integrity can be found in our code of conduct language, honor codes, civility statements and grievance procedures. In addition, Moore's communications transparency is reflected in our internal and external messaging and operating procedures. It is also evidenced by our adherence to the Higher Education Act, grievance procedures and policies, and hiring and promotion practices.

Academic Freedom

Policies and practices that adhere to Moore College's academic freedom and intellectual property rights for faculty are found in the Moore Federation of Teachers (MFT) collective bargaining agreement¹. All faculty have full freedom in research and publication; classroom discussions; and are free from institutional censorship. Responsibilities and legal limitations are defined clearly and are managed on a case-by-case basis. As of summer 2021, we are currently amending the contract to address online instruction.

Policies regarding ethical standards for students are found in the student handbook². These policies include a Student Code of Conduct and Academic Integrity. Data on student infractions from 2015 to 2019 show a low level of student code of conduct violations, evidencing that our high ethical standards are internalized by our students. There were 33 student conduct violations—a decrease by 20% from numbers reported in the 2012 Self-Study. Six of the violations were non-academic—the majority related to residence halls. Most violations were addressed through warnings and other sanctions, as per our procedures outlined in the handbook. Serious violations proceed to formal hearings, including the Administrative Disciplinary Committee. Since 2015, one incident resulted in dismissal. All students, faculty and staff are expected to sign a civility statement. This pledge was developed by Moore's DEI Committee in 2017, and is a commitment on the part of everyone to keep the campus safe and inclusive.

¹ MFT Contract 2020-2024, article XII

² Student Handbook 2020-2021, pages 81-82; 106-109

Academic integrity is also addressed in all Connelly Library Information Literacy Workshops that are integrated in all undergraduate Writing 102 and Visual Thinking Foundation classes. These classes are a requirement for all first year students. Topics include overview of the handbook policy, definition and examples of plagiarism, and discussions on copyright infringement. From 2012 to 2020, there have been 49 academic integrity violations. In 2019-2020 academic year, these workshops were held both in-person and virtually in order to increase accessibility:

	In-person	Virtual
Number of synchronous presentations	24	9
Total attendance at all synchronous presentations	407	109

Further, as an art and design college, Moore is dedicated to academic freedom in the display of art and design but is aware that the Galleries at Moore are open to the public. Gallery staff uphold curatorial freedom while using professional discretion in the installation of works that may display potentially controversial or context-specific content³. The Galleries at Moore offer exhibitions and public programming that support freedom of inquiry. The goal is to engage artists, curators, scholars, and other professionals to present their work & ongoing research without censorship. The Galleries provide an inclusive environment where scholarship is encouraged through conversation and open debate so that intellectual integrity remains at the core of our ongoing pursuit of academic, curatorial, and artistic excellence.

An example of the way in which context and content are considered to promote integrity and dialogue occurred in 2017. A mural, painted by an alum and designed with student participation and feedback, was made visible to both the internal and external community. The mural portrayed a pop culture likeness of the artist Frida Kahlo that was deemed by some internal constituents and members of the public to be disrespectful. An open debate between students, faculty, staff, the public, and the artist brought to light the way our community handled communication around perceptions, representation and artistic expression. A campus-wide town hall meeting was held, where students and faculty expressed their concerns and offered feedback. After constructive debate and a willingness to build consensus around artistic expression and representation, the administration made the decision to remove the mural. Ultimately, this process opened the door for communication and the need for a documented process and value statement about artistic expression. As a result, in 2020, The Galleries revised their mission to include, “The Galleries are a catalyst for creative exploration, experimentation and scholarship and function as a gathering place to meet, reflect, learn, challenge, and create—our commitment to academic, artistic, and curatorial freedoms is evidenced through our inclusive and innovative programming, all of which is free and open to the public.”

Diversity, Equity, and Inclusion & Climate (DEI)

Moore seeks to ensure a safe, inclusive and creative environment where students, faculty and staff can acknowledge and celebrate all expressions contained in and representing the College.

³ Galleries mission statement

We continuously strive to empower all individuals to find their own voice and to respectfully consider and value the voices of others. As a result, in 2016 Moore established a variety of initiatives that highlight its commitment to Diversity, Equity and Inclusion (DEI).

Moore's strategic plan⁴ outlines the DEI commitment. Initiatives embedded in the plan include: increase the diversity of faculty, guest lectures, faculty fellows, critics and artists; and provide opportunities for the community to learn and explore issues around diversity, inequality, inclusion and academic freedom. In spring 2016, Moore established a Diversity Committee made up of faculty, staff and students. Between fall 2016 and fall 2018, the committee completed the following:

- Completed program collaboration⁵ between the Moore Diversity Committee and the student run Moore Diverse group
- Developed and administered the Campus Climate Survey (for more information, see Standards III and IV)
- Established an annual Diversity Workshop for all student leaders, and all first-year students in Visual Thinking class
- Sponsored college-wide events such as: a "Dear White America" book club; film screenings and faculty-led discussions of "Selma" and "Moonlight"; and a Read-in hosted by the Library featuring African-American authors
- Held All-College meetings with faculty and staff to discuss how to better support students as they live, learn and work in a community made up of people with diverse backgrounds and perspectives. The results of those meetings were shared with the Academic Affairs and Student Life Board Committees, Faculty Forum, Academic Council, Graduate Council, Managers, and the Diversity Committee.
- Created, in collaboration with the Faculty Forum, a requested timeline of DEI trainings and shared this recommendation with the Chief Academic Officer and the President

Moore continues to evaluate the curriculum through the lens of our DEI commitment. Administrators work with faculty to identify additional ways to represent the work of diverse artists, authors, critics, and contrastive perspectives in our classes. In 2017, Department Chairs and Graduate Program Directors reviewed their program curriculum and their syllabi to consider and propose ways to include a diversity of perspectives and pedagogies, visiting artists and critics, and presenters in courses. Institutional support in the form of "Culture in the Classroom"⁶ funding has been made available to support diverse voices in classrooms. Syllabi continue to be revised with an eye toward diversity, equity, and inclusion.

The Faculty Forum created Moore's Faculty Diversity and Inclusion Guiding Principles, which state:

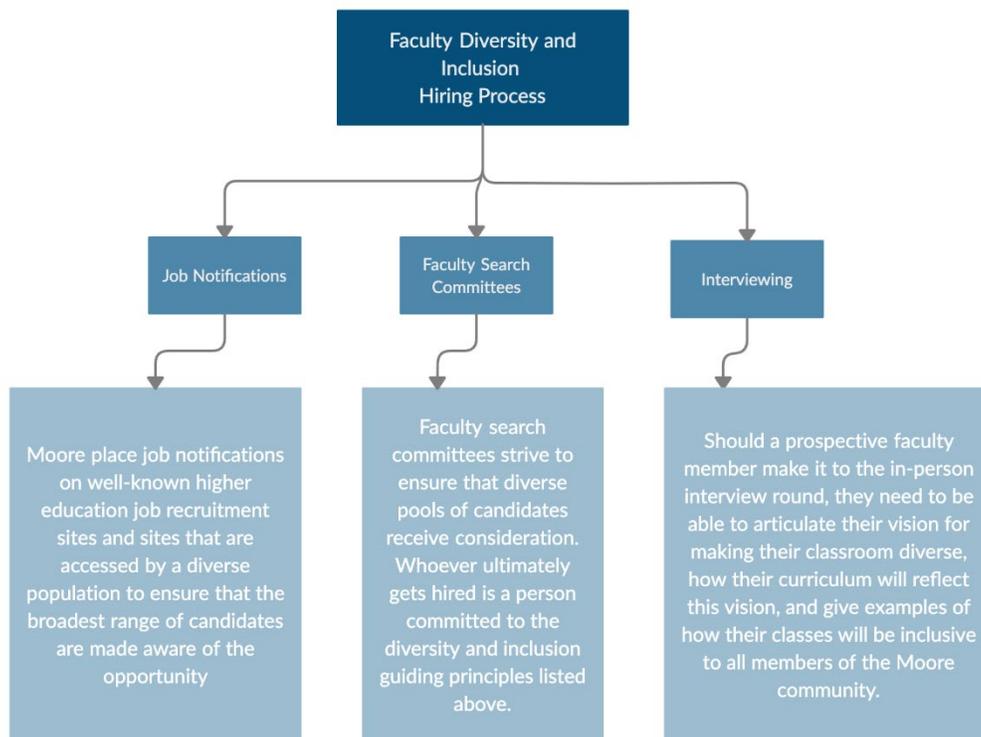
⁴ Strategic Plan FY17-24

⁵ Samples of diversity programming

⁶ Culture in the Classroom proposal form

Moore faculty strive to create a studio/classroom environment in which they acknowledge and actively engage issues of race, ethnicity, religion, socioeconomic class, age, gender, sexual orientation, and differences and abilities as an essential part of the student experience. The goal is to foster equity through a deep understanding of diverse peoples, cultures, and perspectives.

It is with these principles in mind that faculty and staff are recruited and evaluated before they are hired. Every prospective faculty member’s application must include their response to questions about their experience with, and outlook on, diversity and inclusion in their classroom. During the in-person interview, each prospective hire must articulate their vision for making their classroom diverse, how their curriculum will reflect this vision, and give examples of how their classes will be inclusive to all members of the Moore community.



In addition to DEI commitments and experience, teaching effectiveness, professional accomplishments, professional networks, and letters of recommendation all play a role in the evaluation of whether an applicant could contribute to furthering Moore’s mission of inclusion and commit to equity and diversify perspectives in the institution.

Other Moore DEI initiatives include:

- Participation in the Association of Independent Colleges of Art and Design (AICAD) Post-Graduate Teaching Fellow Program for 2017-2018 and 2019-2020. The Post-Graduate Teaching Fellowship provides professional practice opportunities to high-achieving

graduate alumni. AICAD and Moore are committed to this program, as it contributes to the goal of increasing the racial and ethnic diversity of our faculty, and creates a climate that recognizes and values diversity as central to excellence. Preference will be given to applicants who contribute to the goal of increasing the racial and ethnic diversity of AICAD faculty.

- Diversity will be a primary focus of faculty in-service. As a result DEI training has been added to all faculty in-service presentations since 2017. Topics include: Interdisciplinary Critique Strategies to Promote Inclusion and a Hiring Climate Assessment Review and Workshop completed by Brown-Gary Associates ⁷. Equity Allies has been engaged to present to faculty as well as staff at the spring 2022 Faculty In-Service.
- Added funding for Human Resources, including an increase in budget funding for job postings to reach a more diverse pool of applicants for open positions.
- Moore hosted an “On the Table” discussion about race on 5/23/17⁸. Since then, additional town hall meetings are held annually, and are open to all faculty, staff and students.
- A new webpage⁹ for Moore’s website and a monthly newsletter were created in 2019 to highlight Moore’s DEI commitment and promote engagement in the conversation and work to foster an inclusive environment.

Grievance Procedures

Student Grievance

Policies and procedures regarding student grievances are located in the student handbook¹⁰ and are implemented consistently throughout the College. These policies address student code of conduct, academic integrity, honor codes and student grievances. Moore’s student grievance procedure follows three progressive steps: one, the aggrieved student addresses the issue with the direct party (i.e. another student, faculty or staff); two, if not resolved in the first step, the student addresses the issue with the Director of Residence Life and Housing or their Department Chair; three, if not resolved in the second step, students may bring the issue to the Chief Academic Officer or President depending on the level of appropriateness. Since 2012 there have been few student grievances filed—approximately three per academic year. The majority of student grievances are between students and an individual faculty member.

Although the student grievance procedure is evaluated yearly by the Student Life Committee, staff and faculty have noted that the procedure needs a more formal review. This committee made up of students, staff and Board members assesses the students’ ability to access information, and reviews the clarity of information and resources students need in order to feel heard.

⁷ Brown Gary Hiring Assessment

⁸ See www.onthetablephl.org for details

⁹ Moore’s Inclusivity & Support webpage: <https://moore.edu/life-at-moore/personalized-environment/inclusivity-support/>

¹⁰ Student Handbook 2020-2021, pages 63-65

The Bias Report was added to the College's policies and procedures in fall 2019¹¹. It was initiated by the DEI Committee in response to student and faculty concerns. The form was created with the belief that members of the campus community have an obligation to contribute towards the mission of creating a diverse, inclusive and equitable environment for everyone. It is important to be both proactive and reactive when issues arise that target any individuals or groups based on a social identity.

Students who believe they are a target of a bias incident or witnessed such an incident either on campus or at an event sponsored by the College off campus have the opportunity to complete the form/report. The report is then directed to the chairs of the DEI Committee and the Dean of Students.

The term "bias incident" refers to the use of language and/or actions that demonstrate bias (prejudice) against persons because of, but not limited to, their actual or perceived race, color, religion, ethnic or national origin, gender, age, sexual orientation, gender identity, gender expression, handicap or disability, or status as military veteran. Bias incidents include, but are not limited to, name-calling, stereotyping, belittling or excluding others based on their identity. Since 2019 there has been one bias report made. The report was brought to the Dean of Students. As the DEI Committee chair position was vacant at that time, the report was also brought to the Associate Dean of Academic Services. The issue was documented and resolved amicably between both parties (faculty and student). The bias report procedures will be assessed for accessibility, timeliness and fairness in spring 2022 by the DEI Committee.

Faculty Grievance

Policies and procedures regarding faculty grievances are located in the Moore Federation of Teachers (MFT) contract. Grievance procedures are negotiated in a collective bargaining agreement with the College. During the time period between April 2012 and April 2020 there have been two faculty grievances, which is a significant decrease in the number of grievances filed by the MFT against the College from the 2012 Self-Study. This decrease is due to increased lines of communication by the MFT and the College, and the establishment of the Faculty Forum (the shared governance structure). The two grievances filed since 2012 both resolved amicably. There continues to be a shared commitment and sense of collegiality throughout the College as procedures are furthered in the review of the next iteration of the MFT contract.

Staff Grievance

Policies and procedures regarding staff grievances are located in the staff handbook. The Human Resources Office distributes guidelines to managers and supervisors annually. In addition, all staff are required to complete performance evaluations during the initial ninety days of employment and then again at the end of each academic year. These evaluations allow for feedback, corrective measures and yearly goal setting. The College maintains a strong commitment to communication, professionalism and sharing of information and resources. In

¹¹ Bias report link: https://cm.maxient.com/reportingform.php?MooreCAD&layout_id=3

order to help facilitate the sharing of information and resources, Moore's Human Resources department engages in annual faculty and staff training with topics including, but not limited to: Discrimination & Harassment Prevention; Protection of Minors – Identifying and Reporting Sexual Misconduct; and Cyber Security – Data Phishing.

Conflict of Interest

Policies regarding staff and administrators are contained in the Code of Ethics and Business Conduct in the faculty handbook¹² and staff handbook¹³. The Code contains policies on the responsibilities of financial professionals, quality of records and financial statements and disclosures in addition to all of the policies contained in the collective bargaining agreement. The staff handbook also contains policies regarding employment of relatives, harassment, conflict of interest and confidentiality. All staff, faculty and Board members are required to review and sign a conflict of interest form annually.

Hiring, promotion, evaluation, discipline & separation

The process for faculty evaluation is defined in the MFT contract, with guidelines for peer review, contract renewal, promotion and merit increases¹⁴. Criteria for contract continuation or promotion include an evaluation of teaching effectiveness, service to the college and professional activity. Faculty eligible for review gather their materials digitally using the Interfolio platform. The materials are then reviewed by a 4-person committee including the Department Chair or Graduate Program Director. Moore enlists an external evaluator when faculty are in their six-year review. Recommendations regarding contract continuation and/or promotion go to the Chief Academic Officer, who then makes a recommendation to the President. In the case of promotion, the President discusses the recommendation with the Academic Affairs Committee of the Board, with the final decision made by the Board of Managers. Promotion and contract continuance decisions may be appealed using the grievance procedure outlined in the MFT.

Adjunct faculty are reviewed in two ways: 1) by either their Department Chair or Graduate Program Director, and 2) by peer review at the end of the semester if they are new to Moore, or annually in their first three years. Peer reviews¹⁵ typically involve an in-class observation of teaching, sharing syllabi, showing samples of student work/assignments, and a review of course learning objectives. Results are shared with individual faculty and the Chief Academic Officer.

Course/faculty evaluations are conducted at the end of each semester for all undergraduate and graduate classes. Students provide an overall rating for the instructor and course including: engagement with course material, fairness of critiques, development of their critical thinking skills and opportunities to assess presentation skills. The evaluation results are formulated into a report that assesses responses across the department and over time. This enables faculty to

¹² Faculty Handbook 2020-2021, page 19

¹³ Staff Handbook 2019-2020, page 12

¹⁴ MFT Contract 2020-2024, Articles IV and V

¹⁵ Sample Design peer review report

make changes to their courses based on evaluation results. They are also used by Department Chairs and Graduate Program Directors to counsel individual faculty about teaching, but are not the sole criteria used for evaluation.

Staff are evaluated annually. The Human Resources Office distributes guidelines to managers and supervisors in June. Since 2018, guidelines were revised to move towards a more self-directed review process in order to allow staff to reflect more deeply on their job performance and future goals established with their supervisor each year. Staff complete their own goals for the year based on their role, and the goals/mission of the department. Once this is completed, they then meet with their supervisors to align future goals with the strategic plan objectives. In addition, the President requires senior managers to set measurable goals that also work within the strategic plan, and are reviewed annually.

Transparency in Public Relations and Recruitment

Information about the College can be found on the website, in its printed materials and through publicly accessible data reports. The College promotes its programs to prospective students through the website, social media, written and digital materials¹⁶, and personal contacts. All information is created with input from Department Chairs and Graduate Program Directors. It is then reviewed for accuracy by the Marketing and Communications and Admissions departments, and the Chief Academic Officer. All printed and digital material includes: application procedures, degree requirements, length of time to attain the degree, and transfer policies.

Moore also participates in the following accessible surveys and data reports:

- IPEDS (Integrated Postsecondary Education Data System)
- AICAD (Association of Independent Colleges of Art and Design) College Profile
- NSSE (National Survey of Student Engagement)
- AICUP (Association of Independent Colleges and Universities of Pennsylvania) Member page
- The College Board's profiles
- Slate
- Slideroom by Liaison

In addition, Moore meets the requirements of the Higher Education Reauthorization Act by publishing data on our website and student handbooks. Data includes information such as tuition fees, net-price calculator, refund policy, academic programs, graduation and retention rates, and employment statistics. Additional compliance documentation can be found in the Higher Education Compliance Report.¹⁷

¹⁶ 2020 Viewbook: <https://www.flipsnack.com/moorecollegeart/>

¹⁷ Higher Education Compliance Report

Conclusion

Moore has established systems that ensure accuracy of published data, appropriate transparency, and adherence to our policies. We regularly assess how we implement and communicate these policies through the iterative strategic planning process and through our existing committee structures (for committee structure roles and responsibilities please refer to Standard VII). During the Self-Study we found that our practices and processes were sound and widely available across the institution. Since the previous Self-Study in 2012, Moore has continued to foster a climate of inquiry, engagement and inclusion. Moving forward, we are committed to continuing to assess our methods of communication, and further enhance our efforts focused on equity and inclusion.

Standard III: Design and Delivery of the Student Learning Experience

As stated in our mission, Moore is a historically all-women's undergraduate college that has evolved to include co-educational continuing education and graduate studies. Moore offers nine BFA majors and three graduate degrees. All degrees are aligned with discipline and accreditation criteria. Our Continuing Education programs include the Young Artists Workshop for students grades 3-12, and the Summer Art & Design Institute for young women and nonbinary individuals in grades 10-12. Adult learners are served by three certificate options in Adult Continuing Education as well as the Teachers' Summer Institute. Across all our academic offerings, faculty who are practicing artists, designers, educators, scholars, and leaders within their industries provide quality teaching and learning experiences for our students.

Curriculum at Moore

The Moore Bachelor of Fine Arts Degree

Moore's BFA majors provide robust preparation for careers in art and design by building on a foundation in the liberal arts and offering an extensive curriculum in each major that cultivates the skills our graduates will use to succeed and lead in their chosen professions. The nine BFA majors are: Animation & Game Arts, Art Education, Fashion Design, Fine Arts, Graphic Design, Illustration, Interior Design, Photography, and new for the 2021-2022 academic year, Film & Digital Cinema.

All of Moore's programs of study adhere to accrediting bodies' requirements for: 1) time-on-task, 2) a coherent group of sequenced courses, 3) knowledge and extent of study, and 4) demonstrated appropriate distinction between undergraduate and graduate requirements. In preparing students for careers in art and design, undergraduate programs require an average of 126 credits, while graduate programs range from 30-66 credits, depending on the program. All BFA programs include a mixture of studio and liberal arts classes requiring a semester hour of credit to represent at least three hours of work each week for 15-16 weeks. Academic courses are scheduled to meet one hour a week for each credit, and students are expected to have two hours of homework for each hour in class. Studio courses are scheduled to meet for two hours a week for each credit. This gives students adequate time in class for faculty instruction and for students to produce work while having direct access to the faculty member teaching the course. The semester includes fourteen weeks of instruction and at least a one-week period for final exams and critiques at the end of each semester. Hybrid courses that are part lecture and part studio are scheduled based on faculty expertise and student demand.

All BFA majors have a series of required sequential classes; the level of complexity and skill-building continues to expand from one semester or year to the next. These courses are listed in each major's *Curriculum Guide*¹ and shown in sequence per year and per semester. Similarly, in the graduate programs, there is a series of required sequential courses² that culminate in an exhibition and a rigorous thesis that students defend to their faculty in each program.

¹ Curriculum Guide

² Grad curriculum guide

Visuals of Illustration Curriculum/Experience Flow

The chart below shows one suggested path for a student at Moore to achieve the required 126 credits to earn their BFA degree. Students' actual paths may vary based on the availability of the courses that they wish to take as well as how they wish to structure their course loads.

Path to graduation for a Moore student

(Illustration major used for this example)

First Year - 33.0 credit hours

Foundation, Fall Semester

Design 1: Image & Surface	3.0
Color	3.0
Foundation Drawing	3.0
Visual Thinking	1.5

Foundation, Spring Semester

Design 2	3.0
Intro to Illustration	3.0
Foundation Drawing 2	3.0
Visual Thinking	1.5

Liberal Arts, Fall Semester

Convention, Canon, Sign	3.0
Writing Workshop 1	3.0

Liberal Arts, Fall Semester

Becoming Modern	3.0
Writing Workshop 2	3.0

Sophomore Year - 33.0 credit hours

Illustration, Fall Semester

Life Drawing for Illustrators 1	3.0
Pictorial Fundamentals	3.0
Illustration Concepts & Practices	3.0
Digital Image Making	3.0

Illustration, Spring Semester

Life Drawing for Illustrators 2	3.0
Pictorial Fundamentals 2	3.0
Illustration Concepts & P. 2	3.0

Liberal Arts, Fall Semester

Modern Art Course	3.0
Non-Western Art History	3.0

Liberal Arts, Spring Semester

Cultural Collisions	3.0
Interpreting History	3.0

Junior Year - 31.5 credit hours

Illustration, Fall Semester

Life Drawing for Illustrators 3	3.0
Illustration Junior Studio	3.0
Typography	3.0

Illustration, Spring Semester

Life Drawing for Illustrators 4	3.0
Illustration Junior Studio	3.0
Professional Development	3.0
Digital Painting for Illustrators	1.5

Liberal Arts, Fall Semester

History 3	3.0
Humanities	3.0

Liberal Arts, Spring Semester

Art History 3	3.0
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Elective, Spring Semester

Studio elective	3.0
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Senior Year - 28.5 credit hours

Illustration, Fall Semester

Illustration Senior Studio	3.0
Professional Development	3.0
Business for Illustration	1.5

Illustration, Spring Semester

Illustration Senior Thesis	3.0
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Liberal Arts, Fall Semester

Student's choice	3.0
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Liberal Arts, Spring Semester

Student's Choice	3.0
Student's Choice	3.0

Elective, Spring Semester

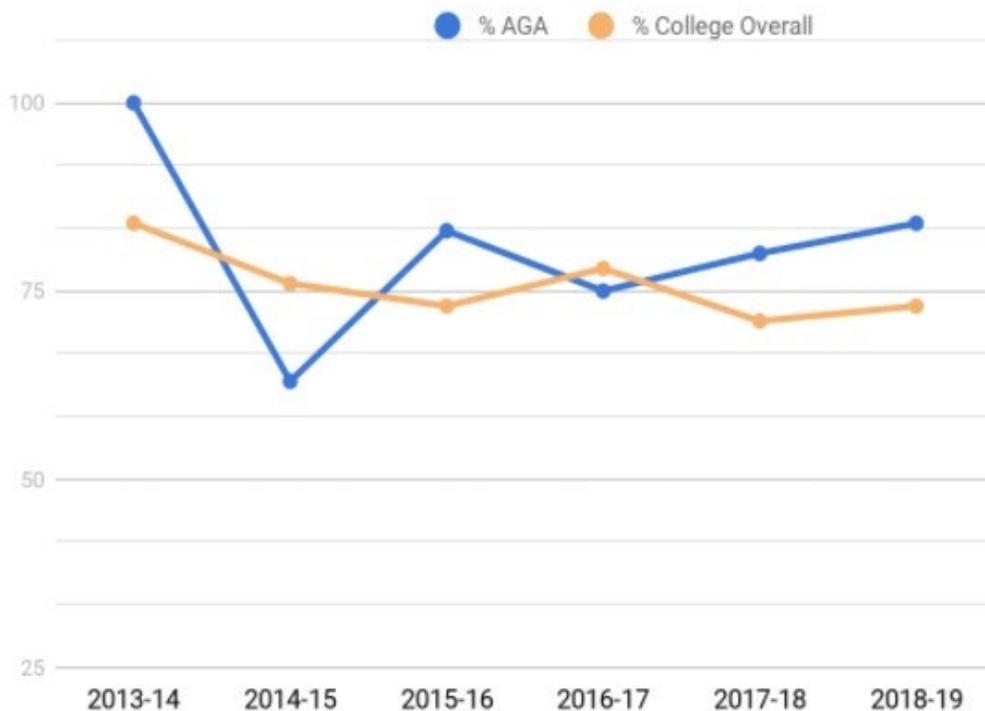
Studio elective	3.0
Open elective	3.0

Elective, Spring Semester

Open elective	3.0
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Departments make revisions to sequential courses based on Annual Program Reviews (APR)³ and to support articulation agreements⁴ with community colleges and other two-year programs such as the Delaware College of Art and Design (DCAD). For example, Animation Gaming Arts offers coursework in two related tracks (animation and gaming) and markets the major as building both of these skill sets to varying degrees based on a particular student’s interests and career goals. In 2016 Animation and Game Arts (AGA) identified that first year students and incoming junior transfer students struggled with the course sequence as the program would first build animation skills before introducing the coding needed for gaming arts. First Year students who were focused on gaming struggled to connect with the early work in animation and junior transfer students struggled to meet course expectations because their previous institutions only provided Animation tracks or Game Arts tracks (not both). As a result, AGA changed course sequences to evenly distribute Animation and Game Art/Coding courses between the sophomore and junior year, allowing students to build both skill sets simultaneously over the two-year period. After implementing this change, first year retention rates improved (see diagram) and transfer matriculation increased because the new course sequence allowed prospective transfers to see that they could acquire both animation and gaming skills while still focusing their coursework to support their career goals in animation or gaming⁵.

