

ArtCenter College of Design

2023–2024 Catalog/Student Handbook

Learn to create. Influence change

1700 Lida Street
Pasadena, CA 91013
626 396-2000

Welcome

Be passionate about what you do. Be thorough and thoughtful doing it. Be a leader. Make something. Make a difference. These are core ArtCenter values that we hope you embrace both while you are here and when you leave, having become educated, skilled, informed and compassionate citizens of the world.

ArtCenter is a community of astonishingly talented, brilliant, creative and diverse individuals. We view diversity of human enterprise, experience and identity as essential elements of great learning. Just as biodiversity contributes to healthy ecosystems, a diverse learning environment at ArtCenter College of Design features a wide range of thought, academic disciplines, cultures, identities, and socio-economic backgrounds, all of which work together toward creating a robust community.

This handbook outlines policies that provide the framework for academic integrity and high standards and that foster a welcoming, supportive community.

The College makes every effort to assist undergraduate and graduate students in understanding their rights and responsibilities during their enrollment at ArtCenter. We reserve the right to add, modify or remove a policy at any time and students are responsible for familiarizing themselves with all updated policies and procedures.

These policies and procedures are not intended to outline every process that takes place at the College. Individual departments and offices will work with students on understanding procedures or processes unique to that department or office.

In addition to ArtCenter policies, all students, faculty, staff and visitors are expected to comply with local, state and federal laws while on campus.

Information about student life, facilities, resources and extracurricular activities can be found on our website and, for deposited and current students, our intranet Inside ArtCenter.

Questions about individual policies or procedures should be directed to the respective office or to the Associate Provost, Student Affairs and Dean of Students.

Land Acknowledgement

We acknowledge that ArtCenter College of Design sits on the land of the Hahamog'na Tongva people, who historically inhabited the San Gabriel Valley area around present day Pasadena and Altadena. We honor their connection to this region and give thanks for the opportunity to live, work and learn on their traditional homeland.

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ACADEMIC CALENDAR

FALL 2023 IMPORTANT DATES

WEEK	DAY	DATE	
Break Week 3	Tue - Fri	Sep 5 - 8	New Student Orientation
	Fri	Sep 8	Last day to submit a LOA form for Fall 2023 without financial obligation to ArtCenter
	Sat	Sep 9	Fall 2023 classes begin
Week 1	Mon - Fri	Sep 11 - 15	100% Tuition Forgiveness with a \$500 Late Withdrawal Fee
			Add / Drop opens
	Fri	Sep 15	Add / Drop closes at 6:00 PM Last day to request an ArtCenter Lite for Fall 2023 Last day to submit a LOA form for Fall 2023
Week 2	Mon - Fri	Sep 18 - 22	80% Tuition Forgiveness Period
Week 3	Mon - Fri	Sep 25 - 29	60% Tuition Forgiveness Period
Week 4	Mon - Fri	Oct 2 - 6	40% Tuition Forgiveness Period
Week 5	Mon - Fri	Oct 9 - 13	20% Tuition Forgiveness Period
Week 6	Mon - Fri	Oct 16 - 20	0% Tuition Forgiveness Period Begins
Week 9	Thurs	9-Nov	Last day to withdraw from a Fall 2023 class
	Fri	10-Nov	Veterans Day Holiday Observed (No class session)
Week 11	Wed	22-Nov	Priority Deadline to submit the Application for Graduation for Spring 2024
	Thurs - Sun	Nov 23 - 26	Thanksgiving Holiday (No class session)
Week 12	Sat	25-Nov	First day of Online Course Evaluations for the Fall 2023 semester
	Mon	27-Nov	First day of online registration for Spring 2024
	Fri	1-Dec	Last day to Withdraw completely from the Fall 2023 semester
Week 13	Fri	8-Dec	Last day to submit the Application for an Independent Study for the Spring 2024 semester
Week 14	Fri	15-Dec	Last day to submit course work for Summer 2023 Incompletes to faculty Last day to request an Incomplete for the Fall 2023 semester
	Sat	16-Dec	Last day of Fall 2023 classes Commencement and Reception
Break Week 1	Mon	18-Dec	Fall 2023 grades are due from Faculty
	Tue	19-Dec	Last day of Online Course Evaluations for the Fall 2023 semester
	Wed	20-Dec	Fall 2023 grades available on Inside ArtCenter

SPRING 2024 IMPORTANT DATES

WEEK	DAY	DATE	
Break Week 4	Tue - Fri	Jan 9 - 12	New Student Orientation
	Fri	Jan 12	Last day to submit a LOA form for Spring 2024 without financial obligation to ArtCenter
	Sat	Jan 13	Spring 2024 classes begin
Week 1	Mon	Jan 15	Martin Luther King Jr Holiday (No class session)
	Tue - Fri	Jan 16 - 19	100% Tuition Forgiveness with a \$500 Late Withdrawal Fee Add / Drop opens
Week 2	Mon	Jan 22	Add / Drop closes at 6:00 PM Last day to request an ArtCenter Lite for Spring 2024 Last day to submit a LOA form for Spring 2024
	Tue - Fri	Jan 23 - 26	80% Tuition Forgiveness Period
	Mon - Fri	Jan 29 - Feb 2	60% Tuition Forgiveness Period
Week 3	Mon - Fri	Feb 5 - 9	40% Tuition Forgiveness Period
Week 4	Mon - Fri	Feb 12 - 16	20% Tuition Forgiveness Period
Week 5	Mon - Fri	Feb 19 - 23	0% Tuition Forgiveness Period Begins
Week 6	Mon - Fri	Feb 19 - 23	0% Tuition Forgiveness Period Begins
Week 9	Fri	15-Mar	Last day to withdraw from a Spring 2024 class
Week 11	Fri	29-Mar	Priority Deadline to submit the Application for Graduation for Summer 2024
Week 12	Sat	30-Mar	First day of Online Course Evaluations for the Spring 2024 semester
	Mon	1-Apr	First day of online registration for Summer 2024
	Fri	5-Apr	Last day to Withdraw completely from the Spring 2024 semester
Week 13	Fri	12-Apr	Last day to submit the Application for an Independent Study for the Summer 2024 semester
	Fri	19-Apr	Last day to submit course work for Fall 2023 Incompletes to faculty Last day to request an Incomplete for the Spring 2024 semester
Week 14	Sat	20-Apr	Last day of Spring 2024 classes Commencement and Reception
	Mon	22-Apr	Spring 2024 grades are due from Faculty
	Tue	23-Apr	Last day of Online Course Evaluations for the Spring 2024 semester
Break Week 1	Wed	24-Apr	Spring 2024 grades available on Inside ArtCenter

SUMMER 2024 IMPORTANT DATES

WEEK	DAY	DATE	
Break Week 3	Tue - Fri	May 7 - 10	New Student Orientation
	Fri	May 10	Last day to submit a LOA form for Summer 2024 without financial obligation to ArtCenter
	Sat	May 11	Summer 2024 classes begin
Week 1	Mon - Fri	May 13 - 17	100% Tuition Forgiveness with a \$500 Late Withdrawal Fee Add / Drop opens
	Fri	May 17	Add / Drop closes at 6:00 PM Last day to request an ArtCenter Lite for Summer 2024 Last day to submit a LOA form for Summer 2024
Week 2	Mon - Fri	May 20 - 24	80% Tuition Forgiveness Period
Week 3	Mon	May 27	Memorial Day Holiday (No class session)
	Tue - Fri	May 28 - 31	60% Tuition Forgiveness Period
Week 4	Mon - Fri	Jun 3 - 7	40% Tuition Forgiveness Period
Week 5	Mon - Fri	Jun 10 - 14	20% Tuition Forgiveness Period
Week 6	Wed	Jun 19	Juneteenth Holiday (No class session)
	Mon - Fri	Jun 17 - 21	0% Tuition Forgiveness Period Begins
Week 8	Thurs	Jul 4	Independence Day Holiday (No class session)
Week 9	Fri	12-Jul	Last day to withdraw from a Summer 2024 class
Week 11	Fri	July 26	Priority Deadline to submit the Application for Graduation for Fall 2024
Week 12	Sat	Jul 27	First day of Online Course Evaluations for the Summer 2024 semester
	Mon	Jul 29	First day of online registration for Fall 2024
	Fri	Aug 2	Last day to Withdraw completely from the Summer 2024 semester
Week 13	Fri	Aug 9	Last day to submit the Application for an Independent Study for the Fall 2024 semester
Week 14	Fri	Aug 16	Last day to submit course work for Spring 2024 Incompletes to faculty Last day to request an Incomplete for the Summer 2024 semester
	Sat	Aug 17	Last day of Summer 2024 classes Commencement and Reception
Break Week 1	Mon	Aug 19	Summer 2024 grades are due from Faculty
	Tue	Aug 20	Last day of Online Course Evaluations for the Summer 2024 semester
	Wed	Aug 21	Summer 2024 grades available on Inside ArtCenter

ABOUT ARTCENTER

Mission

Learn to create. Influence change.

This is our mission statement—and our answer to how art and design impact our global society. Part call-to-action. Part promise. All opportunity.

Vision

A new model for art and design education in the 21st century.

ArtCenter's visionary approach to art and design education is based on the College's conservatory-like approach to teaching and learning; a desire for rich, intercultural and transdisciplinary dialogue; and a mandate to provide students innovative learning and making spaces.

Accreditation

ArtCenter College of Design is accredited by the WASC Senior College and University Commission (WSCUC). The goal of accreditation is to ensure that education provided by institutions of higher education meets acceptable levels of quality.

Access to ArtCenter's accreditation report is available through the Center for Educational Effectiveness.

WSCUC 985 Atlantic Avenue, Suite 100, Alameda, CA 94501 510 748-9001

<http://www.wascsenior.org/>.

Student Location Policy for Distance Education

Due to federal and individual state regulations, ArtCenter College of Design is limited in providing online courses and programs to students in certain states. Acceptance into an online program or enrollment in an online course can be based on where the student is physically located while taking the online course(s). Activities such as completing internship requirements in a location outside of California are also governed by these regulations. Therefore, should an enrolled student change physical location, the student must notify Enrollment Services via email at enrollmentservices@artcenter.edu in advance of changing location. Dependent on the new location, ArtCenter College of Design may or may not be able to allow the student to continue taking online courses or internship placements.

State Authorization

Federal and State higher education regulations require that all institutions offering federal financial aid to its students obtain the necessary authorizations and/or approvals from a state in order to conduct educational activities within the state. Holding such state authorization allows ArtCenter and other institutions to conduct these educational activities outside of our home state. ArtCenter is physically located in the state of California. See the list below for states from which ArtCenter may currently enroll students into an online degree program. Please contact the Center for Educational Effectiveness at cee@artcenter.edu if you have any questions.

ArtCenter College of Design is physically located in the state of California. The states from which ArtCenter may currently enroll students into an online degree program are listed below. Contact the Center for Educational Effectiveness at cee@artcenter.edu if you have any questions.

States from which ArtCenter may enroll distance education students

Alabama
Arizona

California
Colorado

Florida
Hawaii

Idaho
Illinois
Iowa
Kentucky
Louisiana
Maine
Massachusetts
Michigan
Mississippi

Missouri
Nebraska
Nevada
New Hampshire
New Jersey
North Carolina
Ohio
Oklahoma
Pennsylvania

South Carolina
South Dakota
Tennessee
Texas
Utah
Vermont
Washington
West Virginia

States from which ArtCenter may not enroll distance education students

Alaska
Arkansas
Connecticut
Delaware
District of Columbia
Georgia
Indiana

Kansas
Maryland
Minnesota
Montana
New Mexico
New York
North Dakota

Oregon
Rhode Island
Virginia
Wisconsin
Wyoming

Student Grievances

ArtCenter strives to be in compliance with all applicable federal, state and local laws. If any student or applicant believes that the College or members of its community may have acted in violation of its policies or may have failed to comply with applicable legal requirements, he or she may file a grievance with the College. It is the goal of the College to handle all grievances in a lawful, fair, consistent and confidential manner via informal resolution. However, provisions for formal resolution are also available, if necessary. Unless otherwise specified, grievances will be handled as described under Grievance Procedure for Students.

Note Regarding Grades

The grievance procedures are not intended for use by students to challenge grades issued for courses. Please contact the Department Chair for the class in which you received the grade to discuss and resolve any concerns about grading.