First Year Retention Rate

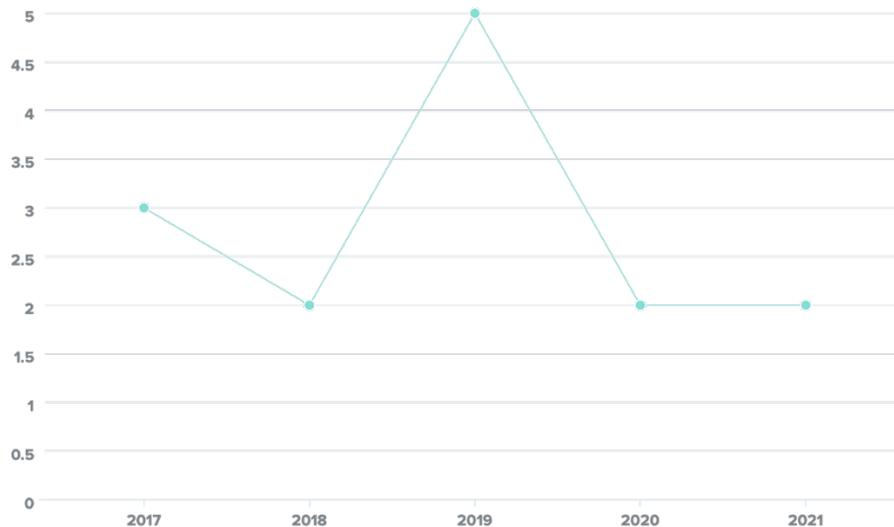


³ APR Process and Timeline

⁴ Articulation agreements: <https://moore.edu/admissions-aid/undergraduate-students/transfer-students/>

⁵ AGA Transfer/matriculation data

AGA Matriculating Transfers



The First Year BFA Program and Liberal Arts Requirements

Moore students are required to take six studio courses (18 credits) in their first year (Foundation) and 42 credits in Liberal Arts to graduate with a BFA in their chosen majors. Eight of these Liberal Arts courses (24 credits) occur during the first two years of the BFA experience and the remaining 18 credits are spread across upper-level Liberal Arts courses during junior and senior years. Moore's Essential Competencies⁶ for General Education guide student learning outcomes in both Foundation and Liberal Arts requirements.

The First Year BFA Program

The Foundation Department has two primary goals that shape the scope and sequencing of each of our six studio courses (Drawing I, Drawing II, 2D Design, 3D Design, Color Theory and Visual Thinking): 1) to transition students to a college learning environment, and 2) to prepare first year students to enter their major with a strong foundation in the vocabulary, skills, materials, processes, and technology needed for sophomore coursework in any of Moore's nine majors. Using our Essential Competencies for General Education, Foundation studio courses such as *Visual Thinking*⁷ focus on visual, analytical and critical thinking as demonstrated by the ability to develop and solve visual problems using multiple strategies and media in generating ideas and solutions; as well as the ability to express and connect ideas through a broad range of media and techniques in two, three and four dimensions.

Each Foundation course runs for one semester with the exception of *Visual Thinking*, which runs two semesters for 1.5 credits each semester. Given that Visual Thinking meets on the

⁶ Essential Competencies

⁷ Visual Thinking Development, Implementation, and Assessment

same day of the week, the course also serves as the hub for co-curricular experiences⁸ including an annual trip to the Metropolitan Museum of Art in New York City; Diversity, Equity, and Inclusion Training for the first year cohort; and a tour of Moore's facilities and resources for art production (Fabrication Lab, Woodshop, Photo Cage, Wilson Print Center, etc.).

Liberal Arts Requirements

The first- and second-year Liberal Arts curriculum encourages students to pursue rigorous intellectual inquiry into the world of ideas while sharpening their ability to think, write, and discuss ideas critically. Art history courses are paired with classes in the writing program during the first year and with courses in world history and anthropology in the second. The two-year Core Liberal Arts curriculum provides a critical foundation of historical knowledge, writing and speaking skills, along with an introduction to critical theory and modes of visual analysis, so that students can pursue focused topics of study and research in subsequent upper-level courses⁹.

The Liberal Arts curriculum frames major forces in world cultures that shape our postmodern 21st century world. Courses at all levels lean on thematic approaches that offer flexibility and openness of interpretation in response to changing and revisionist approaches to course content (especially with regard to DEI) and the unique specializations of the program's faculty.

Junior- and senior-level electives challenge students to pursue specialized interests across a diverse range of courses including Art History, Anthropology, Business, History, and the Humanities —creative and critical writing, critical theory and media literacy, and rigorous examination and critique of global cultures and histories reflect the current and future trends in postmodern education. Electives invite students to consider options and issues that artists may encounter as they prepare to continue their education or situate themselves in a competitive marketplace¹⁰. Electives also give students creative opportunities to pursue their own projects of interest, situate their work in scholarly and arts-based contexts, and develop their writing skills as cultural producers. Core values of the program include: intellectual engagement and initiative; curiosity and experimentation; a profound appreciation for multiculturalism within a global geography and history; self-reliance; and intellectual, social and ethical integrity.

Building Cross Curricular Connections in General Education Required Coursework

Studio coursework strives to broaden and deepen students' exposure to a wide range of artists and designers, media, processes, and ways of seeing and responding to the world around them as creators. As faculty create and enrich the students' knowledge base, students are provided with exercises and projects to practice and advance their knowledge through 1) traditional processes, 2) evolving technological tools, 3) perceptual and technical drawing strategies and 4) idea generation and creative problem solving. In addition to coursework, supplemental experiences including guest speakers and field trips broaden student's cultural and global awareness. The Connelly Library serves as an important curricular supplement in the teaching

⁸ Visual Thinking Co-Curriculars

⁹ Student Learning Objectives Matrix

¹⁰ Spring 2022 Electives

of idea generation and evolving technological tools for research. Each year, a library educator visits first-year courses in both studio and liberal arts to help students see and practice using the library as a resource for both studio and lecture courses.

Liberal Arts and Foundation studio courses collaborate on thematic content to support cross-curricular learning. In one example from 2014, 2015 and 2016, students studied the work of Artemisia Gentileschi in Art History and then created self-portraits in Drawing I inspired by her work. To supplement this course content, filmmaker Ellen Weissbrod shared her film “A Woman Like That” based on the life and work of Gentileschi. Students also visited Gentileschi’s work during a cohort field trip to the Metropolitan Museum of Art. In another example from 2018, 2019, and 2020 students in First Year Writing classes wrote “13 Flashes of Memories” inspired by Mikhail Zoshchenko’s “*Before Sunrise: A Novella*”. This creative writing project served to foster idea generation for the project, Self, in *Visual Thinking*¹¹.

Critique

Rigor and depth in the BFA programs are appropriate to the level of study and are visible throughout the majors in the critique processes, many of which include external guest critics who are professionals in the art and design field. In 2013, Fine Arts faculty implemented a department-wide end-of-semester critique program that included students from the sophomore, junior, and senior levels. Previous end-of-semester critiques did not include sophomore students. All students are required to 1) install work for critique, 2) present an oral and written statement to the full Fine Arts cohort, as well as to faculty and a visiting artist 3) participate in critical discourse with their peers, faculty and a visiting artist. One assessment rubric (see Fine Arts assessment in evidence) for all year levels (sophomores, juniors, seniors) allows faculty to 1) assess student work and 2) track student progress, individually and as a cohort, over a three-year period. Faculty submit the completed rubrics¹² to the Associate Dean for compilation and review the results on a yearly basis. After reviewing the data, faculty make decisions about curriculum based on these findings. One example includes the decision to change the Bridge to Major course from the ideas-based, *Experimental Studio* course to a skills-based course, *Image Making Strategies: Printmaking*. This change will be piloted inspring 2022.

All studio art courses use critique as a teaching tool to reinforce course vocabulary and discipline specific language in assessing and discussing studio responses. During a 2018 In-Service, faculty participated in a best practices training session examining critique spaces from the vantage point of inclusivity and freedom of expression. Interdisciplinary artist and Moore Walentas Fellow Caroline Woolard guided faculty in this discussion and sharing session¹³. As a result, faculty in Foundation decided to incorporate Woolard’s format as a follow-up to their APR which identified “critique” as an area for focused growth within the Foundation curriculum.

¹¹ Visual Thinking Co-Curriculars

¹² Fine Arts Assessment Rubric-FINAL

¹³ In-Service: Critique Discussion

Capstone Experience

Students across the BFA and graduate programs are required to complete a capstone visual presentation and written thesis upon earning their respective degrees. In addition to critiques with their classmates, external jurors, and their faculty, BFA seniors present a body of work, their thesis, within either the Senior Show exhibition or for Fashion Design seniors, a Spring/Summer Fashion Show¹⁴¹⁵. These public events serve as opportunities to showcase Moore's talented emerging artists and designers to industry professionals, prospective employers, and donors, among others. Candidates in the graduate programs also present their theses to their classmates, faculty, and external jurors, and display their works in a culminating exhibition within The Galleries.

Exhibit of Student Work

Moore is proud to display student work as often as possible. The halls outside of the classrooms in Wilson Hall and Sarah Peter Hall are continuously updated with stellar work from current students who have excelled at a particular project. These informal exhibitions serve as a motivator for current students and as a recruiting tool for prospective students.

The annual Student Show occurs every April. First-year students, sophomores and juniors are encouraged to submit class work that they have created in the last calendar year to be considered for exhibition by the gallery. The gallery staff selects, curates and exhibits the student work, filling the walls of the galleries.

The Senior Show is the annual event that showcases the thesis work of Moore's BFA seniors. All majors exhibit work from their thesis. An invitation-only gallery opening event for potential business partners happens at the end of April/early May. The students stand before their work and professionally speak of their work to potential business contacts. There is a separate, more informal, event for friends and family to view the thesis work.

The MFA students have access to the Moore galleries to display their work after the completion of their thesis. There is an opening reception that celebrates their achievements.

The Student Run Gallery offers students the opportunity to display whatever work they wish, including personal work created outside the classroom. A faculty advisor helps to facilitate this process, but the exhibited work is not chosen by faculty or staff. The Student Run Gallery, renovated in 2019, is given premiere space on the first floor, diagonal to Fox Commons, in Wilson Hall.

Learning Opportunities

Field Trips

¹⁴ 2020 Alternative Thesis Exhibition Plan

¹⁵ Senior Show Awards

Teaching and learning are not confined to campus. Located in the culturally rich city of Philadelphia with a world class art museum a mile away and a myriad of other significant artistic destinations within a short drive, Moore students experience a vast variety of field trips that excite, inspire, and inform the work that they do in the classroom.

Some examples¹⁶ include:

- Philadelphia Museum of Art, Philadelphia, PA
- Mass MoCA, North Adams, MA, & The Clark, Williamstown, MA
- The National Portrait Gallery, Washington, D.C.
- Gogleworks, Reading, PA

An example of field trips as a teaching tool lies in the Fine Arts major, which takes students on two full-department field trips. The trips rotate based on the exhibitions on view as well as student interest. Field trip locations have included Storm King Art Center; Dia: Beacon; Mass MoCA; The Clark; The Metropolitan Museum of Art; The Museum of Modern Art; The Whitney Museum of American Art; the Guggenheim Museum; and the New Museum, as well as the Chelsea and Lower East Side gallery districts. These field trips expose students to ambitious and internationally engaged works of art, and students are then able to situate the work they make in informed dialogue. The works students see on these trips animate their practice. Students often reference these artists and exhibitions in both critique and the written thesis. The Fine Arts field trip program addresses the following departmental learning objectives and assesses these goals during critiques, exhibitions, and through student thesis writing:

- Develop a broad understanding of the history, theory, criticism, and cultural issues surrounding contemporary artistic practice
- Develop the ability to respond (both orally and in written form) to their own work, and the work of others in a responsive and reflective manner that is respectful and culturally inclusive

Study Abroad/J-Term—Global and Intercultural Fluency

Moore's graduating proficiencies include Global and Intercultural Fluency. Our study abroad program provides students with the opportunity to supplement their course learning with study abroad¹⁷. Since 2011, we have collaborated with Arcadia University's College of Global Studies to offer a two-week study abroad program during the January-Term. The program continues to be led by one or two senior faculty members, and students receive three credits for the course. Some countries have included Morocco, Greece, Italy, and most recently, Spain. Fifteen students participated in the Granada program for the 2020 J-Term. The interest in studying abroad increases every year. As a result of the COVID pandemic, Arcadia is no longer offering customized study abroad programming, so we are in the process of securing additional partnerships for J-Term 2023. We are also working to increase fundraising for J-Term scholarships so that every student, regardless of need, might take advantage of these opportunities. The Academic Advisor serves as the Study Abroad Advisor and assists students with both the J-Term and other semester-long international program opportunities.

¹⁶ Field Trip Sampling Document

¹⁷ Study Abroad info one-sheet

Information Literacy

The Connelly Library

The College's Connelly Library supplements its holdings of hardbound books and journals, slides and digital images through the use of interlibrary loan and electronic resources. It is staffed by professional librarians who have earned, or are currently earning, their Master of Library Science degree from an ALA-accredited institution. The library supports the educational curriculum and goals at the College by providing broad coverage of art history, theory, criticism and the practice of fine arts and design, while also supporting art education studies and the liberal arts. It also participates in several cooperative borrowing arrangements with the Tri-state College Library Cooperative in Pennsylvania, New Jersey and Delaware, and a reciprocal borrowing agreement with the University of the Arts. During students' first year, Foundation faculty guide them on how to become patrons of the Free Library of Philadelphia, located across from campus, and to use the library and resources of the Philadelphia Museum of Art. This is an important resource for first-year students as they can access Lynda.com, which provides professionally made how-to videos on a full range of design software, through the Free Library of Philadelphia.

Maintaining an Appropriate Collection

The core collection is assessed and culled periodically and new material is acquired to enhance and expand the collections for current and future curriculum.

- In 2009, funding was allocated to enhance and strengthen the collection relating to the graduate programs
- In addition to the yearly collection development allocations, additional funds **were** allocated to enhance the Art Education and Interior Design collections during their accreditation cycles
- In 2018, the library underwent a \$2 million transformation project led by two Moore alumni. The Margaret Minik Writer's Studio was also moved to the library in order to allow better access and opportunities for students to use resources. In addition, a new library instruction lab was built and designed to allow for video conferencing, presentations and lectures
- The Educational Technology and Online Learning Coordinator position was revised in spring 2020. The position was moved from Academic Services to the Connelly Library to create a strong alignment of online, technical focus of the contemporary academic library and educational technology development and support for both students and faculty. During the summer of 2020, the new Coordinator created a suite of five workshops (each offered twice) that were recorded to give faculty ongoing access to them as a training and learning resource
- The library currently has more than 33,000 books and other materials in its collection, and subscribes to twenty electronic databases that provide access to abstracts and full-text articles, streaming video as well as three visual resource databases

Information Literacy Instruction

Library staff collaborate with faculty to integrate information literacy competencies into assignments and course content via group instruction sessions, workshops, research guides, and additional resources. Library instruction group sessions are held during orientation, in all first-year writing and *Visual Thinking* classes, and are available per faculty request. Library staff hold approximately 30 sessions per year. Additionally, Library staff created an Online Teaching Resources guide for faculty, and a new chat service to offer immediate assistance to patrons remotely. The integrated library system has also been migrated to cloud hosting called Sierra. Librarians conducted class instruction and held reference appointments through Zoom and Moodle, both synchronously and asynchronously, throughout the 2020-21 academic year, and they continue to offer these services both in-person and remotely.

BFA Faculty in both studio and liberal arts classes incorporate information literacy into their writing assignments and studio projects. One example can be seen in the Foundation Design I course¹⁸. In 2020, faculty designed a reading/writing assignment from the Design Basics textbook, and incorporated online research of historic and contemporary artists. In this class, students were asked to define vocabulary words from each chapter and write a paragraph about a specific artist/designer using the library databases for research and support. This academic research in a design studio course helped students see the significance of critical research in their artwork.

Another example where information literacy is incorporated into the studio courses includes the Interior Design Studio's Historic Preservation. Students complete a precedent study assignment related to the Ambassador's Residence Project where they are asked to research a particular period of study within the Neoclassical French periods. They are asked to define and annotate architectural and interior features including furniture, decorative arts, colors, and motifs that represent the selected period. They use online library databases as well as textbooks and internet searches to help define the information. The information obtained is then incorporated into the project they are designing.

Graduate Programs at Moore

The College offers three graduate programs: an MA in Art Education with an emphasis on Inclusive Practices and an MA and MFA in Socially Engaged Art. Moore's graduate programs offer distinct training in Art Education with a focus on inclusive Practices and our MA and MFA programs focus on socially engaged art (SEA) practices. Each program has a director who hires and evaluates the adjunct faculty teaching in the program. For example, Moore's director of Socially Engaged Art organizes the Conversations @ Moore speaker series and both directors have been instrumental in bringing professional symposia and conferences to campus. The Art Education program and Moore hosted the Pennsylvania Art Educators Conference in fall 2021 and the SEA graduate programs and Moore will host the Inclusive Museum Conference in spring 2022; both will include programming and professional opportunities for students to learn from participants in their fields.

¹⁸ First Year Design Materials

In the SEA program, Moore offers our students the opportunity for professional practice concerns to be woven into various courses addressing practical as well as existential concerns about being an artist in society. Currently there are four courses that specifically address career preparation: SAGR640 *Keys to the City*, SAGR650 *Art, Life and Work*, SAGR639 *Pedagogy Seminar*, and SAGR665 *Project Management*.

Moore's Graduate programs also require rigorous critiques at the end of each semester. Students are required to formally present and discuss their work before faculty, peers and visiting artists; in addition, graduate students must complete a Qualifying Review. This review occurs once mid-program and serves to evaluate all degree candidates' progress to determine if they can proceed in the program.

Graduate faculty and directors follow institutional guidelines to review their programs (Academic Program Review), faculty (student and peer evaluation), and student learning (direct and indirect assessment). These processes ensure that the programs align with their departmental mission statements as well as the College's mission. Course progressions, expected graduating competencies and student learning outcomes are assessed regularly and through the APR.

Continuing Education Programs

Youth

In addition to BFA and Graduate offerings, Moore offers four major program areas for youth and adult audiences. The Young Artist's Workshop (YAW) offers programs to youth and high school students, drawing from a larger radius than the tri-state area. With the generous support of the Annenberg Foundation, Moore provides over \$50,000 in YAW scholarships annually for regional youth¹⁹.

During the 2021 5-week summer program, 67% of students who participated (in the week with highest enrollment) reported interest in future Animation & Game Arts course offerings. Fifty-six percent of the same surveyed audience reported that they were interested in Illustration courses. As a result, we created, revamped, and prioritized the marketing of several fall classes that corresponded to those areas, including: Animation for Beginners, Character Design, Heroes & Villains: Comic Book Creation, Fantasy Illustration, Fantasy Illustration & Mythical Beasts, Digital Character Design, Build Your Portfolio: Illustration, Build Your Portfolio: Animation & Game Arts, and Make Your Own Manga.

The Summer Art & Design Institute (SADI) is an immersive month-long residential experience that gives rising 10th -12th grade young women and non-binary individuals an opportunity to explore studio concentrations that mirror Moore's BFA offerings²⁰. Moore capitalizes on SADI as a recruitment tool by waiving the portfolio requirement for these applicants and providing them with a scholarship for their BFA degree. The table below shows the number of SADI students enrolling in the BFA program each year.

¹⁹ YAW Fall 2019/Spring 2020 catalogue

²⁰ SADI 2020 catalogue

Year	Enrolled in BFA
Fall 2017	10
Fall 2018	4
Fall 2019	8
Fall 2020	3
Fall 2021	10

Feedback pulled from parent and student surveys across these programs helps target and support new areas of interest. For example: SADI 2021 was well-planned and executed with our largest ever class of 59 students in attendance. In addition to standard end-of-session faculty we used a survey to evaluate extra-curricular programming for SADI 2022. Forty-six percent of SADI 2021 survey respondents said that Eastern State Penitentiary was their favorite field trip and our team is planning on returning to this venue in 2022. Thirty-eight percent of survey respondents noted that the Fabric Workshop Museum was their favorite trip, making it a close second for consideration, while only 8% of respondents selected the Philadelphia Trolley Works city tour. Qualitative feedback from SADI 2021 was fantastic and informative. For example, when asked if respondents had any feedback to share about their experience, the majority of students responded with praises such as:

“I don’t but all I can say is that Moore is a college I will plan on attending. The community and everyone were amazing” – SADI 2021 participant

“I loved this program so much i wish i could go back every year” – SADI 2021 participant

“This was overall an excellent experience! I didn't want to come home! I made such great friends that I remain in contact with and the teachers were so welcoming in me keeping in touch and reaching out for guidance! ” – SADI 2021 participant

“It was seriously the best summer ever” – SADI 2021 participant

Adult Continuing Education (ACE)

Originally an in-person program targeting local audiences from the tri-state area, the program has expanded to include online learning as well as traditional on-campus learning. Our contemporary ACE program model includes online co-ed credit and noncredit course offerings for adults in three distinct programs, in six unique tracks: Animation and Motion Graphics; Digital Media for Print and Web; Fashion Design and Visual Merchandising; Fashion Production & Technical Design; Interior Design Studies; and Web & Interactive Design²¹.

The Teachers Summer Institute (TSI) addresses a need to better connect Moore with local schools, teachers, and students. The program, designed for K-12 instructors, promised teachers

²¹ ACE curriculum guide

an enriching and nourishing professional development program and college credit. Structured like an artist residency, the program enables teachers to develop their practice of the visual arts through an intensive curriculum and unique residential experience while maintaining their teaching credentials—the program is authorized by the State of Pennsylvania to provide 40 PA Act 48 credits for 40 hours attending TSI²².

In 2020 and 2021, TSI was cancelled in response to the COVID-19 pandemic and is currently being reimagined by the Continuing Education team for future sessions. Participant surveys will help reshape curricular changes to ensure that TSI best meets the needs of our target population. When surveyed, 85% of self-identified art educators and individuals with an interest in adult programs preferred the name “Artist/Educator Residency (AER)” to Teacher’s Summer Institute (TSI). Additionally, 71% of survey respondents reported that diversity, equity, and inclusion (DEI) and trauma-informed teaching were topics of interest for professional development. Seventy-one percent of survey respondents indicated that early summer was the best time of year for professional development programming for art educators. As a result, we are planning an invigorating 2022 residency program that incorporates these topics. The program will be held in late June for art educators, including K-12 art educators and teaching artists working in new and non-traditional classrooms.

Curricular Assessment: Internal Review

Strategic Plan

The link between the College’s mission, the strategic plan and undergraduate/graduate curricular development is constantly reinforced by multiple annual opportunities to review and revise the objectives related to the first goal in the plan, academic excellence. Examples of these opportunities include All-College meetings, faculty In-Service, and Academic Council. There are also specific board-level committees as well as Faculty Forum committees focused on academic objectives including, the College Planning Committee (Board Level), Academic Affairs Committee (Board Level) and the Curriculum Committee (Faculty Forum).

Senior Thesis is a recent example of how these areas collaborate to address the College Mission and Strategic Plan. After nearly seven years (2014) of Annual Program Reviews (APR) faculty and administration identified an opportunity to standardize writing components in capstone courses by reexamining the way majors supported students in writing a senior thesis. Over the course of two years, multiple areas of the College discussed standardizing an approach across majors. Consultations and discussions happened in the Chairs/Directors Council, Academic Council, Academic Affairs and via the Faculty Forum’s Curriculum Committee. These conversations culminated in a bulleted list of requirements for written thesis in all of the BFA majors²³. This will be piloted this year and reviewed/assessed for strengths and opportunities as well as to identify additional supports needed for students and faculty involved in addressing this new requirement.

²² TSI catalogue

²³ BFA Written Senior Thesis Guidelines

At the Graduate level, Program Directors are responsible for scheduling regular department meetings during which full-time faculty participate in the formation of department policies and in the development, review and revision of the curriculum for courses within their discipline, major and/or department or program. These revisions are brought before the Academic Council for academic review and are placed on the agenda of the Faculty Forum's Curriculum Committee. Moore's Master of Arts in Art Education with an Emphasis in Inclusive Practices is an example of how ideas move through various areas of the College before being eligible for approval and implementation. After collecting data from both direct assessment methods (annual Art Ed Professional Development Symposium surveys, Admissions social media surveys, grad student exit surveys), indirect assessment of graduate student thesis topics, and an examination of trends in the field through participation in the National Art Education Association (NAEA) and the Pennsylvania Art Education Association (PAEA), Moore's Director of Art Education identified an opportunity to create a fully online program for art education graduate students.

Faculty and the Graduate Director compiled the data and drafted a plan for a fully online program. After consultation with Chairs/Directors, Associate Dean and the Chief Academic Officer, a final draft went to Academic Council and was approved in April 2021. We received Middle States accreditation in September 2021.

This process and the timeline for approval of curricular changes coincides with two strategic planning processes: the annual budgeting process and the discussion in the College Planning Committee of the strategic plan goal Academic Excellence. The synchronicity of these cycles integrates the assessment and planning of the curriculum and academic goals at both the institutional and program level and ensures that curricular changes stay focused on the College's mission.

Departmental Mission Statements

During the Self-Study process, Department Chairs and Graduate Program Directors reviewed departmental mission statements to ensure they were aligned with the College's mission, graduating competencies, programmatic learning goals, and course-level student learning objectives^{24,25}. One example of how mission and goals connect can be seen in the Animation and Game Arts (AGA) program. Digital competencies are key to the success of an AGA student. The AGA program relies entirely on digital software and digital work environments in order to mirror current industry standards. Students are introduced to the digital tools, vocabularies, and skill sets in the 2D Character Design & Environment Design course. Here they learn how to save files, how to back up files, what formats they can save their work as and what each format is used for while they build their drawing and design skills. Students are also taught how to move files using varied servers, and external media such as flash drives. These skills will build the foundation of their digital competencies so that as they progress through the program and

²⁴ Learning Outcome Matrix (Sorted Sheets)

²⁵ Assessment Committee materials

learn new software, methods, skill sets, and work pipelines they have a knowledge base to pull from.

AGA also covers social media skills in the *Marketing and Business* course taken by students in their junior year. Here students are taught proper online etiquette, how to attract an audience, how to navigate the algorithms of social media, and how to curate their online presence. AGA faculty believe these skills are crucial for students in the 21st century for them to attract clientele and employment opportunities.

Another example of how an APR can inform mission statement changes comes from the 2015 Photography APR. External reviewers noted some overlaps with the Fine Arts major which were not serving the program as originally intended (given the low enrollment numbers). Since 2006, the program had focused on an interdisciplinary approach, but admissions data indicated that this approach to photography was no longer attracting strong enrollment numbers of prospective students.

In response to the feedback from external reviewers (combined with the Admissions data) Photography faculty re-shaped course offerings to craft a more industry-driven mission statement for the department. In addition to the existing opportunities for students to practice fine arts approaches to the medium, they added more commercial approaches such as: lighting, fashion photography, photojournalism, and retouching classes. They also bolstered their approach to professional practices and renamed the program *Photography* in an effort to more clearly communicate the streamlined focus of our revised curriculum. These changes were fully introduced in fall 2020. While the enrollment has not improved, the only data we have to date is coming from the height of a global pandemic. With the newly dedicated faculty position of ‘Program Head’ leading the photography program and receiving a stipend to recruit students for the program, we expect enrollment numbers to improve post-pandemic.