Resolution Options Outside of the College

ArtCenter expects students to work through the College’s internal processes for resolution of complaints. If you believe that the academic appeal procedures have not adequately addressed concerns, the following links and contact information are provided:

Bureau for Private Postsecondary Education

An individual may contact the Bureau for Private Postsecondary Education for review of a complaint in the state of California:

California Bureau for Private Postsecondary Education

P. O. Box 980818.
West Sacramento, CA 957-98-0818
Phone 888.370.7589
<http://www.bppe.ca.gov/enforcement/complaint.shtml>

Western Association of Schools and Colleges (WASC) Senior College and University Commission

ArtCenter is fully accredited by the Western Association of Schools and Colleges (WASC) Senior College and University Commission (WSCUC). Individuals may contact WSCUC for additional information or to file complaints:

WSCUC
1001 Marina Village Parkway, Suite 402, Alameda, CA 94501
(510) 748-9001
<http://www.wascsenior.org/>

Consumer Protection Agencies Outside of California

Please see our website for a state-by-state list of consumer protection agencies.

CAMPUS LOCATIONS

ArtCenter has two campuses in Pasadena California. Pasadena is located about 30 miles (45–60 minutes) from Los Angeles International Airport (LAX) and about 16 miles (30 minutes) from Hollywood Burbank Airport (BUR).

Hillside Campus

Located on 165 wooded acres in Pasadena, this modernist steel-and-glass structure has been home to ArtCenter since 1976.

South Campus

Established in 2004, this evolving complex includes a historic supersonic wind tunnel, a former post office facility and a renovated office building.

Campus Maps

See Appenix A for Campus Maps.

ADMISSIONS

How to Apply

1. Familiarize yourself with our Programs of Study

At ArtCenter, we offer a specialized education that places students in intensive studio classes specific to their major from their first term of study. With the exception of the First Year Immersion, we require that students choose a major when they apply and that they submit a portfolio and essays specific to that major (see Step 2 below). So it is important to understand our programs of study and how they align with your creative ambitions.

2. Review the application and portfolio requirements

Admissions to ArtCenter is major-specific. It is important to gain a strong understanding of the specific application requirements, portfolio requirements and essay requirements for the major in which you're interested. For applicants who are not yet ready to commit to a major, the First Year Immersion program provides an alternate pathway into ArtCenter before transitioning into one of our majors in your 3rd term.

3. Connect with us

Schedule a time to deepen your knowledge of ArtCenter and our admissions process: Attend an in person or virtual tour, schedule an appointment with an Admissions counselor, come to one of our events, or just call, email or text the Admissions Office with your questions. We'll work with you to define next steps toward applying. As a prospective student, you will be paired with an Admissions Counselor you can reach out to with specific questions. Find your counselor here.

4. Choose a term

Based on the program to which you are interested in applying, there could be as many as three opportunities each year for you to enroll—Fall, Spring and Summer. Construct a timeline to apply that allows enough time to build your portfolio and complete the application process.

5. Acquire your transcripts and request applicable test scores

Transcripts and test scores (if applicable) are important components of your application. Unofficial transcripts can be uploaded as part of your online application if they list your full name and institution name on them. Once admitted, you will need to submit official transcripts to the Admissions Office prior to your matriculation. If an English proficiency test is required of you, order official test scores to be sent to us. If we receive them in advance of your application, we will hold them and match them to your application when you apply.

6. Submit your portfolio, essays and an online application

Once your portfolio and essays are ready, you can submit them through the online application. If you decide to submit your application before your portfolio and essays are finalized, you can upload them through the applicant portal.

7. Review your applicant portal

After you apply, you will receive an email directing you to log in to the Applicant Portal. From the portal, you can view your application checklist and can upload required application materials. The Applicant Portal is also where you will receive your admission decision.

8. Complete your FAFSA

If you are a U.S. Citizen or Permanent Resident and you want to be considered for financial aid and scholarship, then you should complete your FAFSA and list ArtCenter (School code 001116) as a recipient school. International students cannot submit the FAFSA but will be considered for scholarship if they indicate they would like consideration on their application.

Majors

First Year Immersion Program

At ArtCenter, you can begin your undergraduate education before you've determined the design major and degree that best fits your passions. In the selective First Year Immersion program, you can join other undecided majors as you develop your creative skills, broaden your critical perspectives of the world, and discover the focus and specialization (and major!) that will allow you to flourish in your creative practices.

How It Works

You and your fellow undeclared majors in the First-Year Immersion program will take courses in drawing, creative technologies, visual thinking, and humanities and sciences for your first two terms. These classes will equip you with core skills that apply to a wide spectrum of design majors. After gaining familiarity with ArtCenter's design degrees, along with establishing critical and cultural awareness, you can pursue one of your top three choices of major and finish your degree in six additional terms.

Participating Majors

Through the First-Year Immersion program, you can complete a bachelor's degree in:

- Creative Direction—BFA
- Entertainment Design (Animation and Concept tracks)—BS
- Fine Art—BFA
- Graphic Design—BFA
- Illustration—BFA
- Interaction Design—BS
- Photography and Imaging—BFA
- Product Design—BS
- Transportation Design—BS

The Entertainment Design (Game Design track), Film, and Spatial Experience Design majors are not part of the First-Year Immersion program.

Undergraduate Majors

Creative Direction—BFA

Creativity defines, builds and grows brands, setting apart the quick thinkers and opportunity-seekers from companies that are satisfied with the status quo. The Bachelor of Fine Arts (BFA) in Creative Direction degree (formerly the Bachelor's in Advertising) prepares you to take the reins to steer marketing and advertising in exciting, intriguing, unexpected directions; to influence every aspect of how a company looks, sounds, feels and presents itself to the world.

Entertainment Design—BS

Entertainment designers bring stories to life by creating conceptual worlds, memorable animated characters and immersive gaming experiences

A successful career in Entertainment Design requires a fertile imagination, an understanding of the technological tools used to invent new realities and the ability to conceptualize within the parameters of a given story. Our alumni work in the fields of animation, video games, theme park design, film and television.

ArtCenter's Entertainment Design department offers three tracks:

- **Concept** focuses on the skills and creative ability required of entertainment industry concept designers
- **Animation** develops students in the disciplines of character animation, storyboarding, modeling, art direction, and lighting for 3D and 2D animation

- Game Design prepares students to create and convey game concepts through prototyping and production for multiple platforms

Film—BFA

In an evolving industry, one constant remains: Filmmakers must be strong visual and narrative storytellers.

We believe in learning by making. Success in the entertainment industry requires a broader base of knowledge than ever before. And with state-of-the-art equipment and facilities located in Los Angeles, the world's entertainment capital, we equip our Film students with the latest production and post-production tools and encourage them to begin shooting immediately. Students receive a strong foundational instruction in all aspects of storytelling for screens big and small. They then choose a specific track: cinematography, editing or directing. Upon completing the program, graduates will have had the opportunity to write and direct a film and develop a reel of individual work.

Fine Art—BFA

Our program prepares students for creating and questioning in a way that transforms how we think about and engage with the world.

The continual exercise of imagination and discipline is the basis for a career in art. ArtCenter Fine Art students become equipped with the rigorous foundational skills they need to be highly adaptable visual problem-solvers who learn to pay particular attention to aesthetics and conceptual dexterity.

Graphic Design—BFA

Graphic design has evolved to become much more than ink on paper; it has left the page to conquer space, motion and interaction.

At ArtCenter, Graphic Design students learn to infuse words and images with life and meaning—whether by creating motion graphics, an interface on the latest mobile device, setting type by hand in our letterpress shop or attending a workshop in our new typography center.

Illustration—BFA

Today's illustrators are problem-solvers, conceptualizers and multifunctional artists whose work reaches across traditional and emerging media.

Illustration once meant creating artwork to accompany stories in books, newspapers and magazines. It now means so much more. It is about telling stories, conveying ideas and creating imagery for an array of commercial and social impact projects. Illustration's unique ability to define social, political and cultural ideas makes it an ideal solution for an unparalleled scope of creative and communications projects.

Interaction Design—BS

Every technology interaction you experience in a day—from using mobile apps to playing games to wearing smart accessories to engaging with other digital environments—has been designed to maximize user experience (UX). By pursuing a bachelor's degree in interaction design at ArtCenter, you will gain strategies and skills for creating person-first interactive environments and prepare to enter a burgeoning field of highly sought-after professional digital designers.

Photography and Imaging—BFA

Imagery tells our stories and grounds our most complex ideas. The Bachelor of Fine Arts in Photography and Imaging degree equips photographers to turn visions into narratives and inspirations into realities. You'll develop technical prowess, establish deep knowledge of photography concepts, gain ethical responsibility and cultural awareness, and become a professional photographer who is confident in dynamic environments.

Product Design—BS

Product Designers improve lives by creating consumer products—from game-changing wearables to life-changing medical devices to everything in between.

In recent years, business leaders have come to recognize the critical importance of good design in the success of corporate endeavors. Likewise, designers now realize that they need the tools necessary to succeed in business, whether as an entrepreneur or as part of an existing organization.

Spatial Experience Design—BS

Every space you enter is a scene—an opportunity to tell stories, engage emotions, and establish dynamics of the environment. By studying scenography, “the staging of spaces,” you will enhance your ability to make meaningful connections in all that you design. ArtCenter’s spatial experience design degree focuses on the total experience of the built environment from the first moment of encounter to the last moment of interaction. We prepare industry leaders in the fields of architecture, interiors, furniture, lighting and interior component design.

Transportation Design—BS

For seven decades, ArtCenter has educated the global design leaders who have brought beauty, innovation and meaning to the way we travel. ArtCenter graduates led the teams that created the iconic cars of the 40’s and 50’s, the muscle cars of the 60’s and 70’s, supercars, family cars, and a majority of the new concept cars unveiled at major motor shows each year. Alumni contributions in transportation design also include motorcycles, mega yachts, commercial trucks, agricultural equipment, trains, aircraft, spacecraft and more. They have created vehicle interiors that fuel our passion for driving, keep us safe, inform and entertain us. As dedicated problem solvers, they are addressing new challenges shaping the future.

Graduate Majors

Art—MFA

Refine your artistic potential with a Master of Fine Arts in Art from ArtCenter. Among a community of both developing and internationally recognized interdisciplinary artists, you’ll grow your technical abilities, creative capacity and connections across the globe. Here, your potential is our priority: we boast the highest faculty-to-student ratio of all comparable MFA programs, and the MFA in art is modeled based on your unique passions and studio experiences in film, video, photography, painting, sculpture, installation, performance or whatever medium drives your art. Join famous and infamous historians, philosophers, writers and creatives in the heart of art here in Los Angeles.

Brand Design and Strategy—MDes (online program)

Become a leader in brand marketing by turning idea-generating into decision-making. In today’s marketing landscape, storytelling is as vital as visual assets. Brands have personalities, dimensions and broad themes that inform how consumers absorb and invest in brand products. In the online Master of Design in Brand Design and Strategy program at ArtCenter, you will approach successful branding from the perspectives of graphic design, business and leadership. You will learn how to turn intriguing ideas into compelling stories within a competitive global market that craves outstanding brand design.

Film—MFA

Evoke critical thought and elicit unbounded emotion through the multifaceted art of film. With ArtCenter’s Master of Fine Arts in Film, you’ll gain tools to ask complex questions, tell compelling stories and push the boundaries of visual narratives—and to inspire future generations to do the same. Here in Los Angeles, top Hollywood talent and decision-makers equip you to excel in directing, screenwriting, cinematography, editing or producing. Our MFA in film attracts a community of diverse storytellers who collaborate with talented designers across ArtCenter’s many departments to redefine the existing media landscape.

Furniture, Lighting and Fixtures—MS

The contents of our environments shape how we interact with the areas where we live, work and play. In the ArtCenter Master of Science in Furniture, Lighting and Fixtures Design program, we approach these connections in object, space, place, body, function and application from a human-centered perspective that understands furniture and lighting design as integral to our experience of the world. You will study the manufacturing process, gain a deep understanding of industry standards and constantly strive for new innovations in our furniture and lighting design master's program.

Graphic Design—MFA

Practicing graphic design is a process of creating change. In their pursuit of great ideas, our change-making students follow a simple path—they See, Do, and Lead.

ArtCenter's MFA Graduate Graphic Design (MGx) program educates graphic designers who will lead the next global generation of our profession by influencing companies, communities and society at large and extending the boundaries of communication design.

Graduate Industrial Design—MS

Learn to design the future with a strategic and systems-level approach.

ArtCenter's "Grad ID" program offers a Master of Science curriculum combining the pursuit of extraordinary design and making skills with the knowledge, theories and methods that are essential for creating new value for enterprise and social innovation in a context of complex and unstructured challenges.

Interaction Design—MDes (online program)

The realms of user experience and user interaction (UX/UI) are at the forefront of today's digital environments. ArtCenter's Master of Design in Interaction Design degree prepares design practitioners and interaction designers who are inclusive, ethical and creative. Our human-centered design methodologies equip you with deep knowledge and holistic understanding of digital service, platform and product design, software UX/UI, prototyping, strategic innovation and creative technology development. With a master's degree in interaction design, you will lead at the intersection of emerging technology, strategic digital systems, and service and product design.

Media Design Practices—MFA

Ours is a time of constant change: technological transformations, global tremors, and social and cultural connections. This world demands new design practices. Designers today must be daring, critical, and engaged in their communities. Are you ready?

ArtCenter's Media Design Practices students are unafraid to use design to question the present. Join our MFA program and use your skills — prototyping and research, creative technology and fieldwork — to envision the future.

Spatial Experience Design—MS

The sensorial and experiential qualities of spatial design shape environments and cultivate targeted user experiences. With ArtCenter's STEM-designated Master of Science in Spatial Experience Design degree (formerly the Master's in Environmental Design), you will stretch conventional boundaries and transform the confines of style to consider links between the psychological, physical, emotional and sensory effects of creating space and place.

Transportation Systems and Design—MS

The future of transportation is defined by disruption. Traditional forms of movement are being replaced by more sustainable, more accessible, and more complex mobility solutions. In ArtCenter's master's in transportation systems and design program, you will join a community of creative leaders dedicated to

transformation in diverse transportation disciplines, including automotive design, urban planning, public transit design, and much more.

Interdisciplinary Programs and Minors

Designmatters

ArtCenter recognizes the power of design to change the world. Through research, advocacy and action, the College's social innovation department, Designmatters, engages, empowers and leads an ongoing exploration of art and design as a positive force in society. Designmatters courses vary from term to term, but include academic, discipline-specific and studio-based offerings that engage students across all majors, taught with a dynamic, entrepreneurial and experiential approach to design education.

Through Designmatters' programming, students tackle local, national and global issues head-on, from preventing homelessness and youth gun violence in the U.S., to empowering adolescent girls living in poverty and developing clean water solutions internationally.

The values of sustainable development, global health, public policy and social entrepreneurship are core to the curriculum, programs and projects, with the outcomes of students' work widely disseminated beyond the studio's walls.

Minor in Social Innovation

The College offers a minor in social innovation through Designmatters, providing a specialization for undergraduate students who want to master a toolkit of design skills and strategies to navigate the complex dynamics of working with communities and designing for social impact. Offered in six disciplines, the minor is comprised of 18-21 units of study and can be completed concurrently with a student's major degree program. Additionally, Designmatters is a key partner of ArtCenter's Media Design Practices, offering graduate students the chance to design for social innovation in a real-world context where social issues, media infrastructure and communication technology intersect.

Humanities and Sciences

All ArtCenter students take courses in the Humanities and Sciences (H&S) Department, covering academic subjects often referred to as liberal arts and sciences. H&S courses work in conjunction with the studio programs to foster thoughtful and rigorous inquiry across the College, traversing cultural, historical, literary, philosophical and scientific perspectives. In this way, we ensure you receive a diverse education and that you will graduate with the knowledge you need to map an informed individual path.

Undergraduate students must complete 45 units of Humanities & Sciences classes to graduate. Each student must complete the foundation academic courses applicable to his or her program of study (i.e., Writing Studio, Art of Research, Critical Practice 1 and Introduction to Modernism) by the end of their fifth term.

Students who do not fulfill these requirements will be given the opportunity to do so in one ArtCenter Lite term.

Minors

Students can make an ArtCenter degree do more by enrolling in one of four new minors: Creative Writing, Business, Material Science and Design Research. A minor allows students to focus their Humanities and Sciences credits and requirements to customize their educational experience and support their own individual path.

Integrated Studies

Classes in the Integrated Studies Department cover material common across disciplines, such as basic visual vocabulary, craftsmanship and technical skills. Students from multiple majors study together in these classes, which are automatically included in your department's curriculum. In addition to providing a

thorough grounding in essential subject matter, Integrated Studies cultivates the transdisciplinary culture that distinguishes an ArtCenter education.

Exchange and Study Away

As the world's ideas, languages and cultures become more interconnected, ArtCenter's curriculum offers students the means to address design challenges and explore artistic opportunities wherever and however they occur—in our own backyard or across the globe. And we have the resources to help you plan your next adventure.

Some of our signature programs include partnerships with Tama Art University in Japan, ArtCenter Berlin in Germany, and PENSOLE Footwear Design Academy in Portland, Oregon. Our London Ancient/Modern program has run for over ten years and our partnership with COANIQUEM in Chile is continually supported by Designmatters.

ArtCenter also facilitates applications to the prestigious Fulbright Program for students and recent alumni, awarding U.S. citizens scholarships to study, conduct research or exercise their creative talents abroad.

Application Requirements

1. A Fully Completed Application

Applications can be completed online artcenter.edu/admissions. When you fill out the application online, you will also be able to upload many of the requirements listed below, like your transcripts, portfolio and essays.

2. Application Fee

A nonrefundable application fee of \$50 is required when submitting the online application. You may apply for a fee waiver through the College Board or provide a letter from your guidance counselor or teacher to admissions@artcenter.edu.

3. Transcripts

Transcripts from all high schools and colleges attended are required. Unofficial transcripts that clearly list your name and the institution's name can be uploaded through the online application or submitted through the applicant portal. While unofficial transcripts are accepted during the application process, if you are admitted, your enrollment will be contingent upon receipt of official transcripts from all high schools and colleges attended by one week prior to the start of the term.

When submitting official transcripts prior to enrollment, please make sure they are sent in a sealed official envelope from each institution you have attended, or electronically via secure electronic transcript service like Naviance, Parchment, National Student Clearinghouse, Scribbles, or eTranscript.

Students must have graduated high school or completed the General Equivalency Diploma (GED) prior to their enrollment. All students, except those who have completed a bachelor's degree at the time of application, must submit their high school transcripts or GED.

ArtCenter considers applications from home-schooled students. Home school transcripts should include course titles, grades (with an explanatory scale if not letter grades), credits and signature of the home school administrator (the parent or other person who organized, taught and evaluated your home school coursework). Include transcripts from any work completed at the college level while in the home school program. College transcripts should be submitted from each school attended; records of previous college work will not be accepted in a condensed form on one transcript.

Transcripts from international schools that are not provided in English directly from the issuing institution must be presented both in the original language form and translated into English by a translation agency, official translator or World Education Services (WES).

If you have attended a non-degree school or program, be sure to list it on your application under Activities and Experiences.

Please be aware that once submitted, all documents become the property of the College and cannot be returned to the applicant.

4. Portfolio Requirements

Your portfolio is the single most important aspect of your application. Your portfolio must be oriented specifically to the one major for which you are applying.

In addition to your portfolio, a Video Essay is required for certain majors along with your portfolio submission. See appendix A for video, portfolio and essay requirements by major.

5. Essays

In addition to the portfolio, one short answer essay and two essays are required for all students and some majors have specific prompts. Essays can be submitted as Word or PDF documents. Please make sure to label your essays as Essay 1 or Essay 2. See appendix A for video, portfolio and essay requirements by major.

6. English as a Foreign Language Proficiency

ArtCenter welcomes international students and values cultural diversity in the classroom. Undergraduate applicants who have not completed a high school diploma or bachelor's degree in which the language of instruction was English must take the Internet-Based TOEFL (iBT), IELTS or Duolingo English Test. The Committee may request testing from students who took ESL or English Language Acquisition classes (including English/Writing for Multilingual Speakers) in high school or college. In addition, the Committee may review the individual scores on each section of the test. The Committee may request testing and/or an interview from any student whose command of English is in doubt.

- TOEFL: a minimum score of **80** is required on the iBT. ArtCenter's School Code is 4009. Effective August 1, 2019, the TOEFL "My Best" scores may be considered, but only in relation to the most recent score report section and composite scores. The overall performance on all tests will be considered when evaluating the test outcomes, and therefore the "My Best" scores will be part of the considerations.
- IELTS: a minimum score of **6.5** is required on the Academic IELTS.
- Duolingo English Test: a minimum DET score of a **105** is required.

The score must be sent directly from the testing service and must have been taken within two years prior to the time of application. Institutional versions of the test are not accepted.

Official scores must be received directly from the testing agency. Visit TOEFL.org, ielts.org, or englishtest.duolingo.com for information on testing dates and procedures.

Optional: SAT or ACT Scores

Effective with applicants for Spring 2019 and forward, the submission of SAT or ACT scores is optional. We are happy to receive copies of your scores if you choose to provide them. However, submission of scores is not required for either students applying directly out of high school or who are in college.

Important Dates

ArtCenter has a rolling admission deadline policy and prospective students may apply at any time. However, there are some dates and deadlines to consider:

Applications Open

- **Fall Term:** August 1 (of the year prior)
- **Spring Term:** April 1 (of the year prior)
- **Summer Term:** August 1 (of the year prior)

Early Action Deadline

- **Fall Term:** November 15

The early action deadline is ideal for applicants who are well prepared to submit their application, portfolio, and all required materials by November 15. Applicants applying for Early Action will be notified of their decision by January. If you are applying for financial aid and/or scholarship, you will receive early notification of your Financial Aid Offer as well. U.S. Citizens and Permanent Resident students must submit a FAFSA by this date in order to receive consideration.

Priority Dates

- **Fall Term:** February 1
- **Spring Term:** October 1
- **Summer Term:** January 15

Priority Deadline (Entertainment Design Only)

- **Fall Term:** February 1
- **Spring Term:** October 1

ArtCenter reviews and accepts applications on an ongoing basis for most undergraduate majors. We accept applications for all majors for the Fall and Spring terms. For the Summer term, we only accept applications for Graphic Design, Illustration, Product Design and Transportation Design majors.

The ongoing nature of the reviews makes it difficult to determine when a class becomes full. Contact the Admissions Office and we will inform you if applications are still being accepted for a specific term.

Entertainment Design has a priority deadline of February 1 for Fall, and October 1 for Spring. The Concept and Animation Tracks admit students in both the Fall and the Spring. The Game Design Track admits students in the Fall only. After the priority deadline passes, the department will decide whether or not to continue accepting applications on an ongoing basis. Contact the Admissions Office and we will inform you if applications are still being accepted for a specific term. Once enrolled, Entertainment Design students take studio classes in the Fall and Spring terms only. They may take Humanities and Sciences classes in Summer term.

If space is unavailable in the term for which a student is applying, the Admissions Committee will consider the application for the next consecutive available term.

There are no formal deadlines for the undergraduate programs with the exception of Entertainment Design. However, we recommend submitting your application by the priority dates. Don't be concerned if you aren't ready to apply or miss these dates as we have rolling admissions.

Transfer Students

There is no separate process for applying as a transfer student. Students who have attended another college should complete the standard application process as described under Admissions.

As part of the application process, the Admissions Committee will evaluate your credits, and in the case of studio classes, your portfolio, to make sure that your classes are not repetitive of work you have done at another college.

We also want to make sure you take many of the crucial classes that make an ArtCenter education unique. For this reason, a maximum of 60 units of studio and academic credits may be transferred in total from another accredited institutions.

More detailed information regarding transfer credits can be found in this handbook and on our website at artcenter.edu/transfer.

Readmissions and Re-entry

Students who have been away from ArtCenter for less than two years may apply for re-entry through Enrollment Services. Students who have been away from ArtCenter for two years or more must complete the readmission process.

Re-entry

Students who have been away from ArtCenter for less than two years may apply for re-entry through Enrollment Services; students who have been suspended for financial, disciplinary or academic reasons or who have had a break in the consecutive enrollment policy may request re-entry.

Students who have been on an approved Leave of Absence are not required to request re-entry.

Applications for re-entry and instructions for completing the process are available from Enrollment Services.

Those who left with a GPA below 2.50 will be required to submit a portfolio of former and current work for review by the department; transcripts of college-level coursework taken elsewhere, demonstrating strong academic performance; supplementary statements and supporting documents from any part-time or full-time employment. Please consult the Re-entry Form for more information.