	Fall 2015			
	Applied	Admitted	Enrolled	Yield
Photo Intended	58	30	8	26.7%
	Fall 2016			
	Applied	Admitted	Enrolled	Yield
Photo Intended	58	26	6	23.1%
	Fall 2017			
	Applied	Admitted	Enrolled	Yield
Photo Intended	71	35	9	25.7%
	Fall 2018			
	Applied	Admitted	Enrolled	Yield
Photo Intended	136	60	9	15%
	Fall 2019			
	Applied	Admitted	Enrolled	Yield
Photo Intended	145	51	8	15.7%
	Fall 2020			

	Applied	Admitted	Enrolled	Yield
Photo Intended	99	48	4	8.3%
	Fall 2021			
	Applied	Admitted	Enrolled	Yield
Photo Intended	92	44	2	4.5%

Student Course Evaluations

At the end of each semester, Moore conducts student course evaluations for all BFA and MA/MFA classes. During the following semester, the Associate Dean shares the evaluations with faculty and compiles a report of evaluation averages for each department/area. Faculty can use evaluations as a tool for peer reviews, contract continuations and promotion. Department Chairs and Directors can use data trends to support curricular and or facility changes in a variety of ways. For example, Graphic Design noted that while “relevance and content” were usually not an issue in student responses, project scheduling and clarity were commonly noted especially in introductory level sophomore courses where students are introduced to new subject matter, nomenclature and material that is sometimes focused on a prescribed outcome. (See Standard V)

Curricular Assessment: External Review

Academic Program Review (APR)

In fall 2012 the College adopted a new Academic Program Review (APR) process and schedule in order to ensure that each major and program is reviewed outside of the formal Middle States Self-Study²⁶. This formal process is designed to link together institutional assessment efforts with student learning assessment. Connecting the results from what is learned from the APR process to the strategic plan goals, fosters a culture of continuous improvement and makes for more meaningful and useful assessment. The goal of the APR is to enhance, improve and reflect on all current majors and programs. It is designed to communicate findings, share results with the college community, and document how we use the findings to improve teaching and learning in order to make informed decisions. For additional information about the process for APRs, please see Standard V.

APRs are completed within one academic year, which allows for an internal review and report written within one semester, and an external review and visit that occurs in the following semester. Since 2013, there have been 11 completed APRs:

2013	Fashion Design; Interior Design; Curatorial Studies
2014	Art Education (MA); Illustration
2015	Photography & Digital Arts
2016	Graphic Design
2017	Fine Arts
2018	Educational Technology/Online Learning

²⁶ APR Process and Timeline

2019	Foundation; Liberal Arts; Locks Career Center
2020	Animation & Game Arts

The external reviewer’s report is sent to the Chief Academic Officer (CAO) once the visit is completed. The CAO then shares the report with the Department Chair/Graduate Program Director, Associate Dean, and President. The CAO notes any inaccuracies and provides clarifications and highlights as needed. The Department Chair/Graduate Program Director circulates the report to the faculty in the area for review and discussion of the report—specifically noting strengths, weaknesses, challenges, and opportunities. They also develop goals and objectives for an action plan. This action plan identifies priorities, future innovations, and budget. A summary of the external reviewer’s report and the action plan are presented in Academic Council and shared in the Academic Affairs board-level committee.

Consequently, a variety of changes were made to the curriculum, program structure and strategic goals based on the APR process. For example, the Illustration program used their summary report to highlight the major’s strengths and areas in need of improvement. This report was then used to make changes to the program which included: expanding the studio space allotted to Illustration students to ensure better access to facilities and equipment, offering more rotating electives, and designing more assignments in the junior-level courses that require students to take more creative risks with their work in order to enhance that skill set. Another example of changes can be seen in the Fashion Design department. Upon conclusion to the APR, the department went through several changes, including hiring a new Fashion Department Chair and revising the curriculum in the sophomore year to reduce the number of 1.5 credit courses.

Faculty & Faculty Support

Faculty across the institution, both full-time and adjunct, are qualified for the positions they hold and the work that they do: 88% of Full-time faculty hold a Master’s degree or higher; 71% of Full-time faculty have terminal degrees.

Faculty accomplishments, including but not limited to professional activities, exhibitions, awards, and publications, are self-submitted through an online form within Moore’s website, compiled by the Executive Assistant to Academic Affairs and are noted quarterly in the Academic Dean’s report to the Boards of Trustees and Managers, annually within the Fall Convocation program²⁷, and bi-annually within *Moore Magazine*²⁸. Accomplishments may also be highlighted online on Moore’s website or across social media platforms. For example, in the Spring 2021 issue of *Moore Magazine*, the printed piece highlights three full-time faculty presentations at the *Foundations in Art: Theory & Education* conference, several academic papers published by adjuncts, and updates from those who received faculty development grants, among other accomplishments.

²⁷ Convocation program

²⁸ Moore Magazine: <https://www.flipsnack.com/moorecollegeart/>

Funding for Individual Faculty

Through Faculty Development Grants, Dean's Visibility grants, sabbatical leaves, release time, courses at the College, and support for attending conferences, Moore supports the ongoing professional development of faculty. These opportunities are crucial for the recruitment and retention of outstanding adjunct and full-time faculty.

Faculty Development grants are in the amount of \$6,000 each year. Full-time and adjunct faculty are eligible to apply for this grant. Funding is awarded based on the report and presentation submitted by the applying faculty to the Chief Academic Officer and Faculty Development Committee. All unawarded Faculty Development funds in a given year are carried over to the next academic year²⁹.

The Dean's Visibility grant sets aside money each academic year to those faculty who are eligible (ranked faculty and adjuncts with two FTE) which is available for funding faculty seminars and conferences. These funds are distributed as evenly as possible over the two semesters. Faculty attending and/or presenting at conferences that support Moore's strategic initiatives receive the highest level of funding.

Sabbaticals and Faculty Exhibits

Moore recognizes the importance of sabbatical leaves for the growth and continued learning of their faculty. Full-time faculty are eligible to apply for a sabbatical after completing their 6th year. They have the option of taking the full year at half pay or one semester at full pay. A proposal of the specific project that will be worked on during this time away from teaching duties gets submitted to the Chief Academic Officer/Dean who makes a recommendation to the President. Final approvals of sabbaticals are made by the Board of Managers. In the semester following the sabbatical, the faculty member presents the work that was completed during that time in a presentation open to the College. Space is granted in The Galleries for the faculty to exhibit the work that was accomplished during this time.

The work that was accomplished during this time informs the teaching that occurs in the classroom. Associate Professor of Animation and Game Arts, Stephen Wood, took his sabbatical in 2020-2021 and produced a three-minute animated short film/trailer around his game project, "Underways: Dew Drop Mountain," a new setting for his table-top game Wild Lands. The film uses the Unreal Engine as a rendering engine to explore new production pipelines that utilize the Physical Based Rendering (PBR) used in video games instead of more traditional 3D render pipelines. This knowledge will inform the way AGA students go about creating their work.

Since the 2012 Self-Study, Moore has provided more support to faculty, with development dollars and greater availability of sabbaticals. The College made two key changes that resulted in more sabbaticals:

²⁹ MFT Contract 2020-2024, section VII.2

- New faculty are allowed to do a sabbatical earlier in their career to prepare for promotion—a key change in the College’s collective bargaining agreement
- The College’s improved financial condition has allowed the College to approve one semester sabbaticals which keep a faculty member’s salary whole. Previously, only full-year sabbaticals, which are expense neutral to the College, were approved.

Other opportunities exist for Moore faculty to exhibit their work. Every three years, the Triennial Faculty show invites all faculty to submit work for exhibition. The Triennial show is presented in the Moore Galleries and is a way for students to see what work their faculty produce. There are other themed exhibits that occur which give faculty additional opportunities to exhibit their work.

In-Service

Faculty In-Service days occur at the beginning of the fall and spring semesters. The Chief Academic Officer meets in advance with the leadership of the Faculty Forum to hear any professional development needs that they may prioritize based on their current work. Often, there is alignment in priorities for faculty development between the Dean and the Forum. Faculty meet for two days during which time they are brought up to speed on developments in Admissions, Marketing, Library Services, and other areas of the College, via presentations from administrative departments within the College. These presentations keep the faculty informed on the College’s present and future-focused states in each of these categories³⁰.

Recent Faculty In-Service topics focused heavily on Diversity, Equity and Inclusion initiatives³¹. Faculty are deeply engaged with these initiatives and drew inspiration from several presenters. Recent examples include fall 2021 presentations by Dr. Patricia Barbeito from the Rhode Island School of Design on how and why to create an Inclusive Syllabus. This was followed by Jenna Bradley, Academic Services and Tonya Lee, Instructional Technology & Online Learning expert on how to make learning materials and other documents as accessible as possible. Fall 2021 also included a presentation by Dr. Dori Griffin from the University of Florida titled, “Decolonizing Design Pedagogy: One Process and Resource Sharing.” In Fall of 2020, Dr. Eli Green, Founder and CEO of the Transgender Training Institute (TTI), led a foundational training and answered questions from faculty. TTI is a trans-owned business that provides training to educators and businesses committed to providing a safe and inclusive environment for transgender and non-binary people. Aliyah Nelson, our Director of Student Life, Diversity and Inclusion, followed Eli to speak about Moore’s Preferred Names Policy.

Another DEI focused in-service experience invited Justin LaKyle Brown, Director of Diversity Awareness Program (D.A.P.) and Resident Director at West Chester University to host an interactive Diversity Workshop among faculty. After his visit with faculty, the Foundation department began inviting him annually (2014-present) to engage first-year students in the fall semester. His workshops provide powerful tools and strategies for creating a student-inclusive

³⁰ Sample Faculty In-Service Agendas

³¹ Proposed DEI trainings/FF request

culture. Moore's Director of Diversity, Equity and Inclusion, attends these annual workshops and provides faculty guidance for ways faculty can continue to support an inclusive student culture. Plans for the January In-Service include a two-day workshop with Equity Allies and joint participation at the Forum's invitation between the senior managers and the faculty.

Supervision and Support for Adjuncts

Adjunct faculty fall under the supervision of the Department Chair for the department in which they teach. The Department Chair assigns classes to the adjunct faculty based on their skills, teaching experience and ability to teach the course content. Adjunct faculty are welcomed and onboarded both through one-on-one orientations with the Academic Affairs Executive Assistant and the Departmental Chairs and during Faculty In-Service days. The In-Service Days allow the adjunct faculty to meet the full faculty and to orient and familiarize themselves with the campus resources and provide training on the college's procedures and technology (including Moodle, our course management system). Adjunct faculty are not obligated to attend meetings, fulfill committee responsibilities, attend admission events, etc., but they are invited to participate. Adjunct faculty are required to attend annual anti-harassment training and are represented within the collective bargaining unit, the Moore Federation of Teachers (MFT), which outlines pay ranking and the process to advance in rank³².

Given that Foundation and Liberal Arts oversee many adjunct faculty members these Chairs offer tools to ensure consistency across multiple sections of the same course. In Foundation, the Chair asks full-time faculty to serve as mentors for adjuncts in each of the required courses. These mentors create "course-packs"³³ which include sample student work, assignments, course resources, etc. Mentor faculty hold team meetings or one-on-one sessions to offer guidance as needed.

Liberal Arts offers similar support to adjunct faculty across multiple sections of the same course for writing requirements. When a writing adjunct is hired, the Director of Writing sets up a one-on-one meeting with the adjunct to go over the First-Year Writing Course Instructor Guide, review a sample course syllabus, discuss the Final Portfolio Requirements, and collaboratively brainstorm a potential theme for that adjunct's section of writing, depending on the adjunct's areas of interest or expertise. Adjuncts are given access to the Writing Faculty Moodle Page, which provides resources for the teaching of writing and decolonizing writing curriculum. Sometimes the Director of Writing will connect a more seasoned adjunct with a new adjunct teaching the same course, inviting them to share their experiences teaching writing at Moore and exchange additional resources. At the end of the semester, all writing instructors (full-time and adjunct) meet for Portfolio Reviews: a collaborative practice of reviewing and assessing student work based on the shared Portfolio Requirements. These sessions include reflective conversations on teaching struggles, successes, and ideas for improved teaching practices to try

³² MFT Contract 2020-2024, Addendum E

³³ Foundation Course Pack

out for the next semester, emphasizing teaching as a self-reflective practice in community with other teachers³⁴.

Peer Review and Faculty Evaluation

As discussed earlier in this document in Standard II, Moore has extensive peer review systems in place that include evaluation of teaching effectiveness. The peer review process for full-time faculty is outlined in the MFT document. In addition to the peer review process, Moore's MFT union outlines the process to review full-time faculty periodically with regard to 1) teaching effectiveness, 2) scholarly work/professional work, and 3) service to the College. This contract is renegotiated every three to four years. In 2020, Moore added an external reviewer report for faculty seeking promotion and for faculty beginning their first five-year contract continuation. The College added this requirement to gain outside perspective on the rigor and relevance of professional accomplishments (i.e., commissions, exhibitions, national presentations and published writing). This new requirement provides the Chief Academic Officer insight into faculty work and provides an opportunity for Moore to share the important work of our faculty with other high-profile artists, designers, creatives, pedagogues, academics, etc. in Higher Education³⁵.

The peer review process for part-time faculty is designed by each department and ensures that faculty are rigorous and effective in teaching and are meeting college goals through departmental and course goals. Foundation, Fine Art, Animation & Gaming Arts, Illustration, Graphic Design, Photography and Interior Design require faculty to prepare and perform a brief presentation of their course material including course syllabus, course outline, sample student work and other relevant materials. These presentations are assessed using departmental rubrics³⁶³⁷³⁸ by peer faculty and the department chair (as per the departmental process). In lieu of a presentation, Fashion, Liberal Arts and Art Education conduct in-class observations by the Department Chair or a peer faculty member. These observations are peer reviewed using a departmental rubric. Graduate courses in Socially-Engaged Art conduct an end-of-semester reflection on strengths and weaknesses from the semester's courses and notes from those meetings are circulated to faculty and administrators to guide planning for subsequent semesters. Chairs share peer review feedback with the reviewed faculty³⁹.

Moore's peer review process allows faculty to reflect and self-assess teaching strengths, opportunities and potential changes to delivery or content based on feedback received. For example, a full-time faculty member taught a section of *2D Design* in Foundation. During her peer review, she shared how students struggled to understand acrylic paint mixing and value gradation. Peer faculty (including adjunct and full-time) shared best-practices they learned

³⁴ First Year Writing Portfolio Requirements

³⁵ MFT Contract, Article V.2.e

³⁶ Peer Review Process

³⁷ Foundation Peer Review

³⁸ Design Peer Review

³⁹ Peer Review Process

while teaching *Color Theory*. As a result, everyone teaching acrylic painting (in *Color Theory* and *2D Design*) benefited from the problem-solving opportunity.

Faculty Hiring, Roles and Responsibilities

Academic Restructuring

In 2020, the previous Chief Academic Officer/Academic Dean and Academic Affairs Committee took a look at the number of students disbursed across majors and departments and noted inequalities in the number of students being served by the existing department structures, which had last been reconfigured prior to Moore's 2012 Self-Study. In 2021, Academic Affairs worked with the Faculty Forum and the MFT to design and approve a new structure⁴⁰ that would fairly compensate faculty for the administrative and student support work needed to serve our students. The academic structure chosen was proposed by the Faculty Forum. While the structure was faculty-designed, the faculty appointments were made by the newly appointed CAO in consultation with the faculty. The structure is a two-tiered approach that has five faculty department chairs and two graduate program directors. In the departments containing multiple disciplines, there are also discipline-specific program heads. Both the chair/director and program head positions are compensated, and both include administrative as well as student-support responsibilities. Together, they will collaboratively manage the programs under their joint purview. All positions are designed to be three-year, rotating posts.

Roles and Responsibilities/Teaching Load

The Moore Federation of Teachers is the teacher's union that represents the faculty at Moore College of Art and Design and oversees the labor contract between the union and the College. (See more details on the MFT in Standard VII). The MFT and Faculty Handbook outline expectations for faculty including teaching load, office hours, syllabi, and service to the College.

The full-time load for Liberal Art and Studio faculty is twenty-one (21) credits a year. A full-time faculty member can voluntarily choose to teach their twenty-one (21) credits over the Academic Year (Fall, Spring and Summer Sessions) provided availability of classes. For Graduate Program Directors, the academic year is twelve (12) months and the regular workweek is five (5) days per week. Faculty members who are not teaching over the summer have limited-service obligations during the summer, including committee or task force meetings; ongoing committee or Departmental work related to curriculum development or assessment; recruitment activities and/or other duties as determined by the Academic Dean.

Release time from teaching may be granted to faculty members for scholarly work or professional activity. These include confirmed participation in juried or curated one-person exhibition or major group exhibition; vetted, edited, or referred book contract or peer-reviewed publication; contractual work and commissions; or advancing pedagogical innovation and curriculum guides for the field. The project or work should include evidence of how it advances or contributes to a discipline or general knowledge, or how it demonstrates a faculty

⁴⁰ 2021 Faculty Structure

member's professional growth and involvement, as well as contributions and leadership in a field. A written proposal is submitted to the Faculty Development Committee which reviews applications and forwards a list of recommendations to the Academic Dean for the following academic year.

Opportunities for Improvement and Innovation

As Moore prepares students for the dynamic fields of art and design we recognize an opportunity for more innovative programming with a focus on flexible curricula, allowing students to customize a major to best reflect their interests as well as support the marketable skill sets they wish to develop. In our post-pandemic world we value a graduate's need to be nimble, resourceful and highly collaborative in order to adjust to the shifting demands any given field. In the coming years we plan to identify ways to increase our graduates' flexibility and marketable skill sets to support interdisciplinary approaches to learning.

Conclusion

Moore provides students with appropriate learning experiences "at all program, certificate, and degree levels, regardless of instructional modality⁴¹". All learning experiences are designed and delivered by faculty (full-time or part-time) and/or other appropriate professionals who are qualified for their positions and invested in the success of Moore's students. These experiences are discussed, assessed and vetted by various faculty (Faculty Forum, Academic Council, etc.) and administrative bodies, such as Academic Affairs, to ensure they meet Moore's Essential Learning Competencies, departmental missions and college missions.

The curricular flow in our BFA program is carefully curated by faculty to ensure a logical flow from General Education Requirements (Foundation Studio and Liberal Arts) through our Sophomore, and upper level student learning experiences. Capstone experiences, including career preparation, exhibition and a written thesis, ensure that our students are prepared and competitive for a career in their chosen field. Extracurricular learning opportunities including Moore's Study Abroad Program and robust facilities (FAB lab, Print Center, Woodshop, etc.) ensure that students can supplement their in-class education as they wish.

Faculty and other qualified professionals are at the core of every learning experience. Through peer reviews, annual program reviews and regular curricular assessments the College makes certain that student learning experiences are rigorous, contemporary and reflective of current trends in industry and pedagogy as well as the changing values of the art/design world.

⁴¹ https://www.msche.org/standards/#standard_3

Standard IV: Support of the Student Experience

As a largely residential undergraduate college, the full student experience and indeed, many of the most valued experiences recalled by alumni, take place outside the classroom. This is acknowledged in our values statement:

College should be rich with experiences; learning takes place in all interactions at Moore, and the sustained impact of a student's time at Moore is crafted by the entire community. We must do all we can to assure the health, safety and well-being of our campus community.

Our report on the student experience for the 2012 Self-Study found the College placing student services in a very traditional context: important to the classroom learning experience, but in some ways positioned in a supporting role. In recent years, the priorities of the College have evolved in significant ways, resulting in a more collaborative model that, in some cases, brings Student Services together as an equal partner with Academic Affairs to address critical external and internal issues facing the College.

Student Affairs and Academic Affairs have joined in collaboration to address the College's Diversity, Equity and Inclusion efforts more comprehensively with shared initiatives across both departments. These two departments have also collaborated to establish strategies to increase student retention, a significant institutional priority as we near the 2026 academic year and projected "cliff" in enrollment.

Overview of Student Affairs & Academic Services

Over time, learning opportunities and challenges have only increased, and the nature and need for services bolstering the student experience has changed significantly since our 2012 accreditation report, following a national trend. Well before the pandemic, but certainly in the wake of it, the senior team overseeing the student experience has engaged with our community in new and innovative ways. They've acted to increase and improve our services, both to support institutional priorities and to meet the constantly evolving needs of our students.

Personnel and Mission

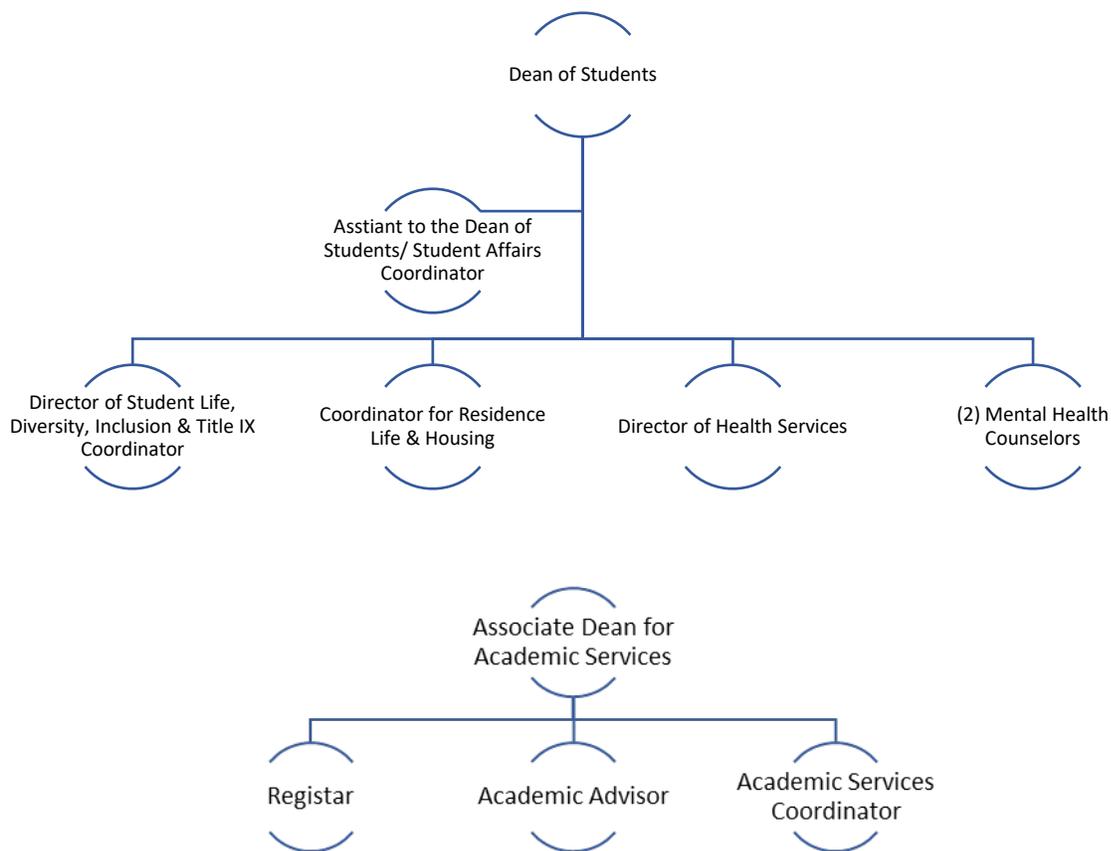
Student Affairs and Academic Affairs work in tandem to enhance the overall student experience at Moore.

Student Affairs programming and services inspire students to use their creative energy toward the development of their personal leadership styles, and to learn how to best advocate for their needs inside and outside of the classroom. Through one-on-one support, co-curricular programming and mental health initiatives, the department strives to connect students to each other, to the broader Moore community, and to the city of Philadelphia. Support of our students is paramount to their growth and development; therefore, we teach expectations and create opportunities to foster a mutually respectful and welcoming community. In 2018, we

altered our name from Student Services to Student Affairs to better reflect the scope of our work, which has become increasingly complex and broader in scope.

The Academic Services team is committed to assisting students in order to support their academic achievement as they prepare for careers as artists, designers and leaders in their chosen fields. Academic Services provides students with a range of support, including help with course registration, tutoring, time management, research and study skill assistance, academic advising and interactive skill workshops. Academic Services strives to support the learning environment of the college, providing resources and strategies to help students take ownership of their education.

The departments are comprised of the following personnel:



Advising & Registration

The Academic Advisor and Department Chairs are available for advising. Whereas Department Chairs mainly advise on course content and provide career advice, the Academic Advisor's principal duties fall into three broad areas: curriculum guidance and scheduling for all students; evaluation of credits and support for incoming transfer students; and serving as the point-of-contact for our small body of international students. The Academic Advisor assists students in making curriculum decisions and works with the Registrar to monitor student academic progress from their first semester at Moore to graduation. The Academic Advisor and Registrar

support students in understanding College policies, procedures, available resources, support services, and serve on the Academic Council and Academic Standards Committee.

Improving our Campus Climate through Diversity, Equity, & Inclusion (DEI)

Diversity, Equity and Inclusion initiatives at the College have grown exponentially since 2012. In February 2016, the College formed a faculty/staff diversity committee to begin to identify and address issues around diversity. In May 2016, the Boards of Trustees and Managers approved the College's Five Year Strategic Plan, which included two key DEI strategies:

- Increase the diversity of faculty, guest lectures, faculty fellows, critics, and artists
- Provide opportunities for the community to learn and explore issues around diversity, inequality, inclusion, and academic freedom

The establishment of these tandem strategies, in areas overseen in the first case by Academic Affairs, and in the second by Student Affairs, was the impetus for these departments to work closely together to establish goals that support these strategies. They are:

- Establish programs, plan events, and complete a campus-wide climate survey in order to foster an environment that supports diversity and inclusion.
- Improve inclusivity in teaching and continue to incorporate diversity and inclusion in teaching and learning.

As mentioned in Standard II, completing the campus-wide climate survey was a pivotal moment and yielded useful information about our campus culture as it relates to DEI. While helpful, the data was particularly dense and difficult to sift through¹. In order to better digest the information, the College engaged a diversity consultant to organize community meeting sessions in December of 2018. These sessions allowed us to qualitatively explore the most important topics to emerge from the data².

Nine specific topics emerged from the community meeting sessions. Students were asked to rank the nine topics that emerged in order of importance with 1 being most important and 9 being least important³.

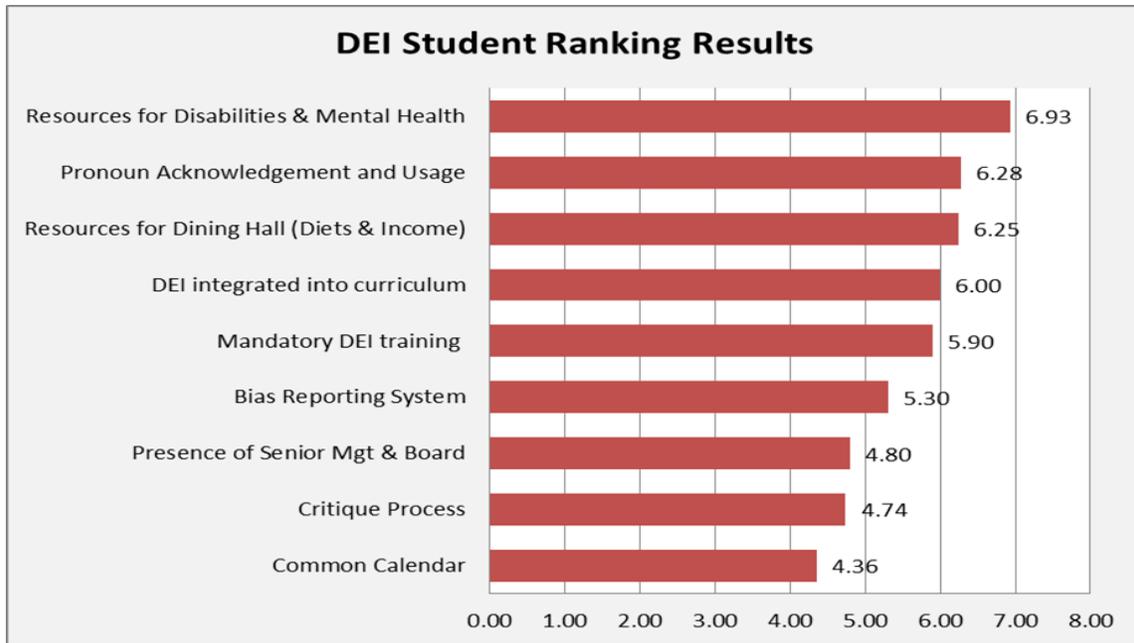
The survey was distributed through the course evaluation process to select undergraduate and graduate classes. Classes were chosen to ensure that the majority of students would participate. Over 300 surveys were distributed in this way; 258 were returned; 213 (54% of the student population) were usable and calculated in the results below.