Students must clear all holds/restrictions on their account before returning to ArtCenter. Students who have been suspended for academic reasons will not be admitted until the period of suspension has been completed.

Students will receive written notification of the decision on their request for re-entry.

Applications for re-entry will be considered on an as-room-is-available basis. Students wishing to return to either a regular term or an ArtCenter Lite term must submit all re-entry materials by the Friday of Week 14 of the term prior to their desired enrollment.

Contact Enrollment Services at 626 396-2316 if you have questions about the re-entry process.

Readmission

Students who have not enrolled at ArtCenter for two or more years, due to any reason, must seek readmission through the Office of Admission.

Students interested in seeking readmission to ArtCenter should submit the Application for Readmission (available by emailing admissions@artcenter.edu or calling 626 396-2373) and \$50 application fee to the Admissions Office along with a portfolio of work from prior classes at ArtCenter and any work completed since the student's last enrollment.

Applicants for readmission should also submit transcripts from any colleges attended after leaving ArtCenter. Applicants whose GPA was below 2.50 at the time of leaving should submit a statement concerning their past experiences at ArtCenter, how time was spent since their departure from ArtCenter, and an explanation of why they feel they would benefit by returning to the program. Please consult the Readmission Form for more information.

The decision on readmission will be based on the portfolio, prior academic record, statements concerning desire to return and any relevant evaluation of issues such as prior conduct.

Students will receive written notification of the decision on their application.

Students must clear all holds/restrictions on their account before returning to ArtCenter. Readmitted students are subject to the curriculum, policies, deadlines and other requirements in effect at the time of return.

Applications for readmission will be considered on an as-room-is-available basis. After readmission, students wishing to return on an ArtCenter Lite term must submit their request for a lite term by Friday of Week 1 of the term of their desired enrollment.

If the student is readmitted, the tuition deposit must be submitted to the Admissions Office no later than Monday of Break Week 1, prior to the start of the new term. Students are not assured a space unless they have received written confirmation that the deposit has been received and a space is being held.

Please contact the Admissions Office at 626 396-2373 if you have questions about the readmission process.

Advisement and Registration after Re-entry or Readmission

Students who have secured a space through the re-entry or readmission process should contact their major departments for appropriate advisement and guidance on suitable courses for the upcoming term.

Returning to ArtCenter does not guarantee a space in desired courses; students will need to register online and enroll in classes with available spaces in the same manner as all other students.

In addition, returning students will be required to enroll in a minimum of 12 units to maintain full-time status unless a request for ArtCenter Lite form was filed by the Friday before classes begin.

Special Nondegree Student Status

ArtCenter occasionally admits students to its Special Status program. The program is intended for students who have had significant work and educational experience. These students are allowed to attend ArtCenter classes for up to three terms on a nondegree basis. The Special Status program is available at both the undergraduate and graduate level, and for students with or without a prior college degree. Special Status students pay the current full-time tuition rates.

To qualify, students must show an advanced-level portfolio for one major. They must meet the same admissions requirements as degree program candidates, complete the admissions procedure for undergraduate or graduate students, as applicable, and check off "Special Student Status" on the application form. Students cannot normally transfer to the degree program once enrolled as non-degree students. Special Status students are generally not eligible for financial aid or scholarships.

Application notification and next steps

Applicants will be notified of the Admissions Committee's decision in writing as soon as possible after receipt of all application materials—usually, within three weeks, with the following exceptions. For Fall Early Action applicants, decisions will be released by January. For Fall Priority Date applicants, decisions

will be released in March. Applicants will be notified of the Admissions Committee's decision through the Applicant portal. An email will be sent when a decision has been released.

Student Health Information Form

The Student Health Information form must be returned to Admissions before Orientation. The form can be submitted via the Application Portal, email to admissions@artcenter.edu, by postal mail or in-person to the Admissions Office. The College requires a negative tuberculosis test with the health form.

Proof of Vaccination

ArtCenter policy requires all persons who want to access our physical spaces to be fully vaccinated against COVID-19 and must obtain the booster dose of the COVID-19 vaccine within seven days of becoming eligible.

The process for submitting verification of vaccination is available on Inside ArtCenter here. In order to complete the verification, you will need to log in to Inside ArtCenter with the username and password provided upon admission to ArtCenter.

- If you are vaccinated, complete this simple [vaccination verification form](#).
- If you are not able to get a vaccine, you will need to [request an exemption](#).

The verification form asks you to attach an image of the English language side of your CDC vaccination card (if you received your vaccination in the United States) or the English language version of the documentation you received from another country.

If you already submitted your COVID-19 vaccination and need to submit your booster documentation, you can do so in the vaccination verification form.

It may take up to a week to verify and confirm your submission. Submissions that require investigation (such as overseas documentation or errors in the record) may take longer. Requests for exemption typically take longer, depending on circumstances.

Additional information is available on Inside ArtCenter.

Disability Accommodations

Upon being admitted to the College, any person who might require special accommodation should discuss their needs with Center for the Student Experience staff.

ArtCenter complies with the Americans with Disabilities Act, Section 504 of the Rehabilitation Act, and state and local requirements regarding students and applicants with disabilities. Under these laws, no otherwise qualified individual with a disability shall be denied access to or participation in the services, programs and activities of the College. For further information about how ArtCenter is able to accommodate students with disabilities, please review the disability policy information contained in this handbook or contact the Center for the Student Experience office at 626 396-2323.

Tuition deposit

To accept your offer of Admission, submit the Reply Form with your nonrefundable deposit. Credit and debit card payments are accepted in the payment form. The completed reply form, along with a \$300 (undergraduate programs) or \$400 (graduate programs) nonrefundable and nontransferable tuition deposit, is required to hold your place in the class. Tuition deposits will be accepted until classes are full for each term. Note that acceptance does not in itself guarantee a place in the class: A student's place in the class is not assured until the College has sent the student a written confirmation of receipt of the agreement and deposit.

The availability of space can change rapidly. Undergraduate students will be offered a place in the next available term if they have been accepted but no space is currently available, for all majors except the Entertainment Design program's Concept Design and Animation track.

Deferrals

Accepted applicants for **undergraduate programs** may defer their admission for one consecutive term following their acceptance (provided there is room) with the exception of students admitted to the Entertainment Design program's Concept and Animation tracks in the Spring term.

The tuition deposit will apply only to the term of original acceptance; only the acceptance, not the deposit, can be carried over. A new deposit is required for the subsequent term and is nonrefundable. Financial aid and scholarships are not deferred but are reviewed for the new term of entry.

Deferrals of admission are not possible for **graduate programs** except by special permission from the department. Financial aid and scholarships cannot be deferred.

Reviewing your Financial Aid offer

If you have applied for scholarship or financial aid, you will receive an email notifying you when your Financial Aid Offer is ready to view online in your Financial Aid Dashboard. You will need to log in to Inside ArtCenter with your username and password to access this information.

Financial Aid Offer notification is sent separately from your decision notification. They will typically begin going out in early April for the Fall term, mid-November for the Spring term, and early March for the Summer term. After these initial dates, Financial Aid Offers will go out on a rolling basis, typically within 3 weeks of an applicant's acceptance and/or receiving an applicant's completed FAFSA if required. Early Action applicants for the Fall term will typically receive notification by mid-January.

We recommend that you review your Financial Aid Offer prior to making your nonrefundable tuition deposit. You can also review A Guide to Your Financial Aid, which explains ArtCenter Scholarship and Grant Policies and other important information.

Final and Official Transcripts

If you provided unofficial copies of your transcripts as a part of your application, then your acceptance is contingent upon receipt of official transcripts with high school graduation date, which must be received one week prior to the start of your first term at ArtCenter. Submit official transcripts to the Admissions Department in a sealed official envelope sent directly from each institution you have attended, or electronically via secure electronic transcript service like Naviance, Parchment, National Student Clearinghouse, Scribbles, or eTranscript.

International Students Applying for an F-1 Visa

International students will be required to show financial means for two semesters of tuition and fees and three semesters of living costs. This is required by the U.S. government in order to study on an F-1 visa. The amount can be covered through bank statements and any scholarship support received.

Once you receive your login information to ArtCenter's student portal, inside.artcenter.edu, you can submit your documents online through isscse.artcenter.edu.

Your I-20 document, necessary to apply for the F-1 visa, will be issued no more than six months before the term begins. Please allow 2-3 weeks for processing.

Veterans

Veterans should contact the Financial Aid Office at 626 396-2215 or finaid@artcenter.edu for information.

Rescind Offer of Admission

Admitted students can view ArtCenter's Student Handbook at artcenter.edu/handbook, which contains additional policy information. ArtCenter, at its discretion, reserves the right to rescind an offer of admission if any information contained in the Admission Application is found to be incomplete, inaccurate, or misleading, if subsequent information leads to serious concerns, or if any submitted documents, materials, or test scores are inaccurate or are the result of wrongful or fraudulent activity. Violation of this Policy may result in rescinding an offer of admission, expulsion after enrollment, and retraction of degrees awarded.

Arrival and housing

We hope that you will call on the Center for the Student Experience staff to help with questions or needs related to your arrival. We recommend arriving at least two weeks before classes if you are moving to Pasadena from within the U.S. If you are an international student, we recommend arriving three to four weeks before the beginning of the term to find housing, get a driver's license and get accustomed to Pasadena.

While ArtCenter does not offer on-campus housing, the Center for the Student Experience coordinates information regarding local housing and roommate options on the housing website: offcampushousing.artcenter.edu. This resource lists a variety of living arrangements, including rooms within homes, guesthouses, apartments and houses for rent. For questions regarding housing, please contact the Center for the Student Experience by email housing@artcenter.edu or phone 626 396-2323.

ArtCenter arranges with Universal Student Housing (USH) to make its listings available to ArtCenter students. USH lists affordable housing in the homes of approved local families and individuals.

Living expenses and supplies

ArtCenter does not currently offer dormitories, and living costs vary greatly based on the type of housing a student chooses. However, we estimate an average amount for rent and food per term to be \$7,169 for students not living at home. In addition, students should allow an average of \$1,912 for personal expenses, \$1,445 for transportation, and \$2,000 for supplies each term. The supply amount is variable by major and individual projects. At the start of each term, individual instructors provide students with lists of necessary supplies.

ArtCenter Student Health Insurance

All ArtCenter students enrolled for courses that carry units and are charged tuition, with the exception of those enrolled in our fully-online MDes programs, will be automatically enrolled in a College-sponsored student health insurance program for that semester (and the break weeks that immediately follow). This benefit and service to students is provided at no additional charge. Enrollment in the student health insurance program provides medical health coverage for the enrolled student (additional coverage such as dental, vision, and dependents can be added at the student's choice, but will be charged directly to the student). Enrollment in the student health insurance program is a College policy requirement and cannot be waived.

New Student Orientation and class scheduling

New students, both undergraduate and graduate, attend a mandatory week-long New Student Orientation program, which is held the week before the first day of the term. At that time they will be given access to their finalized schedule of classes.

The Orientation schedule will be sent the month prior to the start of the term to students who have submitted their tuition deposit.

During Orientation, students prepare for their ArtCenter experience by receiving valuable information on campus life, academic expectations and policies. They will also have opportunities to develop relationships with other students, faculty, department chairs and staff.

Schedules

Class schedules are arranged so that many subjects are taught once a week. Many classes are from 8 a.m.–12:50 p.m. and from 2–6:50 p.m. Some classes are scheduled in the evening and on Saturdays. Humanities and Sciences classes normally meet at 9 a.m. or at 1, 4 or 7 p.m. on weekdays, and occasionally on Saturdays. Independent-study courses are available by special permission starting in a student's 5th term.

Your program and length of study

Most students will enroll in a program that takes a minimum of eight 15-week terms (semesters). Students entering the Bachelor of Science degree programs should expect the possibility of eight to nine semesters for completion. There are three scheduled terms in each academic year: Fall, Spring and Summer. Progress toward the degree is dependent on the course load chosen by the student.

Students can attend one, two or three terms per year, depending on the rate at which they wish to complete the program. Students who attend year-round for three terms can finish in a minimum of two years and eight months, with the exception of Entertainment Design students. The Entertainment Design program offers Summer enrollment, but with a limited slate of studio classes which might make it advisable for some students to enroll in Fall and Spring terms only.