The top results in order were:

¹ Campus Climate Survey

² Moore DEI Report

³ DEI Synopsis Ranking Questionnaire



The survey was illuminating; the results showed the most important DEI topics for our student body. As a College, we are very proud of our accomplishments toward a more diverse, equitable and inclusive community. Our efforts to date include the following:

Academic-related Actions

- Increased the diversity of faculty, guest lecturers, Faculty Fellows, guest critics and artists through recruitment, programming, exhibitions and curriculum
- Set clear goals for speakers, critics, and other academic visitors to support the college mission of diversity, curricular review and re-imagination
- Created incentives/conditions for faculty to research, reach out to, and recruit more diverse (culturally and intellectually) visiting artists, lecturers, and critics; connected their visits or residencies with existing curricula and special student projects and assignments
- Continued to partner with the Faculty Forum on areas of mutual interest for the benefit of the College and the strengthening of shared governance
- Reviewed and continued to develop more robust In-Service and other programs and agenda examining and acting on issues at Moore and in higher education at large
- Solicited input from the Faculty Forum for topic ideas/speakers/workshop leaders
- Supported leadership development for department chairs and graduate program directors through annual workshops, retreats, and guest speakers
- Dedicated resources from Dean's Budget (Faculty Seminars and Culture in the Classroom) to incentivize departments and programs to invite visiting artists and scholars to enhance cultural diversity
- Attracted and provided support resources to dedicated, quality full-time and adjunct faculty who are fully engaged in the college; and provide high quality instruction

- Used annual Faculty Visibility, Faculty Development, and Course Release resources to support research, professional development, travel and presentation at major conferences where faculty and staff presented work and represented Moore
- More clearly defined excellence and meaning for faculty professional development activity; dedicated more resources to support both
- Vividly connected professional growth and development to current theory and practice in teaching and pedagogy
- Developed strategies and timelines to decolonize the curriculum, making it more dynamic and future-facing
- Created additional opportunities for faculty to work together to develop curriculum that is relevant, rigorous, and innovative, including special topics and interdisciplinary electives open to all majors
- Developed opportunities for student/faculty engagement outside of the classroom.
- Improved and expanded leadership development programs with a focus on civility, advocacy, student engagement, community outreach, diversity, and inclusion
- Created a listening forum for students to provide feedback on diversifying the academic curriculum
- Provided a 3-hour diversity training for faculty in-service in spring 2018 and fall 2021
- Re-structured “Community in the Classroom” to become “Culture in the Classroom,” which provides funding opportunities to faculty that incorporate diversity and inclusion into their curriculum
- Provided a Transgender Training Institute and Art-Reach to conduct two DEI-related workshops at the faculty In-Service in fall 2021

Student Affairs-related Actions

- Continued to provide diversity training for the first-year incoming class during Orientation and within the Visual Thinking Class.
- Reclassified an administrative staff position to focus more on diversity/ inclusion initiatives (Director of Student Life, Diversity & Inclusion).
- Developed and implemented a Civility Statement initiative for faculty, staff and students that demonstrates the importance of working together in a spirit of cooperation toward our common goal of establishing and nurturing a mutually respectful and welcoming community
- Expanded our Admissions Policy for fall 2020 to include the admittance of non-binary students
- Created and implemented a Diversity and Inclusion Newsletter to inform all students, staff, and faculty about diversity & inclusion initiatives and programs happening in the Moore community
- Established a weekly support session with our affinity clubs and organizations
- Developed an institution-wide Preferred Name Policy, which was particularly important for transgender and gender non-conforming individuals
- Established the Anna Russell Jones Award to enhance diversity by aiding traditionally underrepresented minority students and financially disadvantaged students. This award

subsidizes students' purchase of art kits, books, transportation costs and meals during the academic year

- Offered a voter hotline for students who needed assistance with questions related to voting and registration prior to the 2020 Presidential election
- Hosted a number of “Uncomfortable Talks” discussions related to DEI concerns impacting members of our community. These discussions gave community members a safe space to unpack feelings and obtain support from other members of our community.

Lastly, the College recognizes the importance of equity as it relates to retention. We understand that equity is about creating fair access, opportunity, and advancement for all of our student population; therefore, we have addressed the burgeoning issue of students' basic needs support and food insecurity in the following ways:

- Added \$125 dining dollars (each semester; starting fall 2019) to every student on the meal plan for use at the Café, which now features an array of Starbucks products.
- Added brand new washers/dryers in the residence halls and changed the machines from coin-operated laundry services to free services
- Partnered with Temple University's Hope Center to offer the #RealCollege survey to students that will allow us to better fundraise for emergency aid and support for students' basic needs
- Implemented a thriving Resource Pantry located within the Student Affairs office, which features an array of food items, clothing items, as well as feminine hygiene products
- Established in partnership with our Advancement department a fund for student emergency aid.

Retention

Overview

In 2012, Moore College of Art & Design made a concerted effort to identify ways to increase the retention of first and second year students⁴. We have strengthened our support of this student population by conducting early pre-orientation sessions, New Student Orientation, improving the on-campus residential experience, establishing a Sophomore Mentorship program, offering both a Leadership and Honors Program for high achieving students, requiring a Summer Bridge program with mentorship for students admitted on probation, and providing increased academic support services for students with documented learning and/or psychological needs.

First-Year Retention Rate	%	Second Year Retention Rate	%
2020-2021	77%	2021-2022	N/A
2019-2020	67%	2019-2021	59%
2018-2019	72%	2019-2020	62%
2017-2018	71%	2018-2019	65%
2016-2017	78%	2017-2018	66%

⁴ Retention White Paper

2015-2016	73%	2016-2017	65%
2014-2015	76%	2015-2016	61%
2013-2014	84%	2014-2015	72%
2012-2013	79%	2013-2014	65%

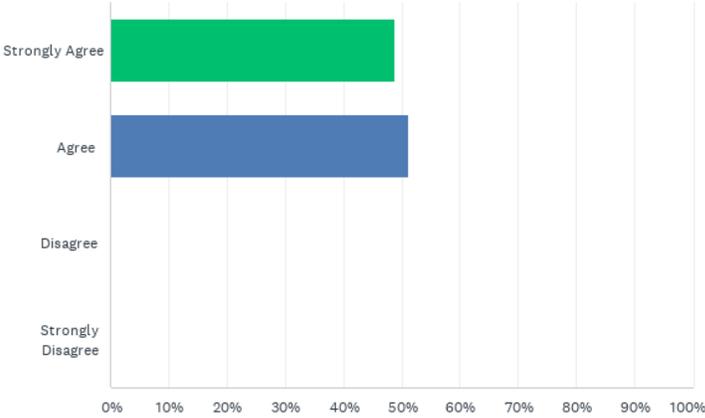
Over the next few years, the College would like to see our first-year retention consistently remain at, at least, 75% and our sophomore retention rate at 70%.

New Student Orientation

Orientation includes presentations of the College’s services, a community service opportunity, health and personal safety workshops, and team-building exercise, all of which serve to get students acclimated to Moore and ready for success. Student Affairs developed learning outcomes for students who completed Orientation to ascertain its success. For fall 2021, the learning outcomes were ranked using a Likert scale, from “Strongly Agree” to “Strongly Disagree”⁵.

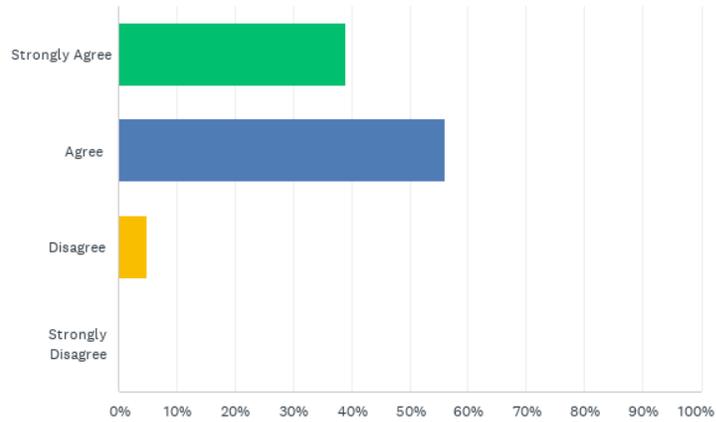
Learning Outcome Results:

Q2 After attending Orientation, I understand Moore's academic expectations.

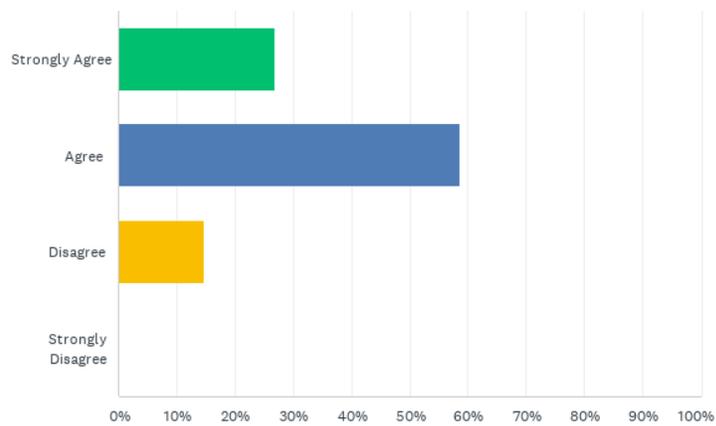


⁵ Orientation Assessment

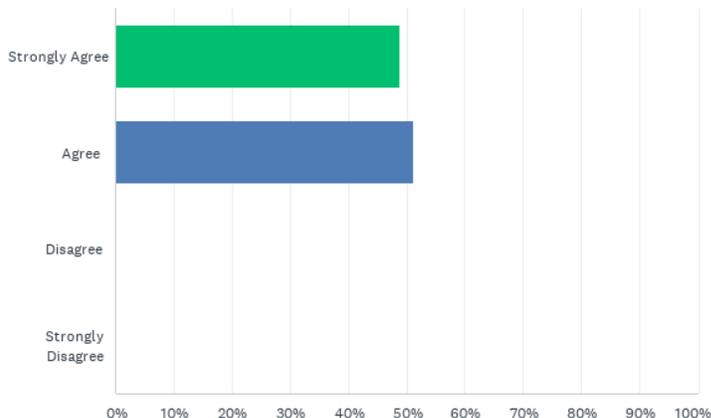
Q3 After attending Orientation, I know where to go on campus if I need resources or support on campus.



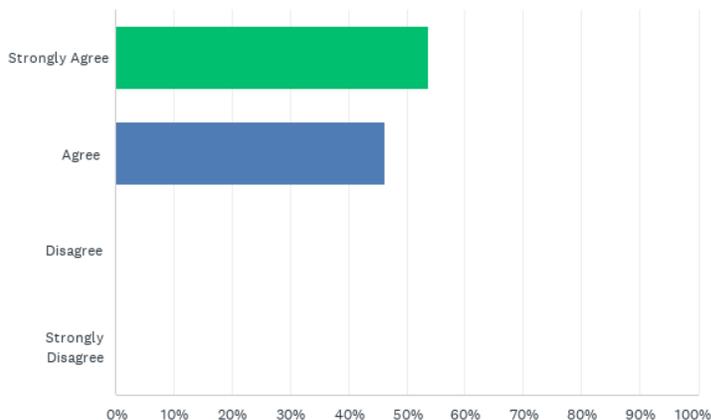
Q4 After attending Orientation, I learned about opportunities for co-curricular involvement, should I be interested.



Q5 After attending Orientation, I feel independent and capable of managing my schedule, living situation and opportunities at Moore.



Q6 One or more events at orientation helped me to feel more a part of Moore's campus community.



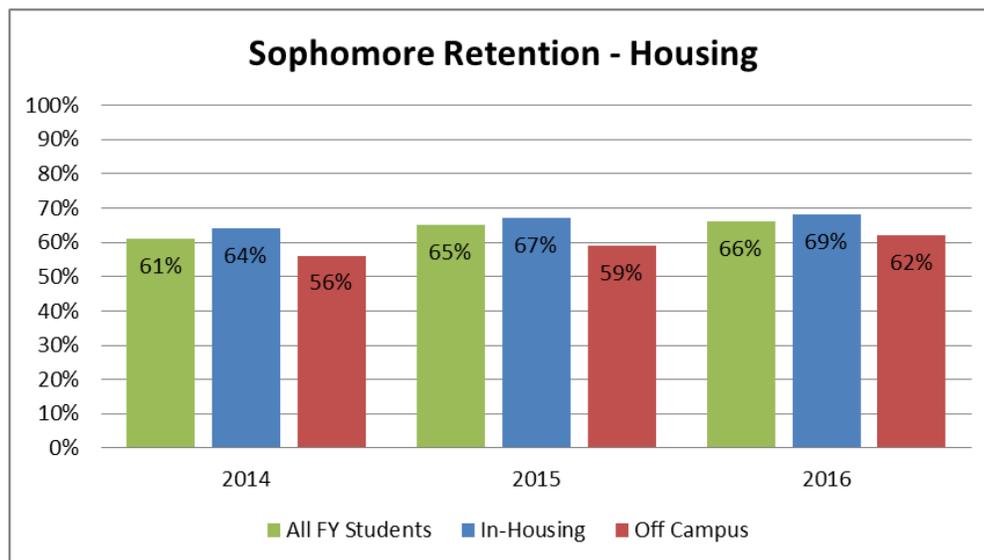
The Sophomore Peer Mentorship Program

Established in 2018, the Sophomore Peer Mentorship program supports and encourages student success by pairing sophomores with upper-class student mentors in their intended major. In concert with a designated Faculty Liaison, upper-class students are responsible for sharing their knowledge and experiences as well as providing strategies for success in their shared major. The program not only encourages leadership on the part of upper-class students, but also equips students new to their major with the vital knowledge and support they may need.

It is important to mention that the program has not had a specific numerical impact on sophomore retention; however, students have indicated that they have enjoyed the program and have been apprised of all the resources available to them⁶. Our retention committee, which paused during the pandemic, has reconvened in 2021 and will review the mentorship program to see if additional interventions or adjustments to the program model could impact retention.

Improving the On-Campus Experience

Through our research⁷, we noted that living on-campus was important; we retain students at a higher percentage when they reside in our residence halls.



As a result, the College implemented housing grants (beginning in 2016) of up to \$10,000 (depending on Expected Family Contribution (EFC) need) to attract more students to live on-campus. Student demand for on-campus residential housing, therefore, has increased markedly over the past several years with approximately 244 students living on campus, compared to just 155 students in 2016.

In 2018, as demand grew and out-paced our existing spaces, the College was able to renovate the mezzanine level of Sartain Hall to create an additional 18 rooms. The College recognizes that full capacity residence halls are important; therefore, the College invested significant resources to renovate the bathrooms of Stahl Hall in summer 2020; renovations of the communal lounge, kitchen and lobby of Sartain Hall are scheduled for summer 2021.

The College has also invested significant resources to improve the common areas of campus for both residential and commuter students. Since our last accreditation study, we have updated our Dining Hall, Fox Commons Lounge space, built Jane’s Corner Lounge space, and conducted a

⁶ Sophomore Mentorship Assessment

⁷ Retention White Paper

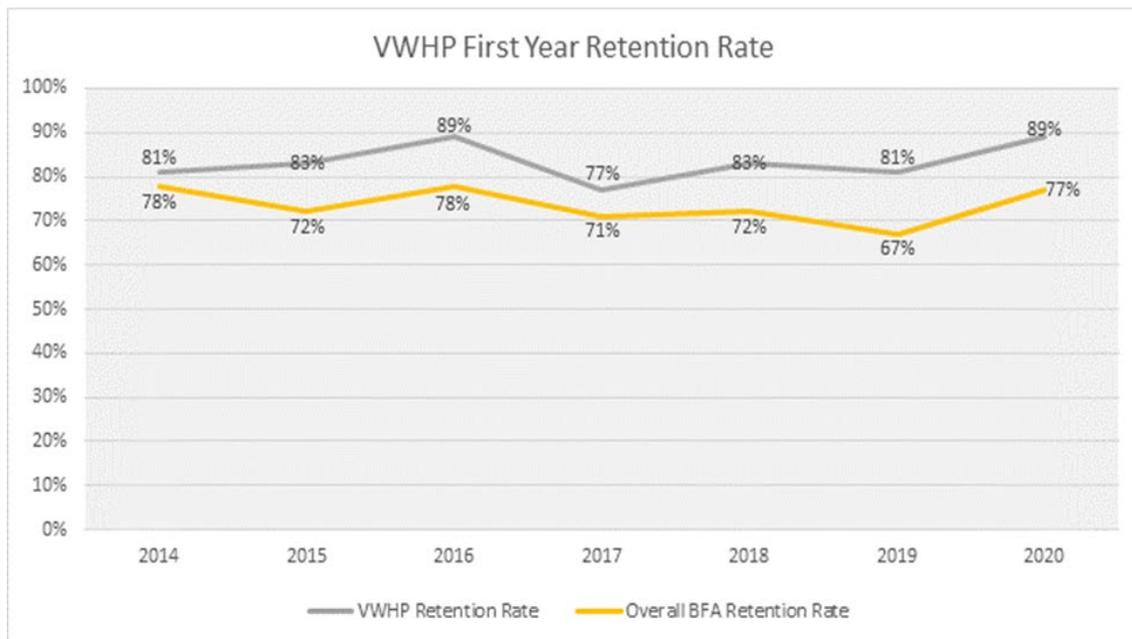
complete renovation of our Connelly Library. In 2019, the College partnered with JacobsWyper, an architectural firm in Philadelphia, to create a new campus master plan. The new plan, which spans several years, will enhance our space utilization, augment a better sense of belonging, and create additional spaces for student collaboration, ideation and relaxation.

The Visionary Woman Honors Program – Leadership Path

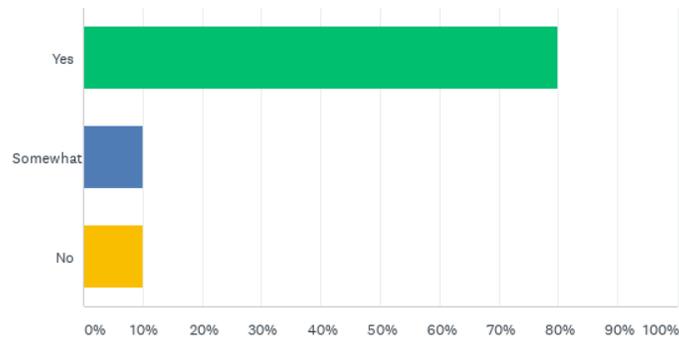
The Visionary Woman Honors Program (VWHP): Leadership Path is a select program run in collaboration with Student Affairs and Academic Services. This program has been developed for highly ambitious, reflective, and independent-minded students who are interested in leadership. Each student has an opportunity to engage in experiences that supplement the academic curriculum.

The focus of each year is as follows:

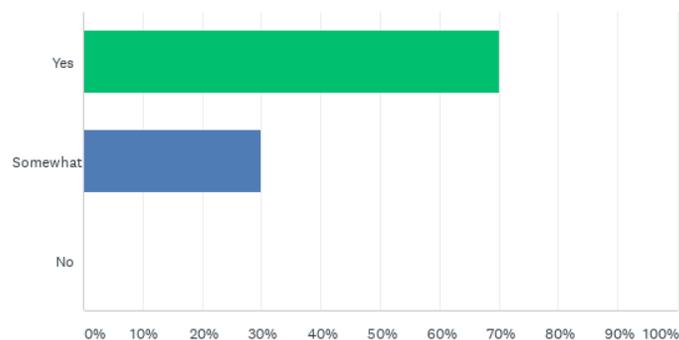
- First Year: Students focus on understanding self, others and leadership
- Second and Third Years: Students log volunteer experience hours at a career-relevant institution and participate in shadowing, networking and other professional development opportunities
- Final Year: Seniors develop public speaking skills, present at the Women’s Leadership Conference and continue to enhance their career development



Q1 I have gained a better understanding of leadership after completing this course.



Q5 I enjoyed this course.



For the second through fourth year, almost every student in the program stated their leadership skills had increased each year through the course⁸.

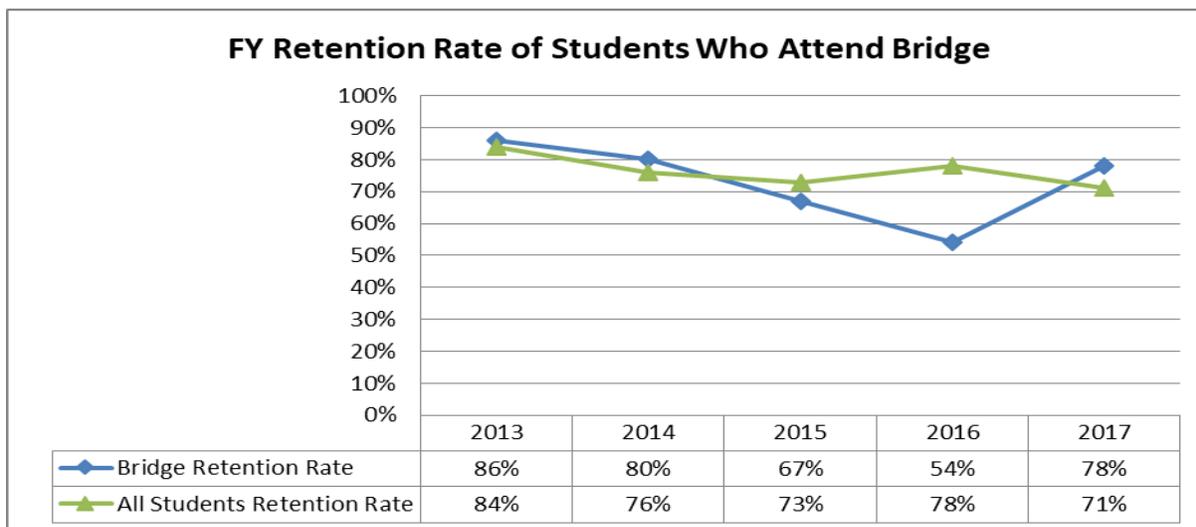
Prior to our 2012 Self-Study, Moore had two separate programs: an Emerging Leaders (ELA) and Business Scholars (BSA) program. The current VWHP program evolved as a direct result of the 2012 Self-Study, which included a goal to attract high-achieving students and create a more holistic program for the highly curious, ambitious, reflective, and independent-minded student. An Academic Path, established in 2019, encompasses a sequence of Honors seminars where students have opportunities to dive deeper into areas of study, including interdisciplinary learning that extends beyond the traditional curriculum. For additional information on the Academic Path, see Standard III.

Bridge Program

Students, approximately 10-15 annually, who enter the College on academic probationary status (under a 3.0 either GPA or portfolio score) are required to attend our Summer Bridge program. These students may also have a low Expected Family Contribution (EFC) and/or a

⁸ VWHP Program Assessment

documented (or undocumented) learning difference. These students arrive a week before others in the fall to attend a variety of workshops. These workshops assist students with writing skills, how to identify academic resources and how to succeed at Moore. Additionally, each student is assigned a Staff Coach (member of Student Affairs/Academic Affairs) for check-ins and meetings throughout the first semester, ensuring the Bridge student remains successful.



Notice of Academic Concern (NAC)

Student Affairs and Academic Services work closely together to identify at-risk students and assist them with resources to help them achieve success. Our departments meet once a week to discuss students who have an excessive amount of absences as well as those who received Notices of Academic Concern (NACs) from the faculty. NACs are essentially an early alert system to notify Student Affairs and Academic Services regarding students who may be struggling with academic coursework or for lack of attendance. If a student receives two NACs, the Academic Advisor reaches out to the student. If a student receives three NACs or more, the Dean of Students will meet with the student to identify the issue(s) and provide the resources needed for the student to be successful. Our departments also have a small team to discuss student accommodations, composed of the Dean of Students, Associate Dean of Academic Services, and Director of Residence Life & Housing. This team meets with students that may need housing or learning accommodations and ensures they have the support needed to thrive at Moore.

Tutoring and Writing Support

There are two groups of student tutors at Moore: Peer Tutors and Writing Assistants. Peer Tutors are recommended by instructors for having done exceptionally well in the class. As a result, a struggling student is able to work one-on-one with a tutor who specializes in that particular course or topic. Students schedule appointments to meet one-on-one with their tutor, at which time they can get help with homework and projects, ask questions, or go over assignments in more detail.

Students who specialize in tutoring writing work as Writing Assistants in the Margaret Minik Writers Studio. These students are recommended by Liberal Arts faculty and encouraged to apply. The goal of the Writers Studio is to recognize the importance, improve the quality and support a culture of writing across all disciplines. Writing Assistants work with students one-on-one during individual appointments, providing suggestions to improve their written work. Writing Assistants provide knowledge and skills students can apply not only to their current pieces of writing, but also to future writing. The Writers Studio aims to produce not just better writing, but better writers.

The total number of requests for peer tutoring and writing support increased from 88 in fall 2020 to 104 in spring 2021. Appointments with Writing Assistants also rose from 50 in fall 2020 to 73 in spring 2021. The increase in appointments may be due to efforts by the Director of Writing, Dr. Maya Pindyck, to encourage faculty to build visiting the Writers Studio into their syllabi as a class requirement. The increase may also be due to the virtual support services the Writers Studio began offering AY 2020-2021 as the college pivoted to virtual academic programming during the pandemic. Virtual writing support services included individual appointments with Writing Assistants (through Zoom, emails, or GoogleDocs) and Writing Workshops (led by Writing Assistants over Zoom). These remote resources gave students more options as to when and where they get help from the Writers Studio.

Similarly, the number of peer tutoring requests increased from eight in fall 2020 to 14 in spring 2021. During this period, we hired additional tutors to cover new subjects, including 3D Animation, Interior Design, and Art History. The resulting variety of available tutors allows more students to take advantage of these services.

We identified these new areas of need through student requests and an evaluation of the Notices of Academic Concern (NACs)⁹. For instance, we hired a tutor to help with Art History classes after an instructor submitted NACs for several students in the same class; that tutor also held weekly “office hours” to facilitate a study group. Students have demonstrated the strongest need for help with courses that are required of first-year students, specifically Foundations and Liberal Arts courses. They’ve also requested additional help with mastering creative programs and software like Adobe Photoshop, Adobe Illustrator, Unity, and Maya. One tutor has posited that some students think that they should already know how to use these programs by the time they reach art and design school and, as a result, are hesitant to ask a professor. In these cases, they are more comfortable seeking help from a peer tutor.

Health & Wellness

Health Services

Our Director of Health Services, a registered nurse, is available Monday through Friday from 9 am to 3 pm. The Director sees approximately 150 walk-ins per month in the fall semester and 100 in the spring semester. These numbers have been consistent over the past several

⁹ NAC Form

years¹⁰. The Director works with students who have multiple physical health, behavioral/mental health, academic and/or family issues, including, but not limited to, minor health issues as well as more acute health needs. If students need more urgent or comprehensive care, Urgent Care Centers nearby offer onsite radiology, laboratory, travel immunizations and pharmacy services. All of these provide quality healthcare options for our students. They are located close to school with several forms of mass transit available, if needed. Feedback from students indicates this is a positive alternative option for students during times when the Director is not available, providing prompt walk-in service with no appointment necessary, and extended hours. Beginning in 2020, the College engaged in a partnership with VyBe Urgent Care to conduct weekly COVID-19 PCR testing.

Counseling Services

Increased demand for mental health support at institutions of higher education is a broad and consistent national trend, and Moore is no different. As mentioned earlier, students indicated wanting to see an expansion of resources to raise awareness and provide support for students with mental health concerns. In order to meet students' increased needs, in the fall of 2019 we hired two part-time counselors each at 20 hours a week. Both have advanced degrees and are licensed professional counselors in the state of Pennsylvania. This expansion of counseling support allowed us to double one-on-one counseling for students from 20 hours a week to 40 hours a week, Monday through Friday, 11am to 7pm. Roughly 36% of our students utilize our Counseling Center for a variety of mental health concerns, but especially for anxiety, depression and insomnia¹¹. Both of our counselors also host a weekly mental health support group to provide students with a space to engage in open discussions related to mental health best practices and wellness-based strategies. A satisfaction survey, sent out at the end of spring 2020 to all students who utilized the Counseling Center, indicated 95% of them were satisfied with the level of care provided and would recommend the Counseling Center to a peer¹².

Behavioral Intervention Team (BIT)

The Behavioral Intervention (BIT) team consists of the Dean of Students, Coordinator for Residence Life & Housing, Director of Health Services and our two Mental Health Counselors. The BIT team meets weekly to discuss students who are at risk due to behavioral or health-related concerns. The BIT team monitors these students throughout the year to share continued resources with them and ensure that they are supported and successful.

The Co-Curricular Experience

Student Leadership Organizations

Moore has three main leadership organizations: Student Government, Student Engagement Committee (SEC), and Residential Life Staff. These three groups make up the Student Leadership Board (SLB), which serves as the student governing body of the College. By participating in these groups, students have opportunities to learn about and utilize leadership

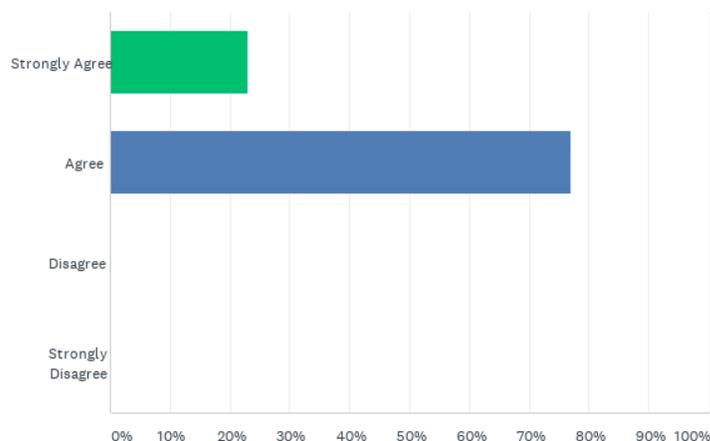
¹⁰ Health Services Assessment

¹¹ Counseling Services Data Stats

¹² Counseling Satisfaction Survey

skills. The professional staff in Student Affairs works with other staff, faculty, outside facilitators and local leaders in the arts to train student leaders. Selected student leaders are required to attend a Student Affairs-led training in August for team builders, leadership development, time management, meeting management, agenda setting, group dynamics and team building. Training builds confidence and teaches students teamwork and follow-through; it develops their ability to take risks and effect change as well as to make ethical decisions¹³.

Q2 After attending the Retreat, I have learned more about how to be a student leader at Moore.



In addition to this shared leadership training, each group learns the specific tasks linked to its role at the College. Residence Life staff provide a welcoming and safe environment for students living on campus; their duties include crisis intervention, conflict mediation and community development through programming. Student Government is structured to advocate for the students, empower the student voice, seek solutions for student concerns and improve the quality of the student experience. The SEC functions like a college-wide programming entity; SEC plans monthly events and serves as the principal group involved with Orientation for new students in the fall and spring.

Clubs

Students are encouraged to develop clubs that align with their unique interests and passions. There are specific guidelines students must follow in order to register as a club, and they are provided with funding for specific activities or initiatives. Club funding falls under the jurisdiction of Student Government. Each year, the College has approximately 10-15 clubs, ranging from identity-based clubs, such as our Black Student Union and Asian-American Alliance to social clubs, such as our Mystery Gang, and Dungeons and Dragons club.

Fellowships

¹³ Student Leadership Retreat Assessment

Moore offers students the chance to compete for a variety of fellowships to support them financially as they enhance their skills and expand their ambitions. The fellowships are as follows:

Leadership

These fellowships are one way the college achieves its mission of preparing students for lifelong learning and leadership in fine arts, design arts, art history, curatorial studies and art education. Four summer fellowships provide sophomores and juniors with exceptional opportunities to develop leadership skills. Recent highlights include a trip to South Korea to study fashion trends, a summer residency program in California to expand curatorial practice and travel to the United Kingdom to explore and research the cultural and historical industry that has surrounded Anne Boleyn.

Travel

These fellowships are for juniors and designed to support a travel experience that expands students' artistic horizons outside of the classroom. Students compete for four fellowships in the spring of each academic year by writing a proposal outlining how the fellowship will support the development of their work as artists and designers.

Internship

These fellowships are awarded on the basis of merit alone. The selection processes may include initial screenings by select departmental faculty. The winners are chosen by outside jurors, who are regional experts in their fields.

These fellowships are highly sought-after, engaging our most ambitious and successful students in a competitive process that further hones their written and oral presentation skills¹⁴. All of these opportunities are designed to help student artists and designers bridge the gap between the world of education and the world of work.

The Connelly Library

In 2018, The Connelly Library went through a nearly \$2 million renovation project that transformed the space into a 21st-century art and design learning center. As part of the renovation, the Margaret Minik Writers Studio was relocated to a dedicated room within the library to support all BFA and graduate students seeking to develop skills essential for college and career success. The center offers academic assistance through peer tutoring, and has resources to assist students with all aspects of written communication, from senior theses to effective professional email communications. A plethora of writing workshops and Writers Studio events are offered throughout the academic year; first-year students are required to attend one writing event each semester. These events range from workshops on time management and scheduling and organization of ideas in writing to guest readings by published authors.

¹⁴ Fellowship requirements

The Library Instruction Lab, within the Connelly Library, can be used by Moore students, faculty, and staff. Equipment includes a flat screen television, speakers, laptop, podium, two whiteboard walls, and LifeSize Video Conferencing equipment. The room can comfortably accommodate up to 20 people and is available to reserve for class sessions, group study, interviews, and occasional meetings. Sessions related to information literacy and library services receive priority scheduling.

Locks Career Center

The mission of the Locks Career Center is to provide a lifelong resource for Moore's students and graduates. With practical career support from an experienced Director and Associate Director, the Center provides up-to-date resources and wide-ranging services to help students and alumni choose and develop rewarding careers in art and design. Individualized attention is fundamental to our approach. Students work one-on-one with us to develop achievable goals and an action plan for jumpstarting their professional lives.

Over the years, the Locks Career Center has developed and implemented various initiatives to provide entrepreneurial support for Moore's students and alumni as artists and designers. Entrepreneurial programs include: "Business Scholars in the Arts," a program designed to provide students with employer shadow days, networking, fellowships and award opportunities; the Emerging Entrepreneurs' Business Prizes, sponsored by "Your Part-Time Controller, LLC," a business plan competition for juniors and seniors (monetary prizes included); the "Resources. Opportunities. Inspiration." initiative which encompasses a number of programs including the "Wharton Small Business Development Center Pilot Project (SBDC), a program that allows Moore's alumni to refine their business plans at the Wharton SBDC's Strategic Planning workshops; a bi-monthly newsletter, providing career and entrepreneurial resources; and a Business Plan Competition for Moore's alumni.

The Galleries at Moore

The Galleries at Moore support the college's educational mission and role as a cultural leader. The Galleries provide a forum for exploring contemporary art and ideas, and enriching the artistic and intellectual climate of the college and the region. As a gateway between the college and the city of Philadelphia, free and open to the public, The Galleries are a catalyst for creative exploration, experimentation and scholarship. They function as a gathering place to meet, reflect, learn, challenge and create. Our inclusive and innovative programming reinforces our commitment to academic, artistic, and curatorial freedoms. The Galleries build community through dialogue and participation, and inspire an appreciation for the visual arts as a vital force in shaping contemporary culture.

The department is led and managed by the Rochelle F. Levy Director and the Education and Public Engagement Coordinator. Every other year, a guest curator selected by an external advisory committee is selected to work with students and the contemporary arts community to curate a large scale, thematic show. In addition, there are three part-time art handlers/preparators working seasonally to install and de-install our onsite exhibitions.

As a co-curricular resource, the Galleries serve students and faculty through exhibitions, artist talks, lectures, panel discussions, and other public-facing events that engage contemporary art/design professionals in conversations around their projects. These offerings allow students the opportunity to connect with experts in the field without having to leave campus.

Our exhibition calendar and its contents continue to become more diverse from year to year, with an emphasis on showcasing the work of emerging and established artists and designers whose practices reflect that of Moore's majors and degree programs. For example, our Art at Lunch series is an ongoing rotation of lunchtime talks that engages speakers elected by faculty members. A graphic design instructor might choose someone who specializes in typefaces because it is closely linked to their curriculum for that semester; similarly, a fashion design professor might choose an up-and-coming designer to visit campus.

Recently, as we continue to improve student engagement with The Galleries, our Work On Wellness collaboration with Student Affairs began virtually during the pandemic and included yoga and meditation programs. Another successful virtual series, Art at Dinner, brought local artists into our virtual community during the dinner hour for conversation and inspiration.

Opportunities for Improvement and Innovation

We have made strong improvement over the past few years to develop and communicate learning outcomes for our major co-curricular programs (Orientation, Visionary Woman Honors Program Leadership Path, and Sophomore Mentorship Program). We've ensured that each program is assessed on a yearly basis, which has allowed us to develop a more comprehensive, college-wide approach to continuous improvement. While we have made strides in this area, we seek to utilize the same approach with the programming in our residence halls, especially since data has revealed that living in the residence halls has resulted in improved retention. Over summer 2021, we revamped our programming model to focus on specific learning outcomes (Community, Wellness, Inclusivity, and Development) and will be developing a standard assessment to evaluate these programs.

Conclusion

Moore has made a concerted effort over the past few years to create and bolster programs centered on retention and improving services related to DEI. While these areas have always been paramount to our delivery of student services, we have augmented our evaluation of these programs/services through thoughtful, community-engaged assessment and consultation with outside experts. Learning outcomes associated with major programs like Orientation, Sophomore Mentorship Program, and the Visionary Woman Honors Program now include an expectation that students become well-versed in the principles of DEI, and their individual responsibilities to foster an equitable and inclusive culture that celebrates the value of our diverse community. Focus, research and innovation have also enabled Student Affairs better understand the impact that co-curricular programming has on the student body as it relates to retention and satisfaction.

We also anticipate that DEI work will continue to be critically important to the College and to our community. We have completed strong ground work through our climate survey and collaborating with various stakeholders (students, staff, faculty, board) to improve DEI at the College; however, there will always be more work for us to complete. DEI touches every aspect of the College; therefore, it is essential that we continue to embed DEI in all aspects of our strategic plan in order to see continued improvement.

Standard V: Educational Effectiveness

As stated in Standard III, Moore offers nine BFA majors, general education courses in Foundation and Liberal Arts, and three graduate degrees. All programs support the mission of the College in preparing students for careers in art and design. Moore's educational goals are clearly stated and defined in each degree and program, along with their specific missions, program goals and learning objectives.

Educational Goals

The College has well-established educational goals that are integrated into the strategic plan and across all majors and departments. During the 2012 Self-Study, the College established five graduating proficiencies for all BFA seniors and defined core general education essential competencies. In 2014-15, the essential competencies were added to student learning assessment tools, such as rubrics; and in 2018-19 the graduating proficiencies were revised¹. Each undergraduate major and graduate program has defined departmental mission statements that are linked to the College's mission, and clear student learning goals present at the course-level and linked to the essential competencies noted above².

The College has well-established procedures for both institutional and student learning assessment. Assessment occurs at multiple levels of the College: college-wide through the strategic planning process and implementation; in the overall BFA program through graduation competencies; by program/degree and level, and by individual major.

Assessments

College-wide assessments

Institutional assessment at Moore plays an essential role in evaluating effectiveness of programs, ensuring that the College has met institutional objectives, and assisting with developing new objectives that are results driven. Not only does the strategic plan operationalize the goals and value of the mission, but it also acts as a guiding action plan that holds all constituents accountable for goal achievement. The College Planning Committee is responsible for reviewing and revising goals and objectives on the strategic plan as well as enlisting participation in developing the plan from the College community. In fall 2019, strategic planning consultant, Diane Mataraza returned to Moore to host an open forum for the College community to discuss the next iteration of a future strategic plan. In this town hall meeting set-up, faculty, staff and students shared thoughts about the strengths, challenges, opportunities and innovations for the institution. This feedback helps shape the Self-Study process, strategic goal setting for the College and individual academic programs (see Standard I for more information regarding the strategic planning process).

Moore uses many forms of assessment in addition to the strategic plan. The table below shows the assessment process and tools used throughout the College:

¹ Academic Council minutes-Feb 2018

² BFA and Graduate Mission/Goals document 2020

Type Instrument/Process	Content/Competency Assessed	Timing	Use/Impact of Findings
College-wide			
Strategic Plan	Institutional goals	Annually	Basis for College improvement and meeting objectives
Board Self-Assessment	Board goals & effectiveness	3-4 years	To change committee structure or responsibility, increase diversity and improve effectiveness
President Self-Assessment	President goals	Annually	To determine priority goals
Dashboard	Institutional goals	Annually	To evaluate key metrics over 5 years
Benchmarking			
AICAD Reporting	External comparison	Annually	To compare tuition, faculty salaries, cost of instruction, graduation and retention rates
Admissions			
ERA Analysis	Environmental scan & marketing data	Periodically based on contract	To determine needs/demands and marketing data for BFA and Graduate programs, and recruitment strategies
Alumnae			
First Destination Survey	Employment outcomes	Annually	To determine employment outcomes for recent BFA graduates
Continuing Education			
Adult & Youth Program Surveys	Course content satisfaction and learning	Quarterly	To evaluate program for curriculum changes
Galleries			
Gallery Survey	Attendee satisfaction	After each exhibit/program	To assist in program evaluation
Faculty & Course			
Academic Program Reviews	Curriculum/Program	Every 5 years per major	To assist in program evaluation

Peer Reviews	Course content and instruction	End of semester	To determine teaching proficiency and level of student learning
Course/Faculty Evaluations	Curriculum and indirect learning skills	End of semester	Teaching and/or course improvement
Student Learning			
Critiques	Curriculum	End of semester	To determine proficiency and level of student learning
Thesis Presentations	Curriculum	Annually	To determine proficiency and level of student learning
Major/Program Assessments	Specific learning goals; curriculum	Annually	To determine proficiency and level of student learning
Administrative/Staff			
Performance Reviews	Professional competence	Annually	To assist in professional development, promotion and departmental goals
Senior Managers Reviews	Strategic Plan objectives	Annually	To determine achievement of institutional goals

Results from the multiple assessment tools are shared with appropriate constituents through existing committee structures, faculty In-Service meetings and departmental level meetings as appropriate.

The effective use of an assessment tool is evidenced by our First Destination survey. This annual survey, which is sent to the graduating BFA class, was instituted in 2006. Its purpose is to gather data regarding the career prospects of the alumni and assess employment readiness and job status. It also measures various aspects of satisfaction, including how the alumni feel about their Moore experience in terms of job preparedness, central to our educational mission, as well as assessing their interactions with the Locks Career Center (LCC). Results are shared with Department Chairs in Academic Council meetings and faculty, staff and Board members in Academic Affairs meetings at the beginning of each year³. Questions are periodically revised in order to provide actionable intelligence for improving services.

In the spring semester, LCC staff compiles First Destination Survey responses, anecdotal information, and updated alumni contact information. Marketing and Communications and Advancement offices then make calls and send directed emails to ascertain the status of the remaining alumni. The final data is applied to printed and on-line materials so that the institution may share alumni employment results as a part of the larger marketing strategy and brand identity of Moore, and glean alumni employment information to track, trends in the field

³ Sample LCC Academic Affairs Report 2016

and other assessment information. When first initiated, the survey response rate fluctuated between 35% and 55%. To-date, the response rate is approximately 80%. An increased response rate helped Moore discover the following:

- Approximately 94% of surveyed BFA alumni are employed or in graduate school one year after graduation.
- Alums ranked their career preparation highly, most notably in communication and presentation skills, professional practice, and critical thinking.
- Alums noted a need to gain additional knowledge in business and entrepreneurship. As a result, in 2017, a new entrepreneurship strategic plan initiative, Resources, Opportunities, and Inspiration (ROI) was established. ROI delivers resources to students and alumni and provides opportunities to network and develop their professional practices, inspires them to continue a pursuit of life-long learning, and leverage their creative talent for economic benefit. ROI targets current students (particularly those in the Business minor) and recent BFA, MA and MFA alumni. It also supports business-oriented competitions for current students and recent alumni with the support of donor gifts.⁴

Graduating Competencies

Students at all levels have a capstone experience that demonstrates academic and artistic rigor appropriate to the degree program. In fall 2019, faculty and Graduate Program Directors revised all graduating competencies based on Moore's mission to educate the future leaders of art and design. The following competencies are assessed throughout all majors/programs during the capstone experiences:

- Critical Thinking
- Teamwork and Collaboration
- Digital Competency
- Written and Oral Communication
- Global and Intercultural Fluency.⁵

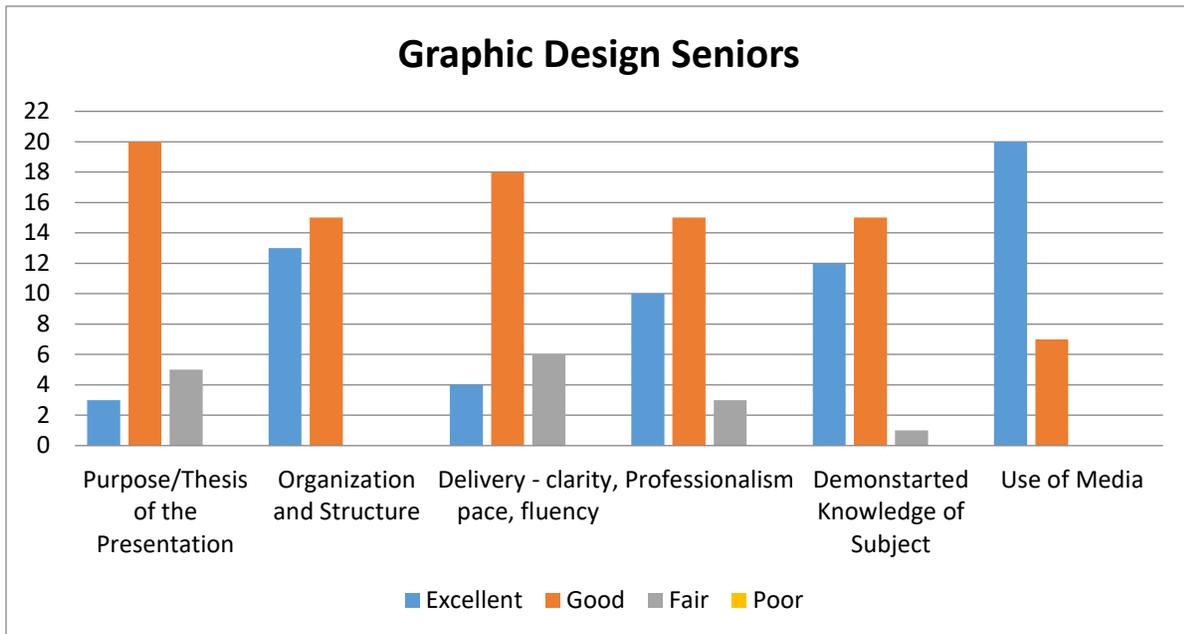
These graduating competencies show up in a variety of ways including in our curriculum, critiques, and programming. They are assessed by faculty, staff and outside professionals when appropriate. The examples below show how assessment results have led to curriculum changes, new courses, different ways of critiquing artwork, and identifying additional ways to enhance student skills through a shared experience.

Curriculum Change

⁴ Entrepreneurship LibGuide

⁵ Graduating proficiencies for BFA document, 2018-2023

An example of how the assessment of graduating competencies led to change can be seen in the Graphic Design major. Faculty developed a presentation skills rubric in spring 2012 in order to assess junior and seniors. Criteria are based on skills in oral communication, critically applied concepts and design thinking in thesis, and use of appropriate technology (digital competency)⁶. Outside guest critics, who are professionals with established expertise in designing brand systems, are invited to critique individual student presentations. They are asked to complete a rubric and provide meaningful feedback about individual student work and the program. Overall results of the assessment are then shared with faculty in the department annually in order to make curricular decisions about teaching methodology, course sequencing and overall student skill level. Input from this process has been invaluable. For example, in 2014 none of the Graphic Design seniors scored in the “excellent” range for presentation skills regarding clarity in speech or professionalism. Some critics’ observations noted that seniors needed more help on digital presentation skills. Critics provided both formal and pragmatic suggestions to meet this need (i.e. program investment in additional fonts, typographic specific design choices, and appropriateness of color choices or image making directions, and efficient use of time in creating mockups). As a result, the department purchased a new typeface and revised the curriculum to focus more on digital art and presentation. These changes, as well as a revised rubric, were implemented into the curriculum 2014 through 2016 and led to increased proficiency for seniors regarding delivery and clarity of presentations, as shown in the 2017 Graphic Design assessment report:



New Courses

Interdisciplinary courses spanning across majors and departments is another initiative that grew from assessment results. In particular, critical thinking, collaboration and intercultural fluency can be assessed in classes that cross borders. For example, in fall 2020, two full time

⁶ Graphic Design Presentation Skills Assessment report

faculty, one in Animation and Games Arts (AGA) and the other in Liberal Arts, developed a Poetry and Time-Based Media course available to BFA students as an honors course. Faculty designed the course to bridge AGA and Liberal Arts to help students develop and learn to synthesize their writing and time-based media making skills. The faculty discussed how many students seem drawn to poetry and the ways animators use poetry to convey a mood and work language to enhance the experience of the moving image. In response, they came up with the course that was implemented in spring 2021. Course objectives include students' ability to:

- Synthesize writing and time-based media skills to create an original project
- Understand a range of techniques in poetry and moving image making in order to experiment with and practice different forms of writing and visual art making
- Discuss and constructively critique peer work in a supportive and trusting environment
- Use industry standard production tools to generate a wide variety of time-based media. The interdisciplinary nature of this course draws students across all majors and provides them with a safe and generative space to experiment with forms of poetry writing and time-based media making in hopes that it will inform their future art practices.

As a result of this interdisciplinary course and others (a new Liberal Arts course, Fantasy Art and Illustration 1850-present was offered in spring 2021), an Animation & Game Arts major discovered a strong interest in Illustration. At a late point in their academic track, rather than switch majors the Illustration department provided the student with an Independent Study to help further develop the student's illustration skills and still graduate on time. This student is now nearing graduation and intends to work in an Illustration field post-graduation but with a strong emphasis on topics and approaches found in animation and game arts. Moving forward we will monitor how many students take advantage of similar opportunities.

Cross-departmental Critique

In fall 2020, four faculty members and one staff member gathered to create a cross-department critique experience for students of all majors in response to DEI issues raised by students in various climate surveys (see Standard IV for climate survey results). Students noted they wanted more opportunities to collaborate with peers, and hear and see diverse perspectives. The cross-departmental critique aimed to bring together faculty, staff, and students across departments to listen to presenting students—one student per major—discuss their work and to provide those students with generous, interdisciplinary, and consistent feedback that tapped into the diverse knowledge and perspectives of an audience comprised of college members across departments and positions.

Learning through Shared Experiences

In 2016 and 2017, the Retention Committee established a series of initiatives that would aid in increasing the first year and sophomore retention rate. Committee members discussed ways to address student engagement with peers, increase reading and writing skills, and enhance critical thinking. As a result, faculty and staff instituted a Common Read. In 2018, the Dean of Students, the Director of Library Services, and the Director of Writing worked together to select a book for all incoming students. This Common Read initiative provides a shared literary

experience, and a way to increase student engagement as they begin their studies at Moore. Students, faculty, and staff read the book over the summer and participate in related discussions and activities during the week of orientation. First-year writing faculty are encouraged to create assignments that connect to the Common Read. The Common Read is typically a graphic novel that speaks to themes identified as relevant to Moore's student body; assigned books have been *Why Art?* by Eleanor Davis, *Laura Dean Keeps Breaking Up with Me* by Mariko Tamaki, and *Light in Dark Times* by Alisse Waterson.

Program/Degree Level Assessment

General Education Assessment

The Foundation year ensures that all students experience the same core curriculum before branching out into their majors. Students take a suite of Foundation and Liberal Arts courses as stated in Standard III. From Foundation to graduation, students are educated as scholars, artists and designers (as evidenced by the body of work that they produce and the research it is drawn from), and they build creative enterprising careers as evidenced by stats from the Locks Career Center, their internship presentations, the recognition of outstanding student work at the end of year honors award ceremony and from awards and honors won through national student competitions. The work of high-achieving Moore alumni provides additional evidence that our graduates lead lives of significant impact in their fields.⁷

General education assessment (Foundation and Liberal Arts courses) takes place in the classroom through assignments and other exercises, and is guided by rubrics that include class and program learning objectives. Faculty meet regularly to discuss common outcomes and to provide parity across sections of core courses in the first two years. All faculty are directed by the Chief Academic Officer, Department Chairs and Graduate Program Directors to put student learning objectives on their syllabi and course descriptions. Course objectives link to program goals, which link to student performance assessment and graduating competencies.

In general education, the first year Writing Program, Written Thesis, and Foundation Drawing, Design and Visual Thinking courses are assessed using specific criteria including, but not limited to, critical thinking, problem-solving, written and oral presentation skills and digital competency.

The Writing Program and Thesis

In 2012, Moore made the commitment to improve students' writing skills. As a result, the first year writing program revised the curriculum to include additional opportunities to write, including increasing assignments for drafts, research papers, and artist statements. Although students' writing abilities appeared to improve in the first year, there were still learning gaps in subsequent levels and majors⁸. Consequently, the Chief Academic Officer and Faculty Forum worked together to create a new BFA written thesis requirement for all majors which situates writing as a valued and integrated part of the Moore student experience across all majors. The

⁷ Alumni webpage

⁸ Writing Skills Assessment Reports

Faculty Forum Curriculum Committee worked to establish processes and policies to develop this new guideline for all BFA majors. Part of the process included gathering sample assignments from departments. Included in the thesis plan is the engagement of teachers as readers, the archiving of recorded writing workshops and the development of library guides. The BFA Written Thesis requirements are broad enough to provide a set of guidelines for Department Chairs to adapt to best suit their specific fields of art/design. The thesis is intended as a written document relevant to the kinds of writing skills students will need to refine as they enter their fields. (The thesis guidelines, including length, may look very different for an Illustration major than for a Fine Arts major, for example.) Regardless of major, however, all students will write a thesis that speaks to their culminating exhibition project in a clear, communicative, and professionally relevant way. Moore College embraces the opportunities for learning, communication, community, and self-representation provided by the BFA written thesis requirement across all majors, and hopes to enhance students' writing skills.