Graduation rates

The Student Right-to-Know Act mandates that all institutions disclose their retention rate and six-year graduation rate. The first-year retention rate for first-time fresh-men who entered in Fall 2020 was 85 percent. The six-year graduation rate for first-time freshmen who entered in Fall 2015 was 76 percent. (This information does not include transfer, exchange or special nondegree students.) For further information, please contact the Center for Educational Effectiveness at cee@artcenter.edu.

TRANSFER CREDIT

There is no separate process for applying as a transfer student. Students who have attended another college should complete the standard application process as described under Admissions.

As part of the application process, the Admissions Committee will evaluate your credits, and in the case of studio classes, your portfolio, to make sure that your classes are not repetitive of work you have done at another college.

We also want to make sure you take many of the crucial classes that make an ArtCenter education unique. For this reason, a maximum of 60 units of studio and academic credits may be transferred from another accredited institution.

ArtCenter does not require specific courses to be completed prior to applying or transferring.

Transfer Credit Policies

ArtCenter recognizes two types of transfer credits: credit for studio art classes, and credit for Humanities and Sciences or liberal arts classes. Due to our series of important required studio classes, awarding of studio transfer credit, not Humanities and Sciences credit, determines the length of a student's program at ArtCenter. Advanced standing is awarded only if the student receives sufficient studio art credit.

Transfer credit will be accepted from colleges or universities that are accredited by one of the U.S. regional associations of schools and colleges—Higher Learning Commission (HLC), Middle States Commission on Higher Education (MSCHE), New England Commission of Higher Education (NECHE), Northwest Commission on Colleges and Universities (NWCCU), Southern Association of Colleges and Schools Commission on Colleges (SACSCOC), Western Association of Schools and Colleges (WASC)—or by the National Association of Schools of Art and Design (NASAD). International programs will be evaluated on an individual basis.

Advanced Placement (AP) credit is awarded for Humanities and Sciences classes with an official score of 4 or 5. Official exam reports must be sent directly from CollegeBoard.org. International Baccalaureate (IB) credit is offered for Higher Level courses with a score of 5, 6, or 7. Official IB exam results must be sent directly from IBO.org or from the awarding institution. A-Levels credit is offered for relevant classes with a grade of "C" or better. A-Level Subsidiary courses are not eligible for credit. ArtCenter does not offer credit for any AP, IB, or A-Level studio art/design classes.

It is the student's responsibility to provide final official transcripts from all colleges attended and AP/IB/A-Levels exams taken. Credit will not be awarded based on unofficial transcripts or transcripts from colleges not previously disclosed on the application for admission.

Upon acceptance to ArtCenter, the acceptance letter will indicate the term level at which you've been admitted. A transfer credit evaluation report will be sent within approximately 1-2 weeks of your acceptance notification with detailed information of the transfer credit awarded. If no transfer credit is awarded, no evaluation report will be sent.

All transfer credit must be finalized by the end of a student's first term at ArtCenter. If a student attends another college after enrolling at ArtCenter, those classes will not be eligible for transfer. Students matriculated in ArtCenter's degree program cannot use ArtCenter Extension courses to meet their degree requirements after enrollment.

Studio Art Credit

Studio art credit is awarded based on a combination of portfolio work and prior college credit. It is never awarded solely on a listing of courses on a transcript. The Admissions Committee will determine whether similar content was covered in a comparable class based on the portfolio work. Portfolios and transcripts are evaluated for studio credit at the time of admission.

Studio courses taken through ArtCenter Extension, ArtCenter's non-degree continuing education program, are considered for transfer if the course is listed as transferable at the time of entry, is applicable to the major, and if a grade of "B" or better is achieved. Exceptions to the policy can be made only by the Admissions Committee based on the portfolio review. The transfer of these courses will depend on the admissions policy in effect at the time of entry to the degree program. Please contact an Admissions Counselor with questions regarding transfer eligibility of ArtCenter Extension courses.

A transfer student's overall length of program will be shortened only if one or more semesters of studio art transfer credit is awarded.

Humanities and Sciences Transfer Credit

Forty-five credits of Humanities and Sciences (H&S) are required for graduation. All classes can be taken at ArtCenter, or some credits may be transferred. A number of required liberal arts and sciences courses can be taken only at ArtCenter. These vary by major.

Major Transfer Credit

Requirements by major can be viewed and downloaded on our website under Transfer Credit.

Please note that transfer credit for graduate programs is limited in nature and is offered at the discretion of the individual graduate program, with some graduate programs allowing for no transfer credit at all. Studio transfer credit is evaluated based on portfolio equivalency to ArtCenter classes and a transcript demonstrating eligible classes and is evaluated by the Graduate Admissions Committee, which includes the department chair, faculty and admissions staff.

Graduate Programs Transfer Credit

Transfer credit for graduate classes is limited in nature and is offered at the discretion of the individual graduate program. Studio transfer credit is evaluated based on portfolio equivalency to ArtCenter classes and a transcript demonstrating eligible classes.

Only graduate-level classes with a B grade or better on an official transcript are eligible for consideration. In order to be considered, any prospective transfer credits must be from colleges or universities that are accredited by one of the six regional associations of schools and colleges. International transcripts will be evaluated on an individual basis.

A maximum of 15 credits may be transferred. Notification of any prematriculation transfer credit will be provided at the time of admission.

For a detailed description of eligible transfer credit by category, visit www.artcenter.edu/transfer.

TUITION

Each term, tuition fees include up to 19 credits for undergraduate students and 24 credits for graduate students.

Fall 2023 through Summer 2024

- **Undergraduate Tuition** (per term): \$25,303
- **Graduate Tuition** (per term): \$25,863
- **Universal Access Fee** (required each term): \$517

Tuition due for the academic year beginning Fall 2023 is \$25,303 for undergraduates and \$26,742 for graduate students, minus any financial aid that has been awarded. As the College strives toward the highest level of education, tuition increases typically occur once a year in the Fall Term, as noted above. Students should plan for such usual increases.

Universal Access Fee

A \$517 Universal Access Fee is charged each term to all students. The Universal Access Fee (UAF) covers specialized costs associated with technology and equipment usage that facilitate learning and making specific to art and design education across departments. This includes, but is not limited to, software access and licensing as well as usage of the Shops and 3D Modeling labs, computer labs, Educational Media Equipment Center, and the support, upgrades, and maintenance related to providing such resources. Due to increased demand for these critical services, the proliferation of digital making across all departments, and expanded multimodal course offerings, periodic adjustments to the UAF may be necessary to insure that students have access to critical, specialized tools necessary for their development and learning. Fees are subject to change and are refundable on the same schedule as tuition.

Due Dates and Payment Process

Tuition and fees can be paid at the Cashier Window located at 1111 South Arroyo Pkwy, Suite 410.

Student tuition is due and payable by Friday of the first week of class (Week 1). If full payment is not received by this date, a one-time non-refundable Payment Plan Fee of \$75 will be assessed. Tuition may be paid by check, credit card, cashier's check, ACH or wire transfer.

Contact StudentAccounts@artcenter.edu for bank instructions to send an ACH or a wire.

If paying by check, please make check, money order or cashier's check payable to ArtCenter College of Design.

Mail checks to:

ArtCenter College of Design
P.O. Box 843727
Pasadena, CA 90084-3727

Include your name and student ID

Checks may be dropped off at the South Campus drop box at:

Student Accounts – 4th Floor
1111 South Arroyo Pkwy, Suite 410
Pasadena, CA 91105

Please do not place cash in drop box!

Financial aid will be credited to your account and deducted from the amount due. If you are expecting financial aid, please only pay the amount that is not covered by your aid. This can be viewed online by the student by logging in to [Inside.ArtCenter.edu](https://inside.artcenter.edu).

Refunds on overpayments of tuition are available only after tuition and fees are paid in full and your account has a credit balance.

Methods of Payment

Single Payment Plan

Full payment is due on Friday of the first week of school.

Installment Payment Plan

Any student who has not paid tuition and fees in full by the Friday of Week 1 will be enrolled in the Payment Plan and will be assessed a \$75 Payment Plan fee. Tuition can be paid in three equal installments and must be paid in full before registering for the next term.

Financial aid (scholarships, grants and loans) posted to the student's tuition account will reduce the amount due on the due date(s) following the date the financial aid is posted to the account.

Tuition Forgiveness

Any unpaid balance of tuition and fees for the full term, including any unpaid installment plan payments, is due and payable immediately when a student withdraws (or is dismissed) from the College for any reason.

Additionally, students who withdraw during Week 1 of the term will be charged a \$500 late fee. Students who have not paid all tuition and fees for the full term may owe a balance to the College regardless of the date of the withdrawal during the term.

The forgiveness amount is based on the date the completed Withdrawal Form is duly received and executed by Enrollment Services, and it is calculated according to the following schedule:

If the Withdrawal is completed:

- | | |
|---------------------------------|--|
| - Prior to the start of Week 1: | 100 percent tuition forgiveness |
| - Week 1: | A \$500 late fee charged to your account, but 100 percent of tuition and fee forgiveness |
| - Week 2: | 80 percent tuition and fee forgiveness |
| - Week 3: | 60 percent tuition and fee forgiveness |
| - Week 4: | 40 percent tuition and fee forgiveness |
| - Week 5: | 20 percent tuition and fee forgiveness |
| - Week 6 or Later: | No tuition and fee forgiveness |

Fee Forgiveness

Course fees are forgiven per the same schedule as tuition forgiveness, except as otherwise noted above. Regardless of the date of the official withdrawal, finance charges are not forgiven.

Also, if the tuition is not paid in full by the date of the withdrawal, the student may have a balance due to ArtCenter.

Additional Costs

Additional costs for each term include required course supplies and living expenses.

ArtCenter does not currently offer dormitories, and living costs vary greatly based on the type of housing students choose. Additionally, we ask each student to look at his or her own lifestyle to estimate these costs.

The cost of supplies varies by major, and students will receive specific supply lists from faculty in each class during the first week of classes. The amounts listed below are general estimates.

- Housing and food: \$7,169 (living away from home); 4,489 (living at home)
- Supplies and books: \$2,000
- Transportation: \$1,445
- Miscellaneous/personal: \$1,912

Exchange and Study Away program withdrawal, dismissal or cancellation and refund policy

Should a student decide to cancel enrollment in any study away program for which he or she applied and was accepted, the student must immediately notify in writing the College's Exchange and Study Away office. ArtCenter is not responsible for costs paid directly by the student, including, but not limited to, passport and visa fees, vaccinations, insurance, housing, and transportation costs.

It is the student's responsibility to complete a Leave of Absence form (if all courses are being dropped) or a Course Drop form (if only the study away course(s) is being dropped) to submit to Enrollment Services as necessary for the term. The date of withdrawal shall be the date of receipt of the appropriate forms by Enrollment Services. The student is required to follow existing ArtCenter policies for Leave of Absence and Course Drop.

Withdrawal Prior to the Start of the Program

The \$300 (undergraduate) and \$400 (graduate) program down payment / deposit required for commitment to most programs is non-refundable.

Prior to the start of the program, the student is eligible for a full refund of tuition. However, any non-recoverable expenses that have been incurred by ArtCenter on behalf of the student once the student has made a commitment to the program (in writing and/or by submitting a program deposit) will be the responsibility of the student, including but limited to housing, excursions, and program provider fees, and charged to the student account. If any student stipends were received, the stipend check must be returned to ArtCenter. If the stipend check had already been deposited or cashed by the student, then the student's account will be charged for the stipend amount.

Withdrawal After the Start of the Program

If a student withdraws from a study away program during the first five weeks of the program, he or she is eligible for a refund of ArtCenter tuition payments based on the College's Tuition Forgiveness Policy below.

Withdrawal Tuition Forgiveness

- Prior to start of program 100%
- Week 1—100%
- (with a \$500 late withdrawal fee)
- Week 2—80%

- Week 3— 60%
- Week 4— 40%
- Week 5— 20%
- Week 6— 0%

If an on-site or study away course is scheduled in its entirety during the break period, the course is considered to be completed and credit units are granted towards the total scheduled load of the following term. If during the time of the course, a student chooses to withdraw for any reason, tuition forgiveness for the remainder of the course will be prorated accordingly. To align with the above Tuition Forgiveness Policy for a full 14-week term, students will not be eligible for tuition forgiveness after 43 percent of the course has been completed.