In support of this effort, the Director of Writing and the Director of Library Services expanded the library's existing Senior Research Guide to include support resources relevant to the written thesis. As a culminating written document accompanying students' senior thesis exhibitions, the thesis provides all seniors with the following opportunities:

- To communicate significant aspects about their work, process, and influences that might not be evident in the exhibited piece(s)
- To practice writing about their work in a professional way that is relevant to their specific field of art/design
- To engage in a rigorous, personally relevant research and writing process that can open up deeper dives into their visual work and interests
- To join their peers across all majors in a culminating writing project, thereby participating in a shared senior year experience
- To best prepare for the transition after college by honing writing skills required for most jobs in fields of art and design
- To maintain, or gain, confidence as writers
- To ensure, through the clarity of their writing, that their art/design work is not misinterpreted or misunderstood

Moore developed initiatives to enhance student writing skills. One example is the recent decision to change to MLA citations based on assessment of student work and their prior education in high school. Other initiatives have been implemented at Moore to develop student writing skills and increase student interest and confidence in writing; they include a range of writing workshops, public readings, and related events coordinated in collaboration between the Director of Writing and the Academic Services Coordinator.

Writing 099, Remedial Writing Theory, was eliminated in fall 2019. The Chair of Liberal Arts and the Director of Writing noted that sections of Writing 099 consisted predominantly of students of color. In addition, many students placed in 099 sections struggled to pass the class, which

hindered progression into their major. To address the racial bias and retention issues that seemed entangled with a remedial section of writing, 099 writers were placed into a section of Writing 101 taught by the assistant professor who is also the Director of Writing. This ensured students of various writing skills, struggles, and abilities are able to learn from and with each other. Students can receive writing support from their peers, and also consistent support from a full-time faculty member. It also helps to diminish the barrier to academic progression. Incumbent with this change is the enhancement of writing services mentioned above. Students who entered the College with a high school GPA below 3.0 and who would typically take a WRIT099 course had a better retention rate once the course was eliminated.

Fall 2018 (with 099)	42% first year retention rate
Fall 2019 (eliminate 099)	71% first year retention rate

Foundation Drawing/Design and Visual Thinking

Foundation faculty participate in an annual assessment of first year basic drawing and design skills with a rubric assessing student abilities using the following criteria:

- Effectively use a variety of observational drawing strategies including different types of gesture drawing, contour line, and full-value rendering to create perceptual drawings
- Create the illusion of form and space through using value
- Create perceptual drawings using a variety of materials
- Create independent works which reflect personal interests and/or risk-taking

Faculty select a random sample of student work from the Foundation Drawing II and Design II courses. Learning objectives are rated using a Likert scale. Results are then brought to a year-end department meeting where faculty discuss findings, trends, strengths and weaknesses. Decisions regarding curriculum format and content are made based on these findings. For example, assessment results from spring 2013 showed that students did well in creating perceptual drawings using a variety of materials, which was a marked improvement from the previous semester. In addition, the majority of the students scored in the average or fair range in their ability to create works demonstrating their personal interest or risk taking. Therefore, faculty made a decision to add more opportunities for students to take risks in their work by revising assignment criteria.

Academic Program Reviews

The College adopted an Academic Program Review (APR) process in 2013 in response to the 2012 Self-Study and reviewer recommendations. An APR schedule was created to ensure that each major/program is reviewed on a five-year cycle⁹. This formal APR process serves as a comprehensive way to make certain the institutional assessment results and student learning results link together to provide a meaningful way to improve programs. The APRs are designed to identify areas of strength and needs for improvement by benchmarking the curriculum in

⁹ APR Process and Timeline

terms of relevancy and currency with discipline specific industry and trends in higher education. In addition, it helps the College strengthen how we use assessment findings to plan, make improvements, innovate and make strategic decisions.

The APR is completed within one academic year or two semesters. This allows for an appropriate amount of time for an internal review by faculty, and to write a report with documented evidence within one semester. External reviewers receive, read and respond to the report in the following semester. Undergraduate Department Chairs or a designated faculty point person within the discipline uses three credits of release time to coordinate the review process and write the report as well as assist with the coordination for the external review team's site visit. External teams consisting of one person from the field and one from academia, review each major/program. Staff provide administrative support to the Graduate Program Directors, Department Chairs, and other faculty involved in the coordination of the APR process. Reports include the following, but are not limited to:

- Mission statements
- Student learning departmental assessment results
- Samples of student work
- Faculty peer review results
- Institutional assessment results
- Advisory Board input
- Syllabi
- Alumni data, including employment and attendance in a graduate program

In addition to receiving the APR report and all back-up materials (i.e. samples of student work, syllabi, and portfolios), the review team is provided with a list of questions generated by the major/program faculty that they are asked to address. These questions are specific to each major and relate to curriculum relevancy, technology, career readiness, effectiveness of student learning, and all other areas where an external evaluative process may be helpful in making continued improvements.

The Fashion Design department¹⁰ was the first to conduct an APR in 2013. Results from the process led to a change in the curriculum to incorporate more hands-on skills¹¹, the merging of the Textile department into Fashion, the revision of student learning assessment rubrics, and the hiring of a new Fashion Department Chair.

Since instituting the APR process, the Academic Affairs Committee, as well as the Faculty Forum, have worked together to evaluate and make continued improvements. Most notably, reviewer feedback and resulting significant changes in curriculum or program administration are now shared with the larger College community. For example, after the completion of the APR and the submission of external reviewer's reports, the Department Chair and/or faculty

¹⁰ Fashion Design APR 2013

¹¹ Fashion curriculum revision document

who served as primary writer of the report are given copies to share with their department faculty. Together they generate an action-item list with budget and resource needs that link to a timeline for completion. This is shared with the Business Office (for capital and operational budget planning), the Academic Affairs Committee (for feedback), and the College Planning Committee (to link to the strategic plan objectives). A great example of this new process can be seen in the Graphic Design¹² and Photography¹³ APRs which led to the creation of new courses, revision of the core curriculum and website updates.

Another recent example of using this revised process for APRs can be seen with Foundation. Changes that resulted from the APR included: curriculum revision that included more technology use (i.e. use of software), new furniture that accommodated all students regardless of physical condition or ability¹⁴ and increased communication with Admissions to allow Foundation faculty to prepare for the various skill levels of the first year class. The development of the Facilities Committee within the Faculty Forum, which specifically addresses planning and budgeting, also used these assessment results. Based on feedback from the APR from faculty and students regarding the physical classroom space and equipment the Facilities Committee made a variety of improvements to the spaces where art is created. The overhaul of the Foundation classrooms, the updating of the drawing tables in the illustration Senior Studio and the addition of easels in the drawing studio are some examples.

Moreover, as an outgrowth of the Campus Climate Survey and following the Foundation APR, the College engaged a consultant to perform an accessibility audit¹⁵ across the campus, beyond the classroom, to seek accessible practices and propose structural changes to comply with standards set by the Americans with Disabilities Act. As a result, several initiatives have been completed or are underway, including addressing signage and wayfinding (to be completed by spring 2022), installing automatic doors to connect Sarah Peter and Wilson Halls and renovating Graham Auditorium to include an access ramp.

Additional Reviews

Modeling the success of Academic Program Reviews, the College made the strategic decision to conduct Program Area Reviews. An Educational Technology APR was conducted in spring 2018. Goals included assessing the quality of current online classes, identifying ways to improve course development, and identifying technologies that helped faculty develop an engaging learning experience. An external reviewer from Community College of Philadelphia and a reviewer from Pennsylvania Academy of Fine Arts made a site visit; met with faculty, staff, and students; and reviewed our courses. Results were shared in Academic Council. As a result of their findings, Academic Services staff created an action plan outlining five keys goals for the next several years that will demonstrate digital competency in our graduates¹⁶. The findings were:

¹² Graphic Design APR Action List Document

¹³ Photography APR

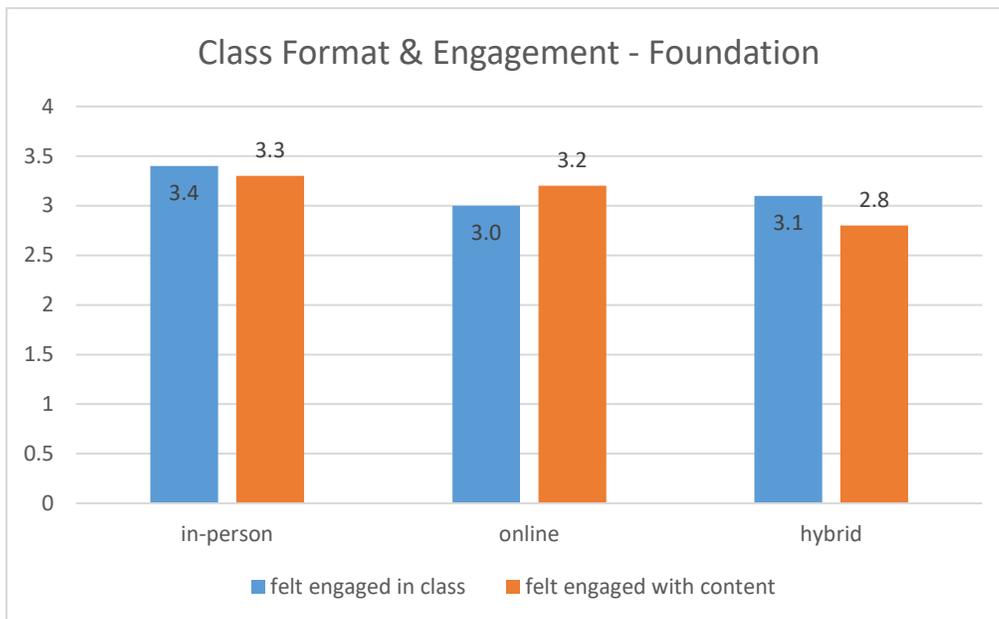
¹⁴ Foundation Report Highlights & Summary 2012-2019

¹⁵ Accessibility Audit-2019

¹⁶ Educational Technology Action Plan from APR 2019

- Increase the number of online courses
- Increase the number of students participating in interactive online experiences (online and in-person)
- Improve instructor training
- Identify ways to assess the impacts of educational technology initiatives
- Demonstrate the value of educational technology and online learning

The Covid-19 pandemic allowed the College to capitalize on some of the key investments that we made as a result of this APR. In summer of 2020, we engaged an educational technologist who created five training courses in remote teaching that were taken by all full time faculty, thus improving online instructor training and acting upon the first three and fifth recommendations. The technologist also participated in the assessment of remotely taught classes. Moreover, questions regarding classroom and faculty engagement were added to all course evaluations in the 2020-21 academic year to assess whether or not the student experience was impacted by format. An example of this is demonstrated in the graph below:



Foundation courses were delivered in multiple formats: in-person, online, and/or hybrid. Students were given an option to participate in class remotely for all in-person classes. In fall 2020, of the 131 opportunities for an individual student to participate in class, there were: 12 hybrid, 71 in-person, and 48 online. The chart shows the level of engagement students felt in each course on a range of 1 to 4 (1 least engaged to 4 most engaged). Students in the in-person format felt the most engaged in the classroom and with the content. As a result, Foundation faculty are able to use these results to make decisions about the curriculum and format.

The Locks Career Center APR was conducted in spring 2019. External evaluators from Pratt Institute and New York University's Steinhardt School of Art evaluated the report during their site visit. Major takeaways included the Center's need to:

- Increase accessibility for students to seek out resources that support their personal and professional development
- Develop more streamlined communication tools that include digital access to instructional materials, and required documents for the internship experience.
- Make more room for innovations (i.e. methods of communication, software, career preparation strategies)
- Provide increased professional development opportunities for Career Center staff¹⁷

Findings from the Locks Career Center APR process shared with the College community led to multiple changes within the office. These changes included implementation of new software for better communication throughout departments of the College, the creation of a new process for internship experience documentation, an evaluation of career advising strategies, and a recommendation to the College Planning Committee to develop a new strategic plan objective centered on a life-design approach to future programming.

Student Learning Assessment by Major/Department

There are procedures in place for assessing outcomes at the course and major levels for both undergraduate and graduate programs. This process has been in place since 2003 and was reviewed and revised in 2007, 2013, and 2020. Decisions by faculty about graduating competencies and essential student learning proficiencies were reviewed during Academic Council and in Department meetings in the 2019-2020 academic year. Assessment procedures include refining departmental mission statements to ensure they link with the College mission, evaluating student learning outcomes by major/program, and evaluating general education learning objectives in the BFA program. Major-level learning goals and course-level learning objectives reflect and build upon the general education proficiencies and the graduating competencies.

Program and major-level assessment takes place in a variety of settings and levels depending on the discipline. Often these assessments include outside professionals from relevant art and design fields and take place at key moments in the year—especially at the end of the semester, in the sophomore or senior levels, during the graduate Qualifying Review, and during final thesis presentations. Faculty typically use rubrics to assess both at the course level and program level. Student learning assessment occurs at the following times:

- Sophomore level reviews and critiques (Fine Arts, Graphic Design, Illustration, Photography)
- Semester-end critiques and presentations per class (AGA, Fashion, Foundation, Illustration, Interior Design)

¹⁷ Locks Career Center Program Review Response and Action Plan 2020

- Year-end critiques and thesis presentations (all BFA majors)
- Student teaching journals, portfolios, presentations, and research (Art Ed BFA & MA)
- Writing Portfolio (Liberal Arts first-year writing program)
- Qualifying reviews (MFA & MA)

Assessment results are used to determine if there is sufficient rigor in the programs, to ensure achievement of student learning outcomes, and to identify trends to better address student needs. Results can also lead to curricular change. For example, the Illustration Department noted that their assessment results consistently showed students were strong in drawing content, but weaker in oral presentation skills. Consequently, in 2017-18, Illustration faculty increased the number of oral presentation assignments in select classes so that students would have more opportunities to practice. In spring 2018, assessment results showed students had greatly improved in their oral presentation skills and felt more confident articulating their work¹⁸.

Similarly, in summer 2015 three new tools were introduced into the Socially Engaged Art MFA program to facilitate student-centered learning and greater coherence across courses. First, a learning styles questionnaire was created to allow students to share context and assisted faculty as they were prepared their syllabi so that students' needs and interests could be addressed in courses. Additionally, a new rubric was created for all culminating end of semester reviews. The results of those rubrics were then discussed in an individual meeting between the Graduate Program Director and the student. These session plans are made for integrating feedback into the subsequent semester and future work. This closed a feedback loop as students can apply what they learned to their work in the next semester. Finally, at the end of the academic year faculty convene for peer discussion focused on strengths and challenges from specific courses. Like the student surveys, this facilitates micro-modifications in course design based on the needs of specific students and cohorts, and helped lead to the decision to change the MFA program from a low-residential program to a more traditional model.

Outcomes Assessment Process

Student learning assessment results become part of the annual assessment cycle put into place to link overall learning with curricular planning. The process calls for a consideration of curricular modifications based on the previous year's assessment and planning for the upcoming year. Department Chairs and Graduate Program Directors submit rubrics and departmental notes to the Associate Dean of Academic Services. The Associate Dean compiles the data and re-submits with a summarized report to the Chairs, Graduate Program Directors, and the Chief Academic Officer for review and analysis. Faculty and staff also take the time to use the analysis to identify goals, define learning objectives that meet those goals, and establish other opportunities to assess student learning. This annual process concludes in time for any new curriculum to be proposed and adopted—by December for the undergraduate program, and by May for the graduate program¹⁹. As part of that process, departments are also asked to

¹⁸ Illustration Assessment Report Spring 2018

¹⁹ Undergraduate and Graduate outcomes assessment summary and timeline

confirm whether they are considering any changes in their learning objectives. In this manner, the academic assessment process allows faculty to assess not only student learning outcomes but also program and institutional goals as well. For example, the Fashion Design program used their student learning assessment outcomes to reconfigure their curriculum in order to assist students with the following:

Course Added	Rationale from Assessment
Fundamentals of Sewing	Response to the high number of peer tutor requests for sewing; course added to the sophomore year to assist students who did not acquire basic sewing skills in their secondary education
Design Sustainability	Course added to meet the need of creating “conscious designers”
Apparel Technology	Courses added to sophomore year to meet the needs of the industry who required more software skills; students requested more opportunities to learn technology before entering summer internships
Production Apparel Design	Moved from senior to junior year so that students could graduate with multiple collections rather than one, therefore making them more marketable

Peer Review

The peer review process was revised beginning in the fall 2012 semester. The Academic Dean met with Department Chairs during Department Chair and Academic Council meetings to evaluate and revise the current peer review process for adjunct faculty, and visiting and full-time faculty teaching a new course, or a course taught for the first time, for each department²⁰. These meetings also centered on how to assess teaching effectiveness, provide quality and relevant assignments, and measure student engagement. In order to capture a baseline of these issues, Department Chairs determined that a standardized rubric, customized to specific majors, would be beneficial to assessing faculty and academic excellence.

Next, Department Chairs met with their departmental faculty members to further discuss teaching effectiveness, and develop rubrics based on departmental goals and learning objectives that assessed the following: course content, syllabus, assignments, appropriate use of materials, presentation quality, and student work. This step occurred during the 2012 fall semester in Foundation, Design and Fine Arts departments (this includes five majors: Illustration, Graphic Design, Interior Design, Fine Arts, and Photography). Fashion Design and the Liberal Arts/Art Education departments completed this step in the spring 2013 semester. As Department Chairs undertook the process of developing these rubrics, they also continued to share and discuss ways to appropriately assess teaching effectiveness and student learning during peer reviews. For example, some departments determined that rubrics would be best used during classroom observations by the Chair, followed by faculty discussion. Other departments determined that the rubrics could be best used during a faculty presentation to the Department Chair and other departmental faculty.

²⁰ Copies of Chair meeting agendas

As a result, five of the nine majors began to implement their new plans and used the results to assess teaching effectiveness at the end of the fall 2012 semester. In one example, the Fine Arts and PDA faculty conducted peer reviews based on faculty presentations at the end of the fall 2012 semester. These instructors were asked to give a visual presentation of student work, syllabi, specific course curriculum, and assignments, while their peers rated the presentations using the rubric²¹. These peer reviewers recorded their findings, and the Associate Dean of Academic Services tabulated the results for the Department Chair and faculty member under review. The Chair then met with the faculty members to discuss the results. Faculty signed an acknowledgment of receipt and had an opportunity to respond in writing. Overall results showed that faculty generally scored high in the areas of “knowledge of their subject/field” and in “student work displaying an appropriate level of inquiry.” Areas for improvement were needed in the “amount of appropriate work load” and “mixing theory and application in course concepts”²². Faculty were again reviewed at the end of spring 2013 semester. All of these results were used to assess teaching effectiveness, and were discussed individually with faculty and in general during department meetings and the August 2013 In-Service²³.

It should be noted that all new courses taught for the first time are assessed by full-time faculty in the department per the MFT contract. This helps to ensure that new courses are constructed in a manner that reflects the learning objectives and contributes to the larger learning outcomes of the liberal arts program.

Opportunities for Improvement and Innovation

The peer review process for faculty is currently outlined in the Moore Federation of Teachers contract. Although the process is well-established in the Fine Arts, Foundation, Interior, Graphic and Interior Design programs, it is less clear, consistent and formal in the Animation & Games Arts, Fashion Design and Liberal Arts programs and departments. We need to identify ways to provide a consistent and centralized way to remind faculty which adjuncts are up for review, and make sure the same peer review process works for these professionals.

²¹ Copy of Fine Arts/PDA Department’s rubric, and procedure/process document

²² Peer review report for Fine Arts/PDA, Fall 2012

²³ Power point presented by the Department Chair of Fine Arts/PDA

Standard VI: Planning, Resources, and Institutional Improvement

Moore College of Art & Design has historically been a heavily tuition- dependent institution but has made significant progress at reducing reliance on this revenue stream to fund operating and capital expenses. Since the last Self-Study in 2012, the College has focused on reversing a decline in BFA enrollment, increasing revenue from room and board, and completing a capital campaign aimed at growing the endowment to increase the level of annual operating support and the funding of major capital improvements.

Since the 2012 Self-Study, Moore has also made significant improvements in planning and resource allocation processes, largely through a committed and rigorous strategic planning process. These improvements have helped to reverse the enrollment decline, improve the academic profile of the student body, strengthen faculty participation across committees, increase resources for scholarship, increase the level of investment in equipment and facilities and improve fundraising capacity. Going forward, the business operations of the College are focused on preparing for emerging risks and long-term demographic challenges.

Reversing the Enrollment Decline and Increasing Room and Board Revenue

Tuition, Room and Board Revenue

The annual operating and capital budget process includes conservative projections for student enrollment, which drive tuition and room and board revenue equal to approximately 85% of total operating revenue (net of student financial aid). After experiencing a significant drop in new student enrollment in fall 2016, the College hired a new Dean of Admissions and charged him with developing a detailed enrollment plan¹. The annual enrollment plan details all recruitment efforts and financial aid leveraging strategies used to build the enrollment funnel and to measure progress toward goals. The most recent iterations of the plan have helped the College to achieve key objectives outlined in the strategic plan to increase BFA enrollment, improve the academic profile of the incoming class and to increase regional and economic diversity². The following chart shows the incoming BFA enrollment for the most recent six years prior to the pandemic along with the most recent two years that were, like most institutions, negatively impacted by the pandemic.

Fall	2014	2015	2016	2017	2018	2019	2020	2021
First Year	91	96	70	95	104	105	66	100
Transfer	42	33	41	22	25	32	20	19
Total	133	129	111	117	129	137	86	119

The development of the Visionary Woman Honors Academic and Leadership Programs proved most effective at attracting highly talented students to the College, thus meeting twin goals of increasing enrollment and raising the academic profile of our students. The programs were designed in partnership with the Dean of Admission, Dean of Students, Academic Dean and key

¹ Recruitment Plan (2018)

² Recruitment Plan (2021)

Liberal Arts faculty. Recipients receive an annual \$25,000 Visionary Woman merit scholarship with additional need-based housing grants of up to \$10,000, so all highly talented students, regardless of need, given federal and state college funding resources, can afford a Moore education. Housing grants have helped fill the College’s residence halls, generating additional revenue and increasing retention rates.

Residence Hall Occupancy and Gross Room and Board Revenue

	FY2014	FY 2015	FY 2016	FY 2017	FY 2018	FY 2019	FY 2020	FY 2021	FY 2022
# of Students	132	165	153	205	222	220	229	145	219
Revenue	\$1,853,610	\$2,328,772	\$2,334,070	\$3,140,601	\$3,622,722	\$3,622,722	\$3,059,020	\$2,437,351	\$3,678,620

notes: Approximately 25% of FY 2020 room and board was refunded due to the pandemic closure.

The City of Philadelphia restricted colleges to single occupancy in residence halls.

Revenue for 2022 is an annual projection based on fall occupancy

The strategy in use of housing grants to improve retention was informed by research completed by the College’s ad-hoc Retention Committee that showed a graduate rates were 10% higher for students living in residence halls³ compared to students that chose never to live on campus. As a result of the success of the housing grants, the College has invested approximately \$1 million dollars to convert a former storage area on the mezzanine level of the Sartain Hall residence into housing for 18 additional students. The College now has the largest number of students living on campus in its history, with the residences at close to 100% occupancy.

Fundraising

Since the last Self-Study in 2012, Moore has raised \$26,920,517 (through June 30, 2020), easily exceeding the original \$15 million goal. The majority of this (\$24,897,362 through June 11, 2021) was raised by the *ImagineMoore* Campaign.

After exceeding the original *ImagineMoore* Campaign goal of \$15 million (nearly 18 months early) Moore comprehensively raised nearly \$25 million to strengthen the College’s position as one of the country’s best art and design schools. Specifically:

- **\$11,883,090** in major gifts for scholarships, to guarantee Moore can admit and graduate the most talented art and design students, regardless of any family’s ability to pay tuition (13% over the original goal of \$10,500,000)
- **\$4,611,250** in major gifts for resources and capacity to create and renovate campus spaces that foster a stronger sense of community among incoming and current students, faculty, staff, alumni and campus visitors (31% over the original goal of \$3,500,000)
- **\$1,070,024** in major gifts for other priorities, such as faculty hiring and retention, career services, and ambitious internship opportunities for students (7% over the original goal of \$1,000,000)

³ Retention White Paper

The *ImagineMoore* Campaign has allowed the College to realize the following:

- Transformation of Moore’s Campus Commons, including the dining hall, the newly refurbished Fox Commons and the cozy gathering space know as Jane’s Corner (for alumna and donor Jane Walentas ’66), into a welcoming, vibrant hub for all members of the Moore community. This supported the strategic plan goals of attracting more students and increasing the numbers of students living on campus.
- Metamorphosis of the Connelly Library into a 21st-century art and design learning center, including the new Margaret Minik Writers Studio, another strategic goal.
- Creation of the Walentas Visionary Woman Scholarships with the College’s largest-ever individual gift of \$5 million, which provides life-changing financial support for 10 non-Pennsylvania residents accepted into Moore’s Visionary Woman Honors Program each year. This gift supported the strategic goal to increase scholarship funds for students and to increase the regional and economic diversity of the student body.
- Full renovation of all bathrooms and plumbing in Stahl Hall, the College’s largest residence hall.

The Campaign garnered robust support from Moore alumni, who contributed nearly \$10 million in major gift investments of \$25,000 or more. Members of Moore’s Board of Trustees and Board of Managers provided \$15 million in gifts, with 100% of Board members participating.

Since 2012, Moore has made great strides in professionalizing the College’s Advancement office and building a more robust culture of philanthropy at Moore. The College initiated an in-depth assessment and restructuring of the College’s internal development systems, structures, and processes. The College’s President, Senior Vice President of Administration, and VP for Advancement worked with the College’s Boards, Finance Committee, and Advancement Committee to establish comprehensive gift acceptance, gift counting, and gift recognition policies⁴. We established additional policies for awarding donor-named scholarships, fellowships, awards, and prizes⁵. The College has also implemented annual, personalized reporting to donors and/or stewardship contacts for named funds (professorships, fellowships, scholarships, awards, and prizes)⁶ at Moore. All of these initiatives have resulted in increased donor confidence in Moore as a deserving investment.

Moore’s previous campaign (1998-2008) raised \$27.1 million; with 36% (nearly \$10 million) coming from government sources. The six-year *ImagineMoore* Campaign received no government support. And notably, many of the major individual donors who contributed to the prior campaign increased their gifts significantly. Overall, since the last campaign, Moore successfully expanded the College’s total donor base by 25%.

Resource Allocation Processes and Committees

Operating and Capital Budget Processes

The College uses a zero-based budgeting process to compile the annual operating budget. Academic and administrative departments utilize enrollment projections, feedback from

⁴ Counting and Recognition Policy

⁵ Donor-Named Scholarship Policy

⁶ Sample donor report-Locks Foundation

Academic/Administrative Program Reviews (see Standard V) and objectives in the strategic plan to develop their annual budget requests. All academic department heads meet with the Academic Dean, Controller and Senior Vice President for Finance and Administration to review operating and capital budget requests. Throughout the year Department Chairs gather feedback from faculty and students on needs in their areas, and channel requests to the Technology Committee, Director of Facilities or the Academic Dean to address needs as they arise and to prepare for each annual budget process. All administrative department heads meet with the President, Controller and Senior Vice President for Finance and Administration.

College Planning Committee

The College has had an active and engaged College Planning Committee (CPC) since 1998. The CPC meets twice each year to review progress made on strategic plan objectives, add new objectives and assess the overall effectiveness of the plan. The process of planning flows from the staff through the Senior Management team to the CPC and then back through the staff. Stakeholders across the college are convened by the managers (usually in retreats) to gather information, ideas and accomplishments that suggest new initiatives or report progress on existing parts of their plan areas. The goals and objectives of the plan often identify where departments and staff work together across departmental boundaries to actuate on a goal⁷. Each identified strategy is assigned a timeline and budget impact. The CPC meets to review and discuss the overall plan itself and what progress has been made in completion, extension or revision of a goal or strategy. This ensures the plan is a living document, fully integrated into the programmatic and operational work of the College.

The CPC is a standing Committee of the Boards and the President is the key staff liaison⁸. With the formation of the Faculty Forum, the collective voice of the faculty is now a regular feature of the strategic planning process. For more details, see Standard VII.

Finance Committee

The College's Finance Committee, made up of board members with an expertise in this area, and staffed by the Senior Vice President for Finance and Administration, is charged with reviewing and approving an annual operating, budget, capital budget and ten-year budget projections for approval by the Boards of Trustees and Managers⁹. The Finance Committee ensures annual and long-range operating budgets cover the full cost of annual investments in facilities, equipment, financial aid and staffing, fundamentally enabling the College to continuously achieve its mission. The Committee monitors key metrics regarding the College's finances and operations, including an annual Dashboard created in 2013¹⁰. Since the 2012 Self-Study, the College has earned annual surpluses from operations, in excess of depreciation, which have allowed the College to increase the Board-Designated Fund used to support increasing levels of student financial aid.

⁷ Strategic Plan-as of April 2021

⁸ College Planning Committee charter

⁹ Finance Committee charter

¹⁰ Dashboard 2020

In 2019 the Finance Committee charged the College with increasing the time horizon of its annual projections to include the expected demographic drop anticipated nationally resulting from the decline in birth rates associated with the Great Recession of 2008. The College worked with its enrollment consultant to model the expected drop in Moore's specific recruitment areas, and to develop expected impact projections on new student enrollment. To further prepare for the College for potentially difficult times, the Finance Committee asked the administration to model the impact of a 20% drop in endowment market value to see how well the College was prepared to survive under these dual circumstances¹¹. As a result of this work, the College recognized the need to further build both its endowment and base enrollment over the next several years to be in a position to withstand enrollment and financial market declines. Subsequently, the college prioritized a strategic plan objective to increase BFA enrollment, and made a major investment in a new branding and marketing campaign (see Standard II).

Technology Committee

The College has an active Technology Committee that meets approximately four times annually to assess equipment, software and infrastructure needs. The Faculty Forum has helped to improve faculty representation and communication, leading to better informed decisions and resolutions to issues as they arise. One notable accomplishment of the Committee was implementation of a new information services ticketing system, Zendesk, which helps to ensure better communication and follow up for facilities, computer services, and shop technician with students, faculty and staff. After implementing the new system, a follow-up survey was sent to gather feedback and make modifications to the system. Those modifications are ongoing.

When the pandemic hit in March 2020, the College's Technology Committee, supported by strong input from the Academic Dean and the Faculty Forum, played a key role in quickly implementing new software, hardware and training. Since the pandemic arrived just before the College's spring break, the College was able to hold several days of faculty in-service training which allowed for a remarkably smooth transition to remote learning when the students returned virtually to classes one week later. The Committee surveyed students, faculty and staff to gather data and deploy hardware, software and support to ensure all members of the Moore community could be successful in a remote environment¹².

During the summer of 2020, the College was able to acquire additional software and hardware to allow dedicated faculty to teach both in-person and remote students simultaneously in any classroom. The Technology Committee continued to play a key role throughout the pandemic, working with sound engineers and video consultants to respond to faculty and student feedback on audio/video needs to ensure a high-quality learning experience. Providing both the option of an on-campus or remote experience, along with a detailed plan¹³ to hold on-campus classes safely, enable the College to experience a much lower drop in enrollment than most of our competitors. While Moore, like most art and design colleges, had a significant drop in new students for the fall 2020 semester, retention of current students remained high, on par with the highest levels over the past 10 years. Having an active presence on campus also

¹¹ Finance Committee Report-November 4, 2019

¹² COVID Contingency Plan (as of March 30, 2020)

¹³ Fall 2020 Studio Guidelines

helped Moore to host mini-tours for prospective applicants along with an Open House and Accepted Students Day. These events helped Moore to largely recover new student enrollment for the fall 2021 semester.



Building and Grounds Committee

The College’s Building and Grounds Committee¹⁴ has made great strides in addressing deferred maintenance, funding academic projects and completing a comprehensive master facilities plan. Since the 2012 Self-Study, the College has invested \$11.4 million in facilities capital projects, including a \$1.67 million library renovation, \$829,000 to expand residence hall capacity, and \$2.2 million to replace bathroom and plumbing in Stahl Hall.

In 2020, the College began work on a comprehensive master facilities plan¹⁵. This plan included an engineering study to identify the cost of long-term capital maintenance needs. It also included a space utilization study to target major new capital projects to support the new Film program listed in the strategic plan and grow programs, and investments in classrooms and public spaces throughout the College. The plan includes projects in three phases, years 1 to 5, 6 to 10 and 11 to 15. The College has begun work and expects to complete phase 1 prior to the

¹⁴ Building and Grounds Committee charter

¹⁵ Master Facilities Plan-December 2020

fall 2023 semester. Projects in phase 1 include installing exterior signage and internal wayfinding, renovations to create a Film studio in Graham Auditorium, renovations to build a creative commons to support the new Film program and the growing Animation & Game Arts program, modernization of Fine Arts spaces, renovation of a large Liberal Arts classroom, and the creation of an Interdisciplinary Center.

On July 7, 2021 the Philadelphia Authority for Industrial Development issued, for the benefit of the College, a Direct Purchase tax-Exempt Revenue Bond Series 2021 in the principal amount of \$10,000,000, bearing a fixed 1.702% rate, amortized over 30 years with a 7 year term. Part of the proceeds from the bond issue, \$6M, will be used to fund phase 1 master facilities plan projects, and \$4M which represents a reimbursement for previously completed capital projects was placed into the Board Designated Endowment fund. When the 7 year revenue bond terminates, the College will consider a longer-term tax exempt revenue bond for the remaining balance along with additional planned capital projects. Prior to this loan, the College had retired its long term debt using surpluses generated from operations.

The contributions of the Faculty Forum have been impressive. In addition to major contributions to the master facilities plan, the Faculty Forum representative helped the Committee recognize the importance of investing in new Foundation classroom furniture to address accessibility issues raised in a recently completed academic program review¹⁶.

Audit Committee

The College has an active Audit Committee that meets at least twice per year to receive the annual financial statement audit, financial aid audit and retirement plan audit¹⁷. The Committee receives benchmarking and industry trend information along with information on emerging trends, risk and best practices. The Committee frequently asks management to research subjects discussed at meetings and bring recommendations to the Committee. Two examples are the growing concerns about cyber security risk, and a best practice suggestion to develop an Emergency Risk Management Plan. Management took significant steps to address the cyber security risk and presented an initial assessment¹⁸ at a March 2018 meeting, and completed the College's first Enterprise Risk Plan at the February 2019 Board of Trustees and Managers meeting, work which is evolving and ever changing¹⁹.

Resources

Financial Resources

Strong financial results since the last Self-Study have allowed the College to fund all academic and technology requests for the past several years. As a result of consistently positive budget surpluses and new fundraising, the College has been able to, on average, invest \$1,600,000 in capital equipment and projects since 2012²⁰. Total net assets over this eight-year time period have grown from \$40,985,194 to \$71,199,643, an increase of \$30,214,449 or 74%. Long-term

¹⁶ Foundation APR Action Plan

¹⁷ Audit Committee charter

¹⁸ Enterprise Risk Assessment-March 2018

¹⁹ Enterprise Risk Management Report-February 2019

²⁰ Annual Capital Expenditures exhibit-2020

debt, which stood at \$4,600,000 on June 30, 2012, was fully retired on May 1, 2020. Since 2012 the College's total endowment has grown from \$12,547,987 to \$41,751,672 (as of June 11, 2021), an increase of \$29,203,685 or 233%. The College's endowment per full-time equivalent student stood at \$74,246 as of June 2018 and is ranked fourth out of 31 schools that responded to the bi-annual AICAD financial ratios report versus \$25,247 in 2012, ranked at 16 out of 35 school responding to the 2012 report²¹.

Human Resources

Staff

Staffing levels for administrative and support staff at the College have dropped from 67 to 62 FTEs, primarily as a result of outsourcing the facilities department in August 2019 (four FTEs). Outsourcing the facilities department has enabled the College to reduce costs while providing the added benefit of a deeper level of expertise provided by a multinational facilities services company (Sodexo). Cost savings such as these, along with generally conservative annual budgeting models, have allowed the College to provide annual salary increases averaging 3%, for each of the last 20 years.

The College has been able to meet increasing demands in the areas of technology, mental health support and fundraising by automating processes in the Registrar and Continuing Education offices that allowed for service levels to be maintained with fewer FTEs. Most notable is the hiring of a full-time Instructional Technologist with expertise in providing online, hybrid and high-flex art and design instruction. This investment was extraordinarily helpful when the College was forced to make the quick pivot to remote teaching in March 2020 and in the fall of 2020 when the College made the decision to provide high-flex teaching for all classes, allowing students to opt for an on campus or fully remote experience for the 2020-2021 academic year.

The College was able to make modest gains in staff diversity over the past eight years, increasing the diversity of staff from 17% to 22%. Online diversity training is now a requirement for all staff at the College.

While the College has been successful at providing a high level of services to our student body, it can be challenging to ensure a consistently high service level in administrative departments with small numbers of staff when turnover inevitably occurs. The College has begun work on detailed operating manuals for all positions, cross-training and succession planning to help lessen the impact of turnover. Successfully completing this project will keep services levels high and help to ensure timely completion of strategic plan goals.

Faculty

Full-time faculty positions at the College have remained steady since 2012 at 24. The following chart, which details enrollment and full-time faculty in academic disciplines, shows how the College has responded to academic needs, driven by enrollment, over the past nine years.

²¹ AICAD financial ratios report

	<u>2012</u>		<u>2021</u>	
	Faculty count	Student FTE (Fall)	Faculty count	Student FTE (Fall)
Animation & Game Arts	0	N/A	3	89.75
Art Education	2	39.00	2	12.00
Fashion Design	3	116.60	2	47.00
Fine Art/Foundation**	6	66.30	7	29.00
Graphic Design	1	60.00	1	31.00
Illustration	2	97.70	2	98.50
Interior Design	3	36.80	2	25.00
liberal Arts	6	N/A	4	N/A
Photography	1	36.00	1	16.00
	24	452.40	24	348.25

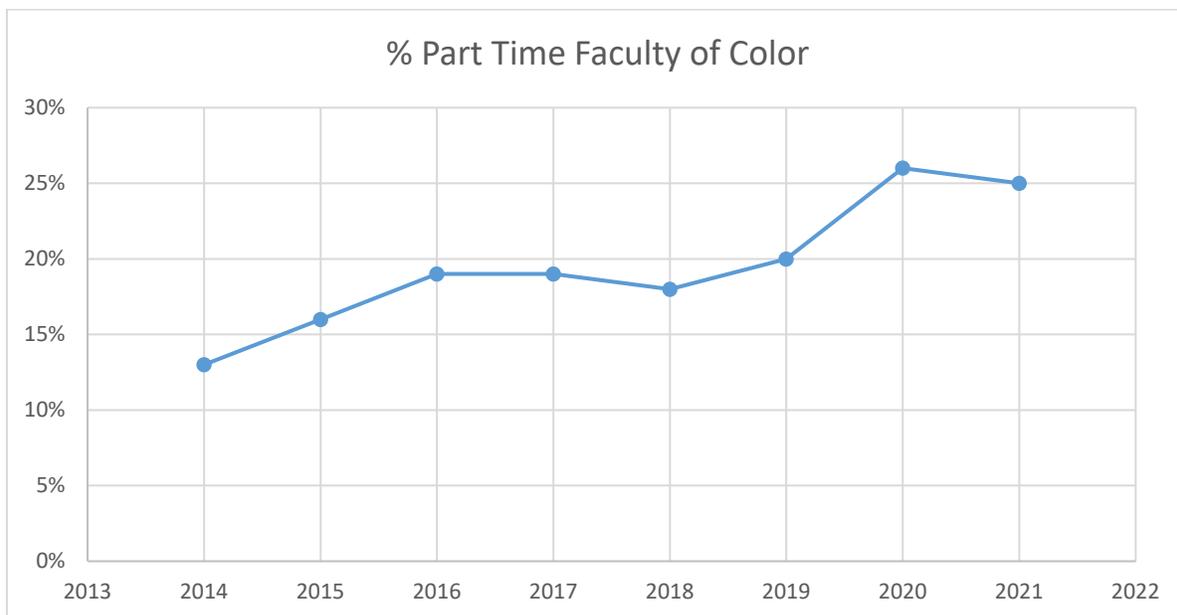
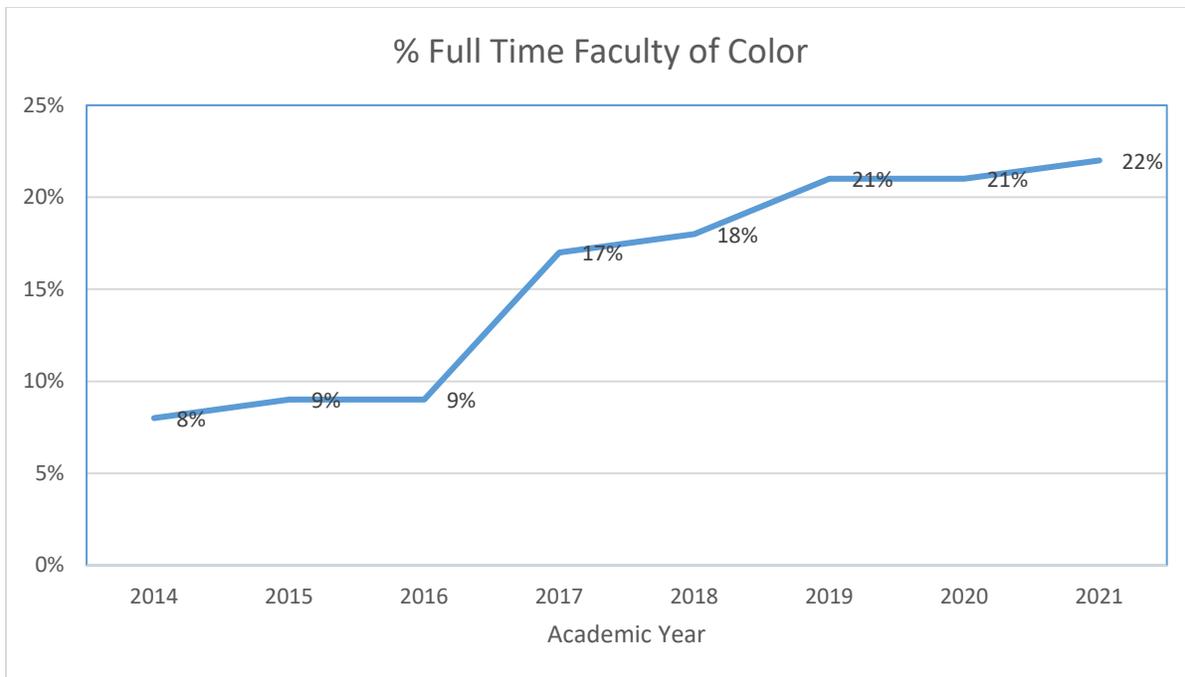
**Fine Arts
= 61.3
Foundation
= 5

**Fine Arts =
25
Foundation = 4

The size of Moore’s full-time faculty is slightly larger than the AICAD size adjusted average 24 vs. 23. Moore’s student to faculty ratio, 7:1, is much lower than the 10:1 AICAD average, providing students with generous amounts of faculty attention compared to AICAD competitors.

The College has made it a priority in the strategic plan to increase the quality and diversity of faculty. Over the past several years, the percentage of full-time faculty members holding a terminal degree has risen from 54% to 71%. The diversity of full-time faculty has increased from 8% in 2012 to 22% in 2021, and part-time faculty diversity has similarly increased from 11% in 2012 to 25% in 2021.

%FT with Terminal Degree	
2021	70%
2020	71%
2019	67%
2018	68%
2017	63%
2016	61%
2015	57%
2014	54%



In 2017-2018, Moore began its participation in AICAD’s Post-Graduate Teaching Fellowship, a diversity initiative that offers eligible candidates a one-year teaching position at participating AICAD institutions. Since 2017, Moore has hosted three AICAD Fellows with one of the said Fellows being appointed an Assistant Professor in Animation & Game Arts following a national search.

In 2019, the Academic Dean’s Office created an open call for part-time faculty by posting teaching opportunities to Moore’s “Careers at Moore” webpage, in order to build a repository of interested educators in the region. This initiative garnered a list of over 100 prospective part-time faculty across various areas of expertise and has been utilized frequently as new courses

are added or existing faculty have left the College for other opportunities. In 2020, Moore engaged consultant Trina Gary of Brown-Gary Associates to conduct an audit of adjunct faculty hiring processes, in an effort to continue to diversify our faculty makeup²².

In addition to the AICAD Fellows and open call for faculty initiatives, the College attributes the increase in faculty diversity for both full-time and part-time faculty to more intentional recruitment efforts through expanding job board postings to sites such as Diversityjobs.com and various listservs, including the National Coalition of 100 Black Women-PA Chapter and ArtsUSA.

Opportunities for Improvement and Innovation

Preparing for the challenges posed by the projected drop in high school graduates nationally and more severely in the northeastern United States, is the most significant issue the College faces over the next 10 years. To meet this challenge, the College has set an ambitious goal to increase enrollment now to better position the College to absorb the anticipated drop in enrollment. Fully launching the branding campaign, successfully launching the new Film major, and strengthening the already growing, digitally focused majors will be key to achieving enrollment goals.

Conclusion

Moore, like most higher education institutions, has been operating in a very challenging environment over the past 10 years. Despite this challenging environment, Moore's focus on strong and inclusive strategic planning processes have enabled the College to strengthen its finances, grow the endowment, strengthen the quality of the student body and make major investments in programs and facilities. Continuing the focus on strategic planning and related processes will be key to Moore's ability to meet the challenges of the next 10 years.

²² Brown-Gary Hiring Assessment

Standard VII: Governance, Leadership and Administration

Since our 2012 Self-Study, Moore has made great strides in moving to a model of shared governance. The administration, the boards, the faculty and staff have reorganized — and in some cases, created — structures, processes and communication channels to facilitate an effective transition to this more inclusive form of governance. As a result, our administration, boards, faculty, staff and students all participate in the development of policies that affect the institution.

While Step #1 was to adopt a model of shared governance, Step #2 has us looking at refinements to our system in order to assure it provides a strong and complete support structure for the work of the college. Through this self-study process, we've examined the following questions:

- Do our governance documents provide adequate procedural guidelines while offering appropriate flexibility to address new and emerging issues?
- Do our governance structures reinforce our commitment to diversity, equality and inclusion?
- Are there clear channels of communication between the governing bodies?
- What aspects of governance could be improved?

College Leadership

President

The President is responsible for the overall management of the College, representing the vision and the mission of the College to external stakeholders and implementing the policies set by the Boards. She hires, evaluates and leads a team of Senior Managers who, with the input of the stakeholders, oversee planning and execution of programs across departments¹. The President works closely with her team of Senior Managers as well as with the College Planning Committee and the Boards to develop and continuously assess the Strategic Plan. In addition to serving as the administrative liaison to the College Planning Committee, she also serves as the administrative liaison to the Board Leadership and Executive Committees and attends as an ex-officio member of all Board Committees. The President is reviewed annually at the end of the fiscal year by the co-chairs of the Boards where they assess the President's performance on the stated top priorities, which are presented and approved by the Boards at the previous September Board meeting².

¹ Organizational chart

² September 2020 Board Book

The current President, Cecelia Fitzgibbon, began at Moore on July 1, 2012 and has announced her retirement effective June 30, 2022. A search is currently underway to hire a replacement. During President Fitzgibbon's tenure, she has more than tripled the College's endowment from \$12 to \$40 million; retired the College's long-term debt; received a gift of \$5 million from Jane and David Walentas, the single largest donation in the history of the College; created a charter with faculty for a shared governance body, the Faculty Forum; conducted the College's first DEI climate survey; launched an award-winning rebranding program; and worked to see the College through the COVID-19 pandemic to ensure a safe learning and working environment³.

Senior Managers

The Senior Management team consists of the President, Chief Academic Officer, Dean of Students, Senior Vice President for Finance and Administration, Dean of Admissions, Vice President for Institutional Advancement, Chief Marketing and Communications Officer, Director of the Galleries, and Chief of Staff, collectively referred to as the Senior Managers⁴. Senior Managers oversee the planning and execution of programs across their departments and meet bi-weekly to review priorities and concerns across their respective areas. In the weeks leading up to bi-annual College Planning Committee meetings, Senior Managers will share their accomplishments, postponements and possible new additions to the Strategic Plan as created from input by their teams, with their fellow managers at the Senior Managers meetings⁵. Senior Managers are tasked with sharing updates from fellow managers with their full staff in department meetings to create a high level of transparency and communication. In addition, the President and various Senior Managers present updates following each Board meeting to the full community of faculty, staff, and students at All-College Meetings.

The President annually assesses the Senior Managers prior to the end of each fiscal year. This assessment includes: assessing job-related competencies, assessment of essential job responsibilities and performance goals, as well as goal setting and development planning for the upcoming fiscal year. Senior managers also assess their teams in this manner using a standardized rubric provided by Moore's Director of Human Resources⁶. Annual merit raise recommendations are also made during this assessment period.

Executive Team

³ Cecelia Fitzgibbon retirement announcement

⁴ Sample Senior Manager job descriptions and resumes

⁵ Managers Meeting minutes-November 7, 2019

⁶ Job appraisal form

The Executive Team consists of the President, Chief Academic Officer, Dean of Students, Senior Vice President for Finance and Administration and the President of the Faculty Forum. The Executive Team meets bi-weekly to discuss issues across the institution.

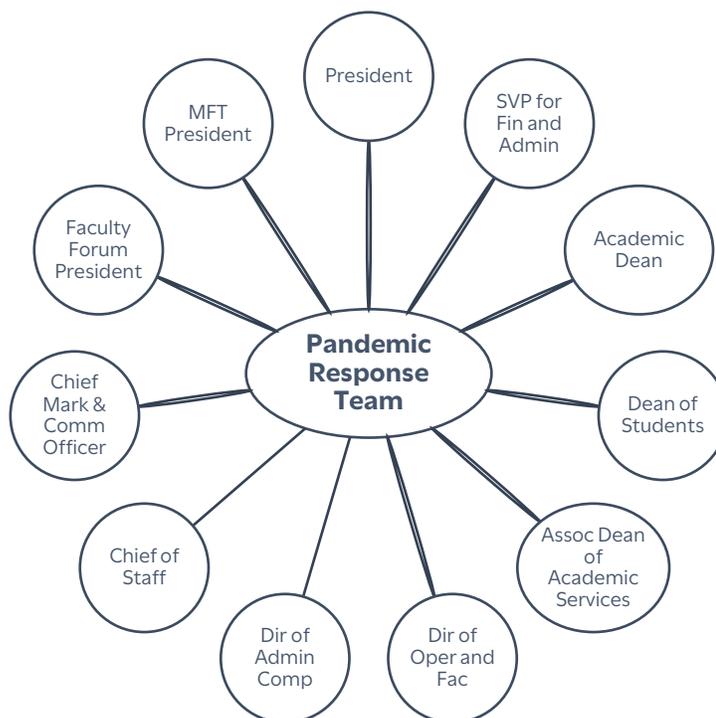
Emergency/Pandemic Response Team

As recommended by Moore's external auditors, Baker Tilley, the College began implementing a formal Enterprise Risk Management Plan in 2017 and formed an Emergency Response Team (ERT)⁷. The makeup of the team includes the President, Senior Vice President for Finance and Administration, Academic Dean, Dean of Students, Associate Dean of Academic Services & Institutional Research, Director of Operations and Facilities, Director of Administrative Computing, Chief of Staff and Chief Marketing and Communications Officer, all of whom received emergency management scenario training through consultants from the College's insurance broker, Willis. In March 2020, this team, along with the Presidents of the Moore Federation of Teachers and Faculty Forum, became the Pandemic Response Team (PRT), to address the growing concern regarding the pandemic. Together, meeting nearly weekly, the PRT successfully navigated the pandemic from March 2020's transition to remote learning and working, to a safe, hybrid return to campus in August 2020, and a full return in June 2021⁸. Over this time, regular communications were sent via email to the Moore community and posted to a special COVID-19 section of the College's website.

⁷ Enterprise Risk Management report-February 2019 Board meeting

⁸ Department responses to COVID-19 (April 2020)

Pandemic Response Team Makeup



Board of Trustees and Board of Managers

Somewhat uniquely, Moore is governed by both a Board of Trustees and Board of Managers; the reasoning for this structure lies in both our history, and in the legal history of Pennsylvania. In 1848, the College was established pursuant to the terms of the Will of Joseph Moore, Jr., which specified the College be governed by a seven-member Board of Trustees⁹. However, the Will was executed prior to the 1933 passage of Pennsylvania’s Non-profit Corporation Law, which requires that a “board of directors” be established to govern a non-profit¹⁰. To comply with both the terms of the Will and state law, the College’s bylaws were revised to provide that a board of directors (the organization title required by state law) be constituted, and that the board be comprised of the members of both the Board of Trustees and of a new Board of Managers¹¹.

The Board of Trustees

The Board of Trustees is, per the Will, a group of between seven to nine overseers who are appointed for life. These trustees have the sole power to purchase or sell real estate, and to authorize the assumption of debt. They also review the president’s performance and set her or his compensation.

⁹ Will of Joseph Moore, Jr.

¹⁰ [PA Nonprofit Corporation Law](#)

¹¹ Moore Bylaws

The Board of Managers

Per the bylaws, the Board of Managers has between 14 and 35 voting members who are elected to three-year terms that must be renewed by recommendation of the Board Leadership Committee and majority vote of the Boards in joint session. Managers lack the authority, per the bylaws, to purchase or sell real estate and authorize the assumption of debt. They do not review the president's performance or set compensation, but their input in the president's performance is requested by the Board of Trustees.

The bylaws specify that there be three ex-officio, non-voting members of the Board of Managers. One ex-officio seat is allocated to the President of the Alumnae Council. A second ex-officio seat is allocated to the Chair of the Faculty Forum (or a designee). Each of these member's terms is coterminous with his or her service as President or Chair (as applicable). A third ex-officio seat is allocated to a senior member of the College faculty recommended by the President of the College. The Board Leadership Committee also interviews and nominates one graduating senior annually to serve a two-year term (voting) following graduation¹².

The bylaws permit the Board of Trustees and Board of Managers to meet jointly and act as a single body in governing the College, except, again, where a matter requires the separate approval of the Board of Trustees under the will or bylaws. The College uses the joint meeting approach, as it is the optimal way to efficiently manage the College and benefit from wisdom and experience of members from both Boards.