Withdrawal Due to Medical Reasons

Students who experience a medical emergency may be granted an immediate withdrawal from the study away course following consultation among the faculty team leader, the Director of Exchange and Study Away, and the Associate Provost for Student Affairs (or designee). Immediate arrangements will be made for care of the student with the assistance of the College's international medical insurance program as necessary. Any refund of tuition and expenses will be subject to the College's Medical and Psychological Leave Policy as follows:

Students who encounter unplanned medical issues once the term (or study abroad experience) has begun may request a Leave of Absence ("LOA") due to a medical condition (medical leave). Although any student may take an LOA from ArtCenter at any time, a medical leave indicates a sudden and unexpected medical condition that prohibits the student from completing all classes in a term and from taking Incompletes. In these cases, some adjustments may be made to the student's billing and financial aid based on the date that the Leave of Absence form was received by Enrollment Services and the additional completed documentation was received. Medical leaves are not granted routinely. They are granted only after careful evaluation of each individual's situation and documentation.

Documentation for the medical condition must meet the following standards:

- Communication from a treating physician on letterhead (not a prescription form) with the full name of the patient/student, a description of the illness and treatment, and an indication of the limitations in function due to the illness or the treatment.
- The treating physician must be a medical doctor (MD), clinical psychologist (PhD) or licensed clinical social worker (LCSW). The treating provider may not be a relative of the student, nor can he or she be employed by ArtCenter.

The student requesting a medical leave must also give permission for the Associate Provost for Student Affairs (or designee) to contact the treating provider to discuss the case, or to verify the diagnosis or treatment.

To qualify for medical leave, students must show that their condition or course of treatment renders them incapable of attending any and all classes, and completing assignments. Examples may include but are not limited to: catastrophic accidents or severe illnesses in which the student must be confined to bed rest for several weeks, admission into an inpatient treatment facility for several weeks, daily medical or psychological therapy for several weeks, or a temporary disability that renders the student physically unable to work on projects in a substantive manner. Missing a few days of classes, generally falling behind due to other issues, and other such reasons do not constitute grounds for a medical leave.

Before a student can return to class, he or she must provide the Associate Provost for Student Affairs (or designee) with a letter on letterhead from the treating provider certifying that the student is well enough to return to the rigors of the ArtCenter curriculum. The Associate Provost for Student Affairs (or designee)

may request that the student check in once or twice during the course of the term as a condition of enrollment.

Students may be on medical leave for three consecutive terms and return without seeking re-entry or readmission; those on leave for more than three terms will need to go through the re-entry process. Students who have not attended for two or more years must go through the readmission process. Unless otherwise specified, students returning from medical leave are subject to the same deadlines, standards and requirements as other ArtCenter students.

Program Dismissal

A student who is suspended, dismissed, or withdraws while under investigation for violation of the Student Code of Conduct will not have tuition payments refunded.

General Program Cancellation

Student safety is of critical importance. The College reserves the right to cancel any exchange or study away program in a location that is considered unsafe by the Study Away Emergency Response Team ("SAERT") or for which the U.S. Department of State has issued a Travel Alert. SAERT regularly reviews information provided by the U.S. Department of State and monitors other sources, such as announcements from the Overseas Security Advisory Council (OSAC), Center for Disease Control (CDC) and the World Health Organization (WHO) for information about the locations where ArtCenter students are or will be studying.

Should a program cancellation become necessary for safety reasons, an emergency, the continued COVID-19 pandemic, or for other reasons beyond the College's control prior to student departure, every effort will be made to refund all recoverable costs to participants. The time of program cancellation will determine the actual recoverable costs. The closer the program is to the start date, the less recoverable costs will be available. The Exchange and Study Away office will make its best efforts to notify students of a potential program cancellation as soon as it is known so that other academic options may be considered as a back-up.

Should a program cancellation become necessary for safety reasons, an emergency, the continued COVID-19 pandemic, or for other reasons beyond the College's control, after students have arrived overseas, our refund policy is that every effort will be made to refund recoverable costs to the participants. Additionally, the Exchange and Study Away office and academic departments will make every effort to help students complete the academic work from the program and, depending on the circumstances, possibly earn the intended academic credit from the program. Whether or not this is possible depends largely on the particular program, the circumstances of the academic work of the program, and the length of time remaining in the program after the official cancellation date.

Unrecoverable program expenses including, but not limited to, passport and visa fees, vaccinations, housing fees, or airline costs, paid for directly by the student cannot be refunded. In addition, payments made either by ArtCenter or the student directly to a partner institution or any third party provider are often unrecoverable and cannot be refunded or reimbursed.

Because full refunds are often not possible, students should consider purchasing trip cancellation insurance. This is at an additional cost and is not a program inclusion. During the COVID-19 pandemic, travelers can purchase additional "Cancel/Interrupt For Any Reason" (CFAR/IFAR) coverage through Cultural Insurance Services International's (CISI) partner, Travel Insured International, to supplement the existing CISI coverage provided through ArtCenter. This coverage will help protect students' financial investment should they need to cancel the program. Students are encouraged to compare policies.

The Financial Aid office will review program cancellations on a case-by-case basis for students who are receiving financial aid.

Students Receiving Financial Aid

Withdrawal and Leave of Absence

Return of Title IV Funds

Students receiving financial aid who withdraw prior to or during the term or take a leave of absence will have their aid affected. Please review the Withdrawal and Leave of Absence and Return of Title IV Funds sections under Financial Aid policies, beginning on page 51.

FINANCIAL AID

We encourage you to apply for the financial aid that can help make an ArtCenter education a reality for you.

Eligibility

ArtCenter students are admitted on the basis of outstanding visual and academic ability and potential in their field. We are committed to providing opportunities for gifted students. We're eager to guide students through the process of accessing the resources available to them.

In Fall 2019, 65% of our students qualified for aid, receiving individual grants, loans, scholarships, part-time employment or a combination of aid.

To be eligible to receive federal or state financial aid, you must:

- Be a U.S. citizen or permanent alien resident.
- Have a valid Social Security Number.
- Be enrolled at least half-time in a degree program.
- Not be in default on any federal funds or owe a refund on a federal grant.
- Make satisfactory academic progress.

Financial aid for U.S. Citizen and Permanent Resident students— Undergraduate Programs

Students applying for financial aid and scholarship should submit the FAFSA at fafsa.gov and list ArtCenter's school code of 001116. The FAFSA opens October 1st of each year and you should submit the FAFSA by the application priority dates listed below.

The Cal Grant, which is for students who attended high school in California, has a FAFSA and grade-point verification deadline of March 2. Forms may be obtained at csac.ca.gov and should be certified by the registrar at your current school.

Once you have submitted your FAFSA, the Financial Aid Office will be able to consider your eligibility for programs such as the Federal Pell Grant, Federal Work Study, Federal Stafford Loans and ArtCenter scholarships. The Financial Aid office will notify you of your aid after your acceptance into ArtCenter.

Continuing students must submit their FAFSA each year in order to maintain their eligibility for all types of financial aid.

Financial aid for U.S. Citizen and Permanent Resident students—Graduate Programs

ArtCenter encourages all students in need of financial aid to apply for funding. Domestic graduate students (U.S. citizens or permanent residents) are eligible to apply for several federal loan programs and Federal Work Study, and they can also apply for ArtCenter scholarships, which are generally need- and merit-based. For assistance in applying for financial aid, for more detailed information, or to request the Financial Aid brochure, contact the Financial Aid Office at 626 396-2215, or visit artcenter.edu.

International Students

Much of the information on this website relates to U.S. students, as it outlines federal and state financial aid programs.

International students can apply for ArtCenter scholarships, and should meet the deadlines for scholarships.

Visit Other Scholarship Resources for scholarships from foundations and corporations, some of which are for international students.

Students can apply for bank loans if they have a co-signer in the U.S.; these can be discussed with the Financial Aid office.

A limited number of International Student resources are available on the College's intranet.

Application procedure

U.S. citizens and permanent residents must complete both the admissions requirements and the FAFSA (Free Application for Student Aid) to be considered for scholarships and financial aid. International students need only submit admissions materials. All applicants should meet the priority scholarship application deadline for the term for which they are applying. Depending on availability, it may still be possible to receive aid if those dates are not met.

Federal Work Study (FWS)

Federal Work Study is a federally funded program administered by ArtCenter's Financial Aid Office. FWS eligibility is based upon demonstrated financial need and is part of the total financial aid package. Both graduate and undergraduate students are considered for FWS.

Students earn money for college costs through part-time employment in an approved on- or off-campus job. It is the student's responsibility to review the job postings, contact employers, interview, and accept a position in order to earn the funds provided through FWS. Students may work up to 20 hours per week during a term and up to 29 hours weekly during breaks with approval from the Financial Aid Office. Amount: \$1,000 per term for undergraduates; \$2,000 per term for graduate students. Hourly rates vary from \$16.11 to \$18.50. The amount of work and salary is determined by the difficulty of the job and the amount of federal funding the College receives for the program. Students must submit timesheets to receive a biweekly paycheck. No Federal Work Study is available during the Summer Term.

ArtCenter participates in the Community Service including the America Reads program, under which students provide tutoring to elementary school children. Students may also work for the Pasadena Public Library, or in local high schools through the ArtCenter High School Mentor program. Pay is \$19.00 per hour

Other Student Employment

International students and students who have no financial need may be employed through the Student Employment Program.

Grants

ArtCenter participates in the Federal Pell Grant, FSEOG and Cal Grant programs.

These are awarded to eligible undergraduates without prior bachelor's degrees. Grants are awarded on the basis of need, and amounts vary. None of the grants must be repaid.

Federal Pell Grants

Based on need, Federal Pell Grants are awarded to undergraduate students who are citizens or eligible noncitizens and who have not earned a bachelor's degree and are enrolled at least half-time in a degree-granting program.

Students who file the Free Application for Federal Student Aid (FAFSA) are automatically considered for a Pell Grant. The amount awarded is determined by the federal government and is based on your estimated family contribution.

Federal Supplemental Education Opportunity Grants (FSEOG)

These grants are federally sponsored awards administered by ArtCenter. FSEOG grants are awarded to undergraduates who are citizens or eligible noncitizens and are enrolled at least half-time. Award amounts depend on the availability of FSEOG funds annually. Priority is given to students who are receiving Federal Pell Grants and who have met ArtCenter's priority deadline.

California State Grants

California, like many states, awards grants to its student residents. Both financial need and academic achievement are considered.

Cal Grants are offered on a year-round basis. Any student who has been a legal resident of California for at least one year prior to the application due date of March 2, graduated from a California high school and does not hold a prior bachelor's degree may be eligible for a Cal Grant. Residents of other states should ask their state aid agencies if state grants are available and if they may be used to pay expenses at a California college.

Cal A and Cal B Grants are awarded by the California Student Aid Commission (CSAC), are renewable each year and range up to \$10,756 per year.

Cal Grant A

Designed to assist low- and middle-income students with tuition/fee costs, Cal Grant A awards are based on need, grade point average and other criteria as determined by CSAC.

Cal Grant B

Designed to assist very low-income students, Cal Grant B awards include a stipend for living expenses and, after the first year, assists with tuition/fee costs.

New Cal Grant A or B applications require that you complete a FASFA form before March 2. Complete and mail the GPA Verification form to the California Student Aid Commission (CSAC) by the March 2 postmark deadline; and be a legal resident attending an eligible school in California. You may print out the GPA Verification form and take it to your prior college or high school for completion or check with your school to see if they will submit your GPA electronically. ArtCenter's Enrollment Services Office can complete it for you only if you have completed and/or transferred in at least 24 units by the end of the Fall Term.

If you qualify for a Cal Grant and choose to attend a California community college first, you may contact CSAC and arrange to reserve your award until you transfer to a tuition/fee-charging college.

California Dream Act

The California Dream Act allows certain students who meet the requirements below to apply for and receive state financial aid at California public and private colleges and private scholarships administered by California public colleges. The Filing deadline is March 2.

California Chafee Grant for Foster Youth

For CA Foster Youth. The California Department of Social Services will verify your foster youth eligibility status. Check with the CSAC for more information.

Contact the California Student Aid Commission (CSAC)

The California Student Aid Commission (CSAC)
Customer Service Branch toll-free at 1-888-224-7268

Scholarships

ArtCenter administers more than \$22 million in scholarships per year.

ArtCenter awards scholarships to students who demonstrate both financial need and outstanding visual and academic ability. International students do not need to establish financial need.

Amounts vary based on calculated need, available funds and the recommendation of the Scholarship Committee. Both new and currently enrolled students may apply for ArtCenter scholarships.

Generally, entering scholarships for undergraduate students are renewed each term if an undergraduate student maintains a GPA of 2.50, continues to demonstrate financial need and is making satisfactory progress as defined by the Financial Aid Office. Graduate students must maintain a 3.0 GPA. Students holding scholarships must complete a Leave of Absence when they take a term off, and may not take off three consecutive terms.

Entering Scholarships

Entering U.S. students who want to apply for ArtCenter scholarships should submit all application materials, including portfolio and have a Free Application for Federal Student Aid (FAFSA) on file with the Financial Aid Office by the following dates:

Priority scholarship dates

- Summer term: January 15
- Fall Term (Early Action): November 15
- Fall term (Priority Date): February 1
- Spring term: October 1

Notification of scholarship awards

Accepted applicants will be notified by:

- Summer term: March 1
- Fall Term (Early Action): Jan 31
- Fall term(Priority Date): April 1
- Spring term: November 15

If you miss the priority dates listed above, scholarship funds may still be granted on an as-available basis, and other forms of aid—such as Federal Stafford Loans and Federal Pell Grants—may be available as well. Applicants will be notified of scholarship awards on a rolling basis at the time of admission.

For assistance in applying for financial aid, contact the Financial Aid Office at finaid@artcenter.edu or 626 396-2215.

There is no GPA requirement for entering students. International students do not need to file a financial aid application. Students who miss the priority dates may still be considered for scholarships and other aid.

Continuing Scholarships

Currently enrolled students may apply for scholarships through the Continuing Scholarship Review process. Although ArtCenter administers a number of named scholarships, to be considered, students currently need only apply for general scholarships. In order to participate in the Continuing Scholarship Review process, all students must have a minimum cumulative GPA of 3.00 (at ArtCenter). First term students may also apply. Domestic students must have a current FAFSA on file in the Financial Aid Office by the date of their department meeting for the term and demonstrate need.

International students need only to submit their portfolios.

For more information review the ArtCenter Scholarship Portfolio Review documents for undergraduate and graduate students at <https://inside.artcenter.edu/go/fa>.

ArtCenter Scholarship and Grant Policies

In addition to any state or federal programs for which you may be eligible, ArtCenter can consider you for institutional scholarship or grant funds. These are awards that have a high merit component, and the amount of this funding is limited. We believe that all admitted students are deserving; however, as funding is limited, the scholarship awards cannot be offered to all students, and are a symbol of the highest merit.

Students who did not receive scholarship on entry or who would like to apply for an additional amount may apply through the Continuing Scholarship Review process. This process currently takes place each term for undergraduate students. The dates to apply for continuing undergraduate students are distributed each term by their department, and can also be found each term on The Financial Aid Office website. The graduate student continuing scholarship review varies by department. Graduate students should check with their department for dates.

Types of scholarships. These include both the College's own funding and scholarships provided by donors, corporations, and foundations. Students will be considered for both types of scholarships without the need for any specific applications. Recipients of donor scholarships will be asked to submit thank-you letters to the donor.

Merit and Need. Scholarships for domestic students are awarded based on merit and financial need determined by the FAFSA. Merit is determined by the scholarship committee based on portfolio and academic profile. International students do not need to complete the FAFSA to apply for scholarships. A limited number of scholarships maybe offered based on merit only.

Priority Deadline

Students should meet the FAFSA priority deadline of March 2 each year and have a complete file before a scholarship can be awarded for an upcoming term. Scholarships will not be awarded for a retroactive term.

Grade Point Average Requirement

Undergraduate students must achieve a 2.5 cumulative grade point average (GPA) each semester to maintain their scholarship. Graduate students must achieve a 3.0 cumulative grade point average (GPA) each semester to maintain their scholarship. These GPAs represent the minimum requirements for remaining in good academic standing with the College. Students whose cumulative GPAs fall below these levels are given one "warning" term and one "probation" term to bring their cumulative GPA back up to the minimum required levels. Failure to bring grades back up will result in the forfeiture of scholarship awards. Exceptions may only be made through an appeal process with the Financial Aid Office.

Terms Off

Students cannot take more than two consecutive terms off. This includes time off for internships that are not for credit. In the event that a student takes more than two consecutive terms off, the scholarship award will be forfeited and the student must reapply for scholarship assistance.

Duration

There are time limitations on ArtCenter scholarships. Students holding ArtCenter scholarships enrolled in BFA degree programs are entitled to maintain their scholarships for a maximum of nine semesters. Students in BS degree programs may hold the scholarship for ten semesters due to the larger credit requirement for graduation. Graduate students may hold their scholarship for the approved length of their program plus one additional term. These specified amounts of time are the normal time frame in which students complete the program or are capable of completing the program. Credit requirements vary by major and are subject to change. Entering scholarships may be specified for a shorter time, but unless specified, they are for the amount of time listed above. Students who are awarded scholarship through the continuing student scholarship process will hold the funds no longer than the maximum duration required to complete the program, unless specified for a shorter time. The duration cannot exceed the College's time limitation policy.

Amounts and Limits

Typically, the amount of ArtCenter Scholarship a student receives cannot exceed the cost of tuition for the term. Scholarship amounts are pro-rated for part-time terms based on the number of units for which students are enrolled. For 6-8 units, students will receive 50% and for 9 units 75% of the normal scholarship amount. Scholarships will be disbursed based on the unit total at the end of the Add-Drop period. Scholarships are not paid for less than 6 units. If a student enrolls in an ArtCenter Lite term, it will be counted as half a term.

Other Scholarship Resources

In addition to applying for ArtCenter scholarships, students are encouraged to explore other scholarship resources.

Many foundations and corporations offer scholarship funds and actively seek qualified applicants.

Students who wish to search for outside scholarships may find the following Web sites helpful:

Scholarship search:

- findaid.org
- fastweb.com

Outside scholarship information:

- inside.artcenter.edu/go/outsidescholarship

Students who receive outside scholarships must notify the Financial Aid Office of the source and amount of funds.

Donor-funded Scholarships

In addition to the institutional scholarship funds awarded to support diverse students in the ArtCenter Community, ArtCenter also awards donor funded scholarships through our Financial Aid Department.

Many of these scholarships are awarded through the Continuing Scholarship Review process while others are awarded by the Financial Aid Department according to specific scholarship criteria. To

participate in the Continuing Scholarship Review process, submit your portfolio per your academic department's guidelines.

Additional qualification criteria and restrictions may apply beyond the information provided below, such as GPA requirements, demonstrated financial need, merit, and more. Each scholarship carries specific restrictions and criteria as stipulated by the donor upon gifting the funds to the College. ArtCenter must adhere to these requirements in awarding these funds.

Loans

ArtCenter participates in the Federal Direct Loan Program.

Eligible students will receive notification of Federal Direct Stafford Loans on their award letter. Graduate students and parents of dependent students may wish to consider borrowing a Federal Direct PLUS Loan.

Information regarding various loan programs is available on our website artcenter.edu under Financial Aid.

Consumer Loan Disclosure Notice

In compliance with federal regulations under HEOA Sec. 489 amended Sec. 485B (d) (4) (20 U.S.C. 1092b) the college is required to notify you that approved loans will be submitted to the National Student Loan Data System (NSLDS) by the U. S. Department of Education and will be accessible by guaranty agencies, lenders, and institutions determined to be authorized users of the data system as determined by the U.S. Department of Education.

Apply for Aid

Follow these steps to apply for financial aid:

- 1. Complete the FAFSA by the priority deadline each year: March 1**

Domestic students must complete the Free Application for Federal Student Aid (FAFSA) online or by downloading the Mystudentaid app in the Apple store or on Google Play.

New students applying for scholarships must have completed admissions requirements and filed a FAFSA by the application deadlines; students who miss the priority deadlines will be considered as possible.

Continuing students should file their FAFSA by the priority deadline of March 1 each year.

- 2. List ArtCenter as a recipient school—School code 001116**

- 3. Cal Grant applicants (for California residents only).**

New Cal Grant applicants only: Submit a GPA Verification Form to the California Student Aid Commission by March 2. Forms may be obtained at csac.ca.gov and should be certified by the registrar at your current school.

- 4. Submit additional documents if requested**

The Financial Aid office will notify you if you have been selected for verification and will need to submit additional documentation.

- 5. Respond promptly**

Respond promptly to requests for additional information sent to you by the Financial Aid Office. Any delays may affect disbursement of your financial aid.

Veterans Benefits

In collaboration with the Department of Veterans Affairs, ArtCenter College of Design is proud to be able to assist veterans and their dependents.

Yellow Ribbon Program

The Yellow Ribbon GI Education Enhancement Program (Yellow Ribbon Program) is a provision of the Post-9/11 Veterans Educational Assistance Act of 2008.

This program allows degree granting institutions in the United States to voluntarily enter into an agreement with the Veterans Administration (VA). Under this agreement, ArtCenter College of Design will contribute up to \$4,000 of tuition expenses, and the VA will match that amount. Detailed information about the Yellow Ribbon Program can be found at: http://www.benefits.va.gov/gibill/yellow_ribbon.asp.

In order to qualify for education benefits provided by the Department of Veterans Affairs, a student must be accepted into an ArtCenter College of Design degree program and enrolled in classes which meet requirements for an approved bachelors or masters degree.

If you have any questions regarding the certification process please contact the ArtCenter VA Certifying Official:

Dalia Hernandez, VA Certifying Official
ArtCenter College of Design
Financial Aid Office
1700 Lida St.
Pasadena, CA 91103
626-396-2217
dalia.hernandez@artcenter.edu

New Students

If you're not sure of your benefits, begin here:

Apply for Benefits

VA Certification Documents

To activate VA benefits, the student must contact the VA Certifying Official in the Financial Aid Office and submit all of the following documents.

- Complete the VONAPP (Veterans Online Application)
- Copy of the Certificate of Eligibility (COE) letter to the Financial Aid Office available after your complete the VONAPP.
- Copy of your Discharge Paper Form DD214
- Copies of all foreign and Military Transcript

Military Transcript Request Sites

Army, Coast Guard, Navy, and Marine Corps <https://jst.doded.mil/official.html>

Air Force <https://www.airuniversity.af.edu/Barnes/CCAF/Display/AArticl/803247/>.

Please Note: If your Certificate of Eligibility (COE) has changed, please submit an updated copy to the Financial Aid Office.

Transfer Students

In addition to the above listed items, Veterans and/or their dependents who have never attended ArtCenter but who have applied for benefits at another institution must also submit one of the following applicable forms. You may be able to submit requests to the VA electronically.

Begin with apply for benefits:

- VA Form 22-1995 - Request for Change of Program or Place of Training
- VA Form 22-5495 - Dependents' Request for Change of Program or Place of Training
- VA Form DD-2384 - Notice of Basic Eligibility (NOBE) - Reservist Only

Continuing Students

Once your benefits have been established, you will need to register each term.

VA Payments

Students using Chapters 30, 32, 35, 1606, and 1607 will receive monthly payments from the VA based on their enrollment status each month enrolled in courses. The VA makes payments based on your monthly attendance and not semester attendance. Payments are sent from the VA by direct deposit or check after you have verified your monthly attendance through WAVE.

Tuition and Fees for Chapter 31 and 33 are paid directly to ArtCenter.

Course Drops/Withdrawals

Any course submitted to the VA that is dropped or withdrawn from, a 22-1999 enrollment verification will be sent to the VA by the school Certifying Official within 30 days of the change of enrollment. VA enrollments will be adjusted or terminated as of the date of student drop/withdrawal. A drop/withdrawal after the first date of the term may result in a VA request for repayment of BAH, Books/Supplies, or tuition from the student as of the date of the enrollment change.

Mitigating Circumstances

Mitigating circumstances are circumstances beyond the student's control that prevent the student from continuing in school or that cause the student to reduce credits. The VA requires schools to document potential mitigating circumstances. Any withdrawal with a mitigating circumstance selected will require additional documentation of the mitigating circumstance to be submitted to ArtCenter prior to the mitigating circumstance being reported.

Academic Probation

ArtCenter will follow the official institute academic policy when reporting academic progress to the VA. VA requires institutions to report veteran students who are not meeting an institution's academic standards. When ArtCenter is made aware of a VA Student no longer meeting academic standards, notification will be electronically submitted to the VA on the student's VA record.