Board Committees

The Boards operate through an extensive standing committee system, supplemented by ad-hoc task forces when needed. Each standing Committee has a Chair and members appointed by the Chairs of the Boards annually. Chairs and members are recommended based on their interests and expertise; members serve on various committees over time to gain greater insight into all aspects of College operations. A member of the College's senior team is assigned to each Committee to assist the Committee in its work. The Committees are: Academic Affairs, Advancement, Audit, Board Leadership, Building & Grounds, College Planning, Executive, Finance, Legal Affairs, Student Life, and Visionary Woman. The President and the co-chairs of the Boards serve as ex-officio members across all committees.

Each committee has a charter, which is found in the Board Handbook¹³. These charters outline purpose, committee type, membership guidelines, chair appointment, responsibilities,

¹² Board organizational chart

¹³ Board Handbook (2021)

delegation of authority, and procedures based on templates from Moore's Finance Committee and AGB. All charters were reviewed and approved by the Boards at the February 2020¹⁴ and May 2020¹⁵ Board meetings.

The exercise of developing and working within the confines of the charters has proven useful in educating the board on their appropriate role in governance. The objectives outlined in the charters help board members to avoid interfering with the day-to-day operations of the college so that the board functions appropriately as a strategic partner to the college leadership team.

Over the last several years, significant change and growth has come from Committee work. For example, the Academic Affairs Committee, in conjunction with the College Planning Committee, recommended the college undertake academic program reviews (APRs). These have been used constructively, to identify areas within existing programs of study that would benefit from curricular changes and/or technological advancements. The goal is to spur future-facing innovation to remain competitive and relevant in art and design education¹⁶. In addition, the Student Life Committee, responding to input from student members, worked to expand the existing Admissions policy to include non-binary and transgender students over the 2019-2020 academic year before being approved by the Boards in May 2020¹⁷.

An example of an ad-hoc task force occurred in 2017, following extensive discussions about the college's disappointing admissions numbers. This task force, composed of Board members, questioned relevant members of the senior administration and discussed parameters for the hiring of a new Dean of Admissions. They also heard from the President of AICAD on admissions trends in art and design colleges, as well as the College's admissions consultant on enrollment management trends and concepts¹⁸. As a result, the task force categorized and prioritized various tactics for achieving admissions goals, and outlined potential innovations that informed the strategic plan on admissions. As admissions numbers began trending consistently upward and the College could align those trends with recommended strategies, the task force disbanded.

Populating the Boards

The Board Leadership Committee, recommended by the Board Chairs and approved by the Boards, is responsible for identifying, vetting and presenting Board of Managers candidates to

¹⁴ February 2020 Board Minutes

¹⁵ May 2020 Board Minutes

¹⁶ Strategic Plan (as of April 2021)

¹⁷ May 2020 Board Minutes

¹⁸ ERA presentation, January 2017

the Boards for approval. Committee members utilize their extensive professional networks to identify candidates who have the interest, expertise, and financial capacity or connections to govern the institution. Committee members strive to populate these seats with the widest possible range of professional expertise, perspective, race, class, ethnicity, gender and age. Moore is fortunate that our student population is exceptionally diverse; our goal is for the Boards to mirror that diversity. Since 2019, the board has increased its diversity by recruiting and welcoming five women of color, roughly 22% of the Boards. With several board vacancies in 2021, these efforts will continue.

The Board Leadership Committee has engaged an outside consultant, Trina Gary, Principal of Brown-Gary Associates, to further assist with infusing diversity, equity and inclusion considerations into the recruitment and board governance processes. Ms. Gary has also provided customized training to the Boards on implicit bias at recent meetings^{19,20}. As a result, we have renewed our efforts to solicit diverse points of view, and to consider how our racial, gender and class histories have influenced the Boards' perceptions on the many topics they consider as they govern the college²¹.

Board Self-Assessment

In 2013, the Board Leadership Committee recommended an adjustment to section 504 of the College Bylaws regarding Board of Managers' term limitations. At the time, members were required to rotate off the board after two consecutive three-year terms²². After reviewing nonprofit corporation law requirements, the Committee concluded that the Boards should eliminate time-required resignations because they deprived the Boards of excellent, committed advisors. The Boards of Trustees and Managers subsequently voted to remove the existing time off the board requirement. Mindful of the potential performance implications of an unlimited term, as well as the continuous need to renew the board's composition to provide a diversity of relevant perspective and expertise, the board began an annual self-evaluation program.

Currently each board member completes an electronic self-assessment tool annually, measuring individual performance against the requirements found in the Board Handbook²³. In 2020, the Board Leadership Committee made a commitment to evaluating member performance by conducting one-on-one conversations between members of the Committee

¹⁹ March 5, 2021 Board minutes

²⁰ May 2021 Board minutes

²¹ Brown-Gary Associates Media Recommendations

²² Moore Bylaws

²³ Board Participation Survey Monkey results

and fellow members of the Boards after completion of the electronic assessment. The Committee continues to improve the self-assessment process.

Board Governance

In 2019, in an effort to improve board governance, the Boards engaged Dr. Ellen Chaffee of the Association for Governing Boards (AGB) Consulting to conduct a whole-board performance assessment. Dr. Chaffee used a survey instrument developed by AGB to assess the collective performance of the Boards in order to identify areas of strengths, concern, and possible areas for discussion or attention²⁴. The results were presented by Dr. Chaffee at a special Board retreat, separate from the quarterly business meetings. Dr. Chaffee reviewed the survey results, her take-aways, board responsibilities and a suggested action plan. In addition, the board added a wish list of items and events that would encourage more engagement on the part of board members.

Work on her recommendations and the board's list is ongoing, although somewhat hampered by pandemic protocols. As of May 2021, the following items have been completed:

- Board Committee Charters have been developed and approved by Boards (appendix: February 2020 and May 2020 Board meeting minutes);
- A comprehensive board event and meeting calendar is distributed at the beginning of academic year and posted to Board portal as a Board Event and Meeting list;
- Guest speakers are invited to quarterly Board meetings.

Faculty Forum and Moore Federation of Teachers

Establishment of the Faculty Forum

The 2002 and the 2012 Self-Studies identified shared governance as an important goal for Moore. The college responded by creating and chartering the Faculty Forum in partnership with senior faculty, a now seven-year-old organization that has become an essential partner to the administration and the Boards in authentic shared governance.

Prior to the establishment of the Faculty Forum, Moore's faculty was represented solely by a faculty union, the Moore Federation of Teachers (MFT). The MFT continues to serve as the exclusive bargaining agent with respect to hours, wages, fringe benefits, working conditions and conditions of employment for all faculty at Moore. While the faculty was reluctant to create an additional governing body, a new administration, change in the MFT leadership, and strong recommendation of the 2012 Middle States evaluators, led the college to conclude that the faculty and college would benefit from a new voice in governance: the faculty voice. Faculty

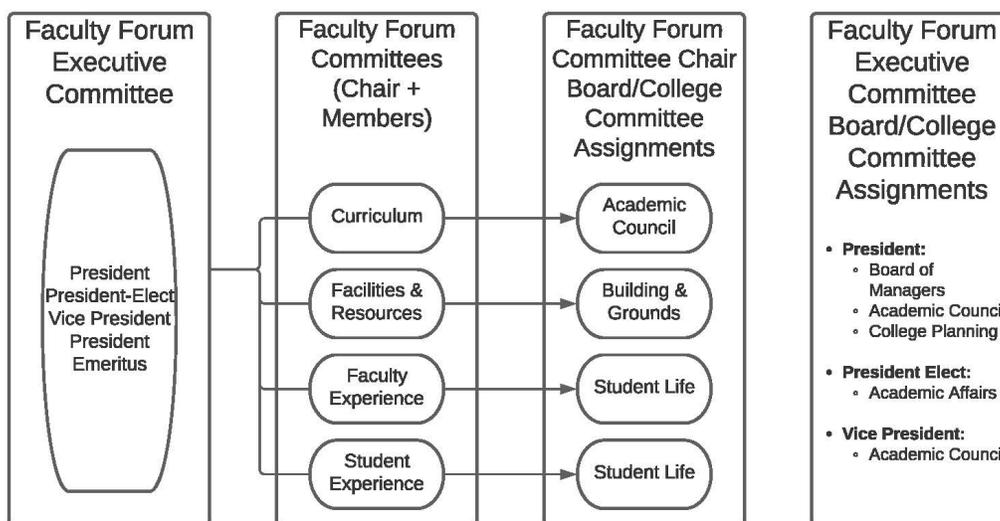
²⁴ AGB Consulting Board Assessment Survey

established an Ad Hoc Faculty Governance Committee in the fall of 2012, which, after extensive research and discussion, drafted a charter for the Moore Faculty Forum. The Forum Charter was presented and approved by the Boards in spring 2015²⁵²⁶.

Faculty Forum Leadership

The Faculty Forum is governed by an executive committee composed of a Vice President, a President-Elect, a President and a President Emeritae/i. The Forum created four working committees, meant to strategically align with various constituencies and interests within the College: Faculty Experience, Student Experience, Curriculum and Facilities.

Faculty Forum Organizational Chart



Foremost is the role of the Faculty Forum President, who has one of two designated faculty seats on the Board of Managers for a term contiguous with her/his term as president. In addition, the Faculty Forum President oversees the appointment of full-time faculty to Board- and College-level committees. The Faculty Forum President meets bi-weekly, monthly, or as needed with the Chief Academic Officer; is appointed to Academic Council; participates in monthly meetings attended by the College President, the Chief Academic Officer, the Chief Financial Officer, and the Dean of Students; and was a member of the weekly Pandemic Response Team throughout 2020 and 2021.

The Faculty Forum President-Elect is also a member of Academic Council, and serves on the Academic Affairs Committee, co-convened by the Chief Academic Officer and a Board member who serves as the Committee chair.

²⁵ May 2015 Board minutes

²⁶ Faculty Forum Charter

The Role of Faculty Forum in Shared Governance

Faculty Forum's important role in shared college governance is multi-directional. The Forum appoints faculty members to Senior Administration-, Board- and College-level committees, where they are expected to provide faculty perspective and bring forward faculty-initiated recommendations, concerns and curricular or programmatic guidance.

On Board-level committees, Faculty Forum appoints representatives to the College Planning, Academic Affairs, Student Affairs and Building and Grounds committees, each with the responsibility for overseeing essential elements of the college.

In 2018, members of the Academic Affairs committee began discussing the possibilities for multi-disciplinary classes and team teaching. This discussion was embraced and enhanced by the perspective of the faculty members on the committee. With their knowledge and input, the committee was able to consider course partnerships that made curricular as well as pedagogical sense. Faculty perspective was also critical to the evaluation of physical space needed to successfully collaborate or team-teach courses. Through the faculty presence on both the Academic Affairs and the Building and Grounds committees, the College has explored multi-disciplinary courses and has begun to plan to construct classroom spaces to accommodate these initiatives.

Faculty Forum leadership briefs the rest of the faculty at regularly scheduled Faculty Forum General Assembly or Town Hall meetings. There, they provide the relevant background information, timeline(s), needs assessments, feedback cycles, and content questions to the wider membership for discussion and feedback. While it can be logistically challenging to engage adjunct faculty members in regular on-campus meetings, Faculty Forum leadership has tasked department chairs with briefing adjuncts by email or conversation. Chairs and area heads are encouraged to distribute this shared information to their adjunct faculty.

In seven years, Faculty Forum has increased its college-wide presence, faculty participation (full-time and adjunct), and collective voice. In order to make further progress, Faculty Forum formed permanent structural alignments between Forum committees and Board committees²⁷. The Faculty Forum can now more fluidly and transparently participate in the development or further articulation of college-wide programs, initiatives, policies and events. This alignment has been recommended as a formal addition to the Faculty Forum charter, which is currently under review.

²⁷ Faculty Forum organizational chart

Additional Governance Structures

Student Government Association

The Student Government Association's (SGA) mission is to build and strengthen an actively-involved student community, to advocate and empower all student voices, to seek solutions for student concerns and to continuously improve the quality of the student experience. SGA accomplishes this by meeting regularly with college leadership, serving on college committees and building relationships with students, student leaders, faculty, staff and administration. The SGA is committed to developing professional, ethical, and motivated members who show respect for diverse viewpoints by living as leaders.

The SGA is composed of all interested undergraduate students, and is governed by the SGA Executive Board (elected officers), the Senate (appointed representatives of clubs and organizations) and SGA Committee Chairs²⁸. "Interested students" include all enrolled students of Moore, either full-time or part-time, who desire to be a member of SGA. The Executive Board is composed of the President, Vice-President, and Secretary. This board is elected annually at the close of the fall semester by SGA members and the Senate to ensure a smooth transition of leadership. The Senate includes one appointed representative, or Senator, from each registered club or organization. SGA Committee Chairs are appointed by the SGA Executive Board. Each semester, committees may be created to address a specific need or current goal of the association. For example, SGA members, the SGA Executive Board, and the faculty SGA Advisor meet at least monthly for SGA General Body meetings.

Student Government Association Organizational Chart



The Role of the SGA in Governance

The Student Government Association Executive Committee meets with the President of the College monthly in order to maintain open communication and ensure access to updated information.

The College Planning Committee includes the SGA President and Vice President, as well as with two additional students appointed by the Director of Student Life, Diversity and Inclusion.

²⁸ SGA organizational chart

The Student Life Committee includes the SGA Secretary and one other student, also appointed by the Director of Student Life, Diversity and Inclusion. On the Student Life Committee, members of the SGA Retention Committee have played an active role when retention strategies are discussed and approved. For example, the Student Life Committee reviewed an institution report²⁹ from a data survey that was implemented (fall 2020) to assess students' basic needs. The committee reviewed the results and approved recommendations to hire a Summer Associate through AmeriCorps to address food insecurity. The committee is hoping that this effort will provide students with more resources around basic needs that may help us to retain at-risk students.

Staff Council

Staff Council provides an open forum for communication among departments, and between staff and management. Its goal is to foster an environment where representatives can identify issues that cut across departments and develop standard procedures that have a positive impact on the working environment at Moore. Staff Council's priority is to improve the daily working environment of all employees through sound communication, small group and college-wide workshops.

Staff Council is led by a President, Treasurer and Secretary and is composed of volunteer non-Senior Manager members from each college department³⁰. Their monthly meetings are open to all staff who wish to attend. It is the duty of each Staff Council member to share material from the meetings with their respective departments. Staff Council representatives encourage all staff members to attend the All-College meetings where they can communicate directly with the President of the College.



The Role of Staff Council in Governance

A Staff Council member sits on the College Planning Committee, with the expectation staff perspective will inform the college's strategic planning process.

Opportunities for Innovation and Improvement

²⁹ 2020 #RealCollege Survey

³⁰ Staff Council organizational chart

The 2021-2022 Middle States Accreditation finds Moore in the first stages of improving and revamping the way we evaluate the effectiveness of the Boards and the contributions of individual members. We seek to build on early progress by moving forward with the following initiative: transforming the Board Leadership Committee with an appropriate charge that may include annual goals, a work plan and a more comprehensive assessment tool for Board development; an expanded Board handbook; a robust new-member orientation; and the establishment of a Board talent matrix to inform member recruitment and nominations.

Conclusion

Since 2013, Moore has established and refined a system of shared governance that includes formal channels of input from the boards, the faculty, the staff and our students. For both the Boards and the Faculty Forum, a carefully designed standing committee structure ensures that each body actively participates in the college's strategic decisions. The change to the College's admissions policy began as a discussion in the Student Life Committee. The study and implementation of multi-disciplinary courses began in the Academic Affairs Committee, along with an Annual Program Review process that has been credited with improvements in the courses and technologies available across several majors.

However, each body also has the flexibility to evolve as they continue to evaluate how best to advise the college. The Faculty Forum's recent re-examination and re-alignment of their committee structure is one example, as is their ongoing work to amend their charter. On the Board level, the ability to establish task forces to examine critical issues as they arise, as seen with the successful Admissions Task Force, is another example. We believe our governance structure is both comprehensive and flexible enough to respond to future institutional needs.

Moore's commitment to Diversity, Equity and Inclusion is also evident in the composition of the Board of Managers. Board seats are reserved for faculty and recent alumni, so the board benefits from the perspectives of all members of the Moore community. The presence of students, faculty and staff on many of the Board's committees is also proof of our commitment to hearing many voices as we make institutional decisions. As mentioned previously, we prize the diversity of our student community. We have undertaken several measures to ensure that new faculty hires and our hiring pipeline reflect this diversity (see Standard VI for details). And the Boards' commitment to diversity and implicit bias training continues to inform the Board Leadership Committee's recruitment and assessment processes.

In addition to the formal governance structures and constituent meetings described above, all members of the Moore community are invited to attend All-College meetings, which take place following quarterly Board meetings. All-College meetings not only serve as a forum to

communicate items and discussions that had transpired at the previous day's Board meeting, these meetings are an open opportunity for the college president to present subsequent initiatives and changes to the community, and for faculty, staff, and students to address questions directly to the administration in an open dialogue.

Conclusion

The 2021-2022 accreditation process has enabled the College to reflect on the initiatives undertaken by the Moore community since our last 2012 Self-Study, and on our accomplishments. Our shared governance model, made possible by the creation and evolution of the Faculty Forum, is paying benefits in terms of improved communication and stakeholder input. Diversity, Equity and Inclusion is infused throughout our campus, thanks to our unique history and our recognition of this complex but important priority in all aspects of decision making. Curricular innovation and excellence are at the forefront of our strategic plan, with annual program reviews, research and investment in new programs and majors.

Moving forward with the ethos of continuous improvement, we've identified five significant areas for improvement and innovation to incorporate into the next strategic planning process, scheduled to begin in FY24. We will focus on:

- Providing innovative programming, flexible curricula, and interdisciplinary learning;
- Developing standardized assessment approach to residential programming;
- Creating a consistent and centralized peer review process for all majors;
- Increasing enrollment as we plan for the 2026 demographic decline;
- Transforming the Board Leadership Committee.

The College is committed to continuing to remain transparent with all members of our community. We will regularly assess our methods of communication as well as our mission and values. We will further improve our diversity, equity and inclusion efforts as a key indicator of a positive, welcoming, tolerant college community.

The 2021-2022 academic year marks the completion of this Self-Study process, and also the retirement of Moore's transformative president, Cecelia Fitzgibbon. The Moore community looks forward to welcoming a new leader who will inherit an institution with an entrepreneurial spirit, an agile approach to evaluating and implementing progressive educational pedagogy, and a commitment to continue to be a future-focused leader in art and design education for women and nonbinary individuals.

Appendix

The supporting documents referenced within the standard footnotes, as well as below, have all been uploaded to the Middle States portal. If you feel that there are missing items or you would like to review additional evidence, please contact Alysson Cwyk at acwyk@moore.edu.

Standard I: Mission and Goals
1.1-Moore Creative Identity report-CCA-December 2019
1.2-Post-retreat overview document
1.3-December 3, 2019 Board Meeting minutes
1.4-Admissions policy adopted May 2020
1.5-2012 Self-Study
1.6-College Planning Committee charter
1.7-Mataraza Assessment Report-June 2013
1.8-Collins, James C. and Jerry I. Porras. <i>Built to Last: Successful Habits of Visionary Companies</i> . New York: HarperBusiness Essentials, 1994. Print.
1.9-Goals Grid-September 2013
1.10-Managers Meeting minutes-November 7, 2019
1.11-Mataraza Assessment Report-March 2016
1.12-December 8, 2020 Board Minutes
1.13-Senior Manager draft plan-April 2016
1.14-May 3, 2016 Board Minutes
1.15-November 2019 College Planning Committee meeting PPT
1.16-April 2021 College Planning Committee meeting minutes
1.17-Campus Climate Survey
1.18-DEI Final Report
1.19-DEI Synopsis Ranking Questionnaire
1.20-Strategic Plan as of November 2019
1.21-Strategic Plan FY17-24 as of April 2021

Standard II: Ethics and Integrity
2.1-MFT Contract 2020-2024, article XII
2.2-Student Handbook 2020-2021, pages 81-82; 106-109
2.3-Galleries mission statement
2.4-Strategic Plan FY17-24 as of April 2021
2.5-Sample of diversity programming
2.6- Culture in the Classroom proposal form
2.7-Brown Gary Hiring Assessment
2.8-See www.onthetablephl.org for details
2.9-Moore's Inclusivity & Support webpage: https://moore.edu/life-at-moore/personalized-environment/inclusivity-support/
2.10-Student Handbook 2020-2021, pages 63-65
2.11-Bias report link: https://cm.maxient.com/reportingform.php?MooreCAD&layout_id=3
2.12-Faculty Handbook 2020-2021, page 19

- 2.13-Staff Handbook 2019-2020, page 12
- 2.14-MFT Contract 2020-2024, Articles IV and V
- 2.15-Sample Design peer review report
- 2.16-2020 Viewbook: <https://www.flipsnack.com/moorecollegeart/>
- 2.17-Higher Education Compliance Report

Standard III: Design and Delivery of the Student Learning Experience

- 3.1-Curriculum Guide
- 3.2-Grad Curriculum Guide
- 3.3-APR Process and Timeline
- 3.4-Articulation agreements: <https://moore.edu/admissions-aid/undergraduate-students/transfer-students/>
- 3.5-AGA Transfer/matriculation data
- 3.6-Essential Competencies
- 3.7-Visual Thinking Development, Implementation, and Assessment
- 3.8-Visual Thinking Co-Curriculars
- 3.9-Student Learning Objectives matrix
- 3.10-Spring 2022 Electives
- 3.11-Visual Thinking Co-Curriculars
- 3.12-Fine Arts Assessment Rubric-FINAL
- 3.13-In-Service: Critique Discussion
- 3.14-2020 Alternative Thesis Exhibition Plan
- 3.15-Senior Show Awards
- 3.16-Field Trip Sampling Document
- 3.17- Study Abroad info one-sheet
- 3.18-First Year Design Materials
- 3.19-YAW Fall 2019/Spring 2020 catalogue
- 3.20-SADI 2020 catalogue
- 3.21-ACE curriculum guide
- 3.22-TSI catalogue
- 3.23-BFA Written Senior Thesis Guidelines
- 3.24-Student Learning Objectives matrix
- 3.25-Assessment Committee materials
- 3.26-APR Process and Timeline
- 3.27-Convocation program
- 3.28-Moore Magazine: <https://www.flipsnack.com/moorecollegeart/>
- 3.29-MFT Contract 2020-2024, section VII.2
- 3.30-Sample Faculty In-Service Agendas
- 3.31-Proposed DEI trainings/FF request
- 3.32-MFT Contract 2020-2024, Addendum E
- 3.33-Foundation Course Pack
- 3.34-First Year Writing Portfolio Requirements
- 3.35-MFT Contract 2020-2024, Article V.2.e

- 3.36-Peer Review Process
- 3.37-Foundation Peer Review
- 3.38-Design Peer Review
- 3.39-Peer Review Process
- 3.40-2021 Faculty Structure
- 3.41-https://www.msche.org/standards/#standard_3

Standard IV: Support of the Student Experience

- 4.1-Campus Climate Survey
- 4.2-Moore DEI Report
- 4.3-DEI Synopsis Ranking Questionnaire
- 4.4-Retention White Paper
- 4.5-Orientatation Assessment
- 4.6-Sophomore Mentorship Assessment
- 4.7-Retention White Paper
- 4.8-VWHP Program Assessment
- 4.9-NAC Form
- 4.10-Health Services Assessment
- 4.11-Counseling Services Data Stats
- 4.12-Counseling Satisfaction Survey
- 4.13-Student Leadership Retreat Assessment
- 4.14-Fellowship requirements

Standard V: Educational Effectiveness

- 5.1-Academic Council minutes
- 5.2-BFA and Graduate Mission/Goals document 2020
- 5.3-Sample: LCC Academic Affairs report 2016
- 5.4-Entrepreneurship LibGuide
- 5.5-Graduating proficiencies for BFA document, 2018-2023
- 5.6-Graphic Design Presentation Skills Assessment report
- 5.7-Alumni Webpage
- 5.8-Writing Skills Assessment Reports
- 5.9-APR Process and Timeline
- 5.10-Fashion Design APR 2013
- 5.11-Fashion curriculum revision document
- 5.12-Graphic Design APR Action List Document
- 5.13-Photography APR
- 5.14-Foundation Report Highlights & Summary 2012-2019
- 5.15-Accessibility Audit-2019
- 5.16-Educational Technology Action Plan from APR 2019
- 5.17-Locks Career Center Program Review Response and Action Plan 2020
- 5.18-Illustration Assessment Report Spring 2018

- 5.19-Undergraduate and Graduate outcomes assessment summary and timeline
- 5.20-Copies of Chair meeting agendas
- 5.21-Copy of Fine Arts/PDA Department's rubric, and procedure/process document
- 5.22-Peer review report for Fine Arts/PDA, Fall 2012
- 5.23-Power point presented by the Department Chair of Fine Arts/PDA

Standard VI: Planning, Resources, and Institutional Improvement

- 6.1-Recruitment Plan (2018)
- 6.2-Recruitment Plan (2021)
- 6.3-Retention White Paper
- 6.4-Counting and Recognition Policy
- 6.5-Donor-Named Scholarship Policy
- 6.6-Sample donor reports
- 6.7-Strategic Plan-as of April 2021
- 6.8-College Planning Committee charter
- 6.9-Finance Committee charter
- 6.10-Dashboard 2020
- 6.11-Finance Committee Report-November 4, 2019
- 6.12-COVID Contingency Plan (as of March 30, 2020)
- 6.13-Fall 2020 Studio Guidelines
- 6.14-Building and Grounds Committee charter
- 6.15-Master Facilities Plan-December 2020
- 6.16-Foundation APR Action Plan
- 6.17-Audit Committee charter
- 6.18-Enterprise Risk Assessment-March 2018
- 6.19-Enterprise Risk Management Report-February 2019
- 6.20-Annual Capital Expenditures exhibit-2020
- 6.21-AICAD financial ratios report
- 6.22-Brown-Gary Hiring Assessment

Standard VII: Governance, Leadership and Administration

- 7.1-Organizational chart
- 7.2-September 2020 Board Book
- 7.3-Cecelia Fitzgibbon retirement announcement
- 7.4-Sample Senior Manager job descriptions and resumes
- 7.5-Managers Meeting minutes-November 7, 2019
- 7.6-Job appraisal form
- 7.7-Enterprise Risk Management report-February 2019 Board meeting
- 7.8-Department responses to COVID-19 (April 2020)
- 7.9-Will of Joseph Moore, Jr.

7.10-PA Nonprofit Corporation Law:

<https://www.dos.pa.gov/BusinessCharities/Business/Resources/Pages/Pennsylvania-Nonprofit-Corporations-.aspx>

7.11-Moore Bylaws

7.12-Board organizational chart

7.13-Board Handbook (2021)

7.14-February 2020 Board Minutes

7.15-May 2020 Board Minutes

7.16-Strategic Plan (as of April 2021)

7.17-May 2020 Board Minutes

7.18-ERA presentation, January 2017

7.19-March 5, 2021 Board minutes

7.20-May 2021 Board minutes

7.21-Brown-Gary Associates Media Recommendations

7.22-Moore Bylaws

7.23-Board Participation Survey Monkey results

7.24-AGB Consulting Board Assessment Survey

7.25-May 2015 Board minutes

7.26-Faculty Forum Charter

7.27-Faculty Forum organizational chart

7.28-SGA organizational chart

7.29-2020 #RealCollege Survey

7.30-Staff Council organizational chart