Apply for Financial Aid

While the FAFSA (Free Application for Federal Student Aid) is not required for veterans benefits you may wish to supplement your benefits with additional financial aid.

Visit the Financial Aid website to learn more about financial aid.

Complete the FAFSA by the March 1st priority deadline.

Financial Aid Policies

Commitment to the Code of Conduct

ArtCenter adheres to the Department of Education's Program Participation Agreement (PPA). In order to ensure our compliance with the Code of Conduct, please be aware of the following commitments.

ArtCenter College of Design agrees to:

- Provide detailed information about the terms and conditions of the loans offered by our suggested lenders, as required under section 153(a)2(a) of the Higher Education Act. Loan terms and conditions can be found and compared on the College's FASTChoice page.
- Disclose why we entered into an arrangement with each lender, particularly with respect to terms and conditions or provisions favorable to the borrower.
- Disclose that students do not have to borrow from a lender on the suggested lender list.
- Ensure that the list contains at least two unaffiliated lenders for private education loans. The list must specifically indicate whether a lender is or is not an affiliate of each other lender on the list. If a lender is an affiliate of another lender, the institution must describe that affiliation.
- Disclose the method and criteria used in selecting the lenders. ArtCenter's lenders have primarily been selected based on those lenders our students have successfully used in the past.
- Compile the list with care and without prejudice for the sole benefit of students and their families.
- Refrain from denying or impeding the borrower's choice of a lender or unnecessarily delay certifying a loan for a borrower who chooses a lender not on the list.
- Provide information for a private education loan, upon request of an applicant. The institution must also provide the form required under section 128(e)(3) of the Truth in Lending Act, and any information needed to complete the form, to the extent the College has that information. Truth in Lending information can be found for each lender listed on the College's FASTChoice page.
- Refrain from accepting gifts or expense reimbursement from lenders in exchange for loan volume or preferred lender status. This includes revenue sharing, custom printed materials or co-branded websites, any financial benefit as compensation for any type of consulting, staffing assistance or receiving any compensation for serving on any lenders advisory board.

Verification Policy

Once students complete and submit the Free Application for Federal Student Aid (FAFSA) to the Central Processing System (CPS), there is a possibility that the application will be selected for a process called "Verification". This is an audit/review process in which the student's school of choice will be required to conduct a file review in order to determine the student's aid eligibility.

Generally, CPS will select the application for verification based on conflicting data, a change from the prior year or due to a random selection process. The College's Financial Aid Office is also authorized to "Institutionally" select applications for this review process in cases with conflicting information.

Federal Satisfactory Academic Progress

The Financial Aid Office is required by federal law to monitor the academic progress of federal financial aid recipients. Undergraduate students must maintain a 2.50 grade point average and complete at least 67% of the units they attempt in order to remain eligible for federal student aid. Graduate students must maintain a 3.00 grade point average and complete at least 67% of the units they attempt.

Federal Satisfactory Academic Progress (SAP) is measured at the end of each semester and when a continuing student applies for aid for the first time. Students not meeting satisfactory academic progress standards are provided one semester on warning to elevate the grade point average and units completed up to the standard. If they do not meet the standard, they lose financial aid eligibility until they are able to do so. Students may be able to appeal under some conditions and continue to receive their federal aid while on probation. Students who have lost eligibility must regain satisfactory academic standing before federal aid can be awarded.

Scholarship Satisfactory Academic Progress Policy

The Financial Aid Office monitors the academic progress for scholarship recipients. Undergraduate students must maintain a 2.5 grade point average. Graduate students must maintain a 3.0 grade point average. Scholarship Satisfactory Academic Progress is measured at the end of each semester. Students whose cumulative GPA falls below the standard are given one “warning” term and one “probation” term. Failure to bring the GPA up will result in the forfeiture of scholarship awards. Students may be able to appeal to have their scholarship reinstated for one semester on a probation status. If an appeal is not approved students will permanently lose their scholarship.

Federal Aid and Drug Conviction

Drug convictions no longer affect federal student aid eligibility. When you complete the FAFSA form, you will be asked whether you had a drug conviction for an offense that occurred while you were receiving federal student aid. If the answer is yes, you will be provided a worksheet. Please do answer the questions on the worksheet; however, your answers won't affect your federal student aid eligibility.

Federal and State Degree Audit Requirements

According to federal regulations, students are not eligible to receive Title IV assistance (Federal Student Aid) for course work that will not count towards the completion of that student's degree program requirements. In compliance with federal financial aid regulations, ArtCenter is only able to disburse federal and state financial aid funds toward classes that are required on a student's degree audit. This means that classes taken that go beyond the requirements for degree completion are not eligible for any federal or state financial aid. Students should expect their federal and/or state financial aid to be prorated or removed completely depending upon the courses they choose to enroll in each term. The system will verify that the first 12 units count towards the degree requirements. Only courses that satisfy a degree requirement will result in eligible payment. Students who have been approved to substitute a course must submit the Waive-Sub Forms to Enrollment Services prior to the term in order to receive eligible funding on schedule.

Withdrawal and Leave of Absence

Each student must officially withdraw by completing a Leave of Absence/Withdrawal form with the Enrollment Services Office. Once the Financial Aid Office receives the information, the student's offer letter will be revised. Financial aid is NOT available for non-credit internship terms or other terms during which you are not considered enrolled at ArtCenter, all loans will be canceled and/or returned to the lender. All other aid will be returned to the appropriate programs.

Withdrawals done after the term begins will result in tuition charges and adjustments to your financial aid, which could result in a tuition balance owed.

Withdrawing During the Term

The federal government mandates that students who withdraw from the term after beginning classes but before completing 60 percent of the term will have their eligibility for federal aid recalculated based on the percentage of the term completed. For example, a student who withdraws after completing 30 percent (at ArtCenter, 30 days) of the term will keep 30 percent of his federal aid (Pell Grant, SEOG, Direct Loans, Perkins Loans). The remainder will be returned to the financial aid programs. Please note that this policy is different from the tuition forgiveness policy; depending on the date of withdrawal and type of aid received, the student may owe a substantial balance to the College. Cal Grants and ArtCenter Scholarships will be refunded to the programs based on the institutional Tuition Forgiveness policy. For example, if the school refunds 60 percent of tuition, 60 percent of scholarship will be returned to the scholarship fund and 60 percent of the Cal Grant will be returned to the California Student Aid Commission.

Tuition Forgiveness

When a student withdraws from all classes during the first five weeks of the term, the Accounting Office will issue a tuition refund. Please see Tuition Forgiveness on page 37 for more information about deadlines and tuition forgiveness.

Unofficial Withdrawal

If official notification is not provided by the student because of circumstances beyond the student's control, the date the school determines is related to the circumstance beyond the student's control will be used.

In all other instances where a student withdraws without providing official notification, the midpoint of the payment period (enrollment period) will be used, unless Enrollment Services has determined that the student never attended.

If the student has an "N" for all courses, Enrollment Services has determined that the student did not attend any classes. The student will be required to return all financial aid funds that have been disbursed.

Withdrawal and Leave of Absence—Cal Grant recipients

The Financial Aid Office will notify CSAC (Cal Grant) of your enrollment status automatically.

Leaves of absence may not exceed a total of three (3) terms. This includes any terms you may have been on leave before using your grant. It is your responsibility to keep track of your Leave of Absence and Academic terms.

Withdrawal and Leave of Absence—Loans

You are not eligible to receive Federal Loan funds when you are not enrolled (taking an entire term off). Funds will be canceled and/or returned to your lender.

If you have completed a Master Promissory Note, subsequent loans will be processed automatically upon your return/enrollment as offered on your most current offer letter.

Part-time students (ACL) MUST BE enrolled at least half-time (at least 6 units) to both be eligible for loans and to be considered as in-school status.

If you take 2 terms off consecutively, you will be reported as out of school as of your last date of attendance. Federal regulations allow for only a 6-month grace period before repayment starts. There is no grace period for Consolidation loans.

Withdrawal and Leave of Absence—Scholarships

You may take terms off after being offered a scholarship but may not take three consecutive terms. A non-credit Internship is considered a term off.

You may apply for Continuing Scholarship Review while you are off. It is your responsibility to submit your portfolio on the date of your review, and make sure your financial aid paperwork is current.

Return of Title IV Funds Policy

The Return of Title IV Funds (R2T4) Policy applies to anyone who receives federal student financial aid, begins classes, and then subsequently either withdraws from all classes, stops attending, or fails to receive passing grades during the term. If a recipient of Title IV grant or loan funds withdraws from a school after beginning attendance, the school must perform an R2T4 calculation to determine the amount of Title IV aid earned by the student.

Establishing Withdrawal Date

The withdrawal date used will normally be the date you began the school withdrawal process by contacting Enrollment Services. If you wish to withdraw or take a leave, visit Enrollment Services on Inside ArtCenter and complete a Withdrawal or Leave of Absence form. If this is not possible, contact Enrollment Services so they can begin the process for you.

For an **official withdrawal**, Enrollment Services determines the withdrawal date based upon:

- official notice provided by the student in the form of intent to withdraw via in person, written communication, or forms submitted.

For an **unofficial withdrawal**, it is the date the institution becomes aware that the student is no longer attending the institution:

- notification of non-attendance via online enrollment tools or professor contact
- documented last dates of academic attendance or attendance in academically-related activities by online class participation or verbal or written communication by faculty
- for an unofficial withdrawal due to the student failing all classes (non- attendance fail), the effective withdrawal date is the midpoint of the term or the last date of attendance reported by instructors, whichever is later.

If you are considering withdrawing from all classes **prior to completing 60% of the term**, you should contact the Financial Aid Office to see how your withdrawal will affect your financial aid.

General Requirements

Title IV funds are awarded to a student under the assumption that the student will attend school for the entire period for which the assistance is awarded. When a student withdraws, the student may no longer be eligible for the full amount of Title IV funds that the student was originally scheduled to receive.

Students who withdraw from all classes prior to completing more than 60% of a term will have their eligibility for federal aid recalculated based on the percent of the term completed.

After the 60% point in the payment period or period of enrollment, a student has earned 100% of the Title IV funds the student received and, was scheduled to receive during the period.

General Tenets

If Title IV funding is disbursed to a student and the disbursed amount exceeds the amount a withdrawn student actually earned, the unearned funds must be returned.

If Title IV funding is disbursed to a student and the amount disbursed is less than the amount a withdrawn student actually earned, the student may be eligible to receive a post-withdrawal disbursement of the earned aid that was not received.

ArtCenter fulfills its return responsibility by returning a student's financial aid directly back to the Department of Education. This is done as soon as possible but no later than 45 days after determining the student has withdrawn.

Post Withdrawal Disbursement

Post-withdrawal disbursements are required when a student has completed all necessary forms, was enrolled at time of disbursement or earned more Title IV aid than received. A student is then entitled to receive their full aid eligibility based on the earned percentage.

The institution has up to 45 days to disburse any grant funding to the student. If a post withdrawal disbursement is identified the student is then notified via email of their additional aid eligibility.

Loans must be offered to the student within 30 days, allowing the student at least 14 days to respond.
The student or parent must respond within the 14 calendar days in order to be eligible for disbursement.

Credit Balance

All post-withdrawal disbursements are applied to the student account first, and any resulting credit balance on the student's account must be disbursed as soon as possible and **no later than 14 days after the calculation of R2T4.**

Verification Pending

When a school is completing an R2T4 calculation for a student subject to verification the following rules apply:

If a student provides all documents required for verification after withdrawing but before the verification submission deadline, and in time for the institution to meet the 30-day R2T4 deadline, the institution performs the R2T4 calculation including all Title IV aid for which the student has established eligibility as a result of verification and for which the conditions of a late disbursement had been met prior to the student's loss of eligibility due to withdrawal. The school must provide the student or parent the minimum 14-day (or longer if it chooses) response period for post-withdrawal disbursements of Direct Loan funds.

Returning of Unearned Funds

Funds will be returned to federal programs in the following order:

Federal Direct Unsubsidized Loan
Federal Direct Subsidized Loan
Federal Direct PLUS Loans Federal
Perkins Loan
Federal Pell Grant
Federal Iraq and Afghanistan Service Grant
Federal Supplemental Educational Opportunity Grant (SEOG) TEACH Grant

Overpayment Resolution

The Financial Aid Office processes the return of funds on behalf of the student who owes an overpayment.

First, the college will restore to the appropriate federal fund source a proportional share of the federal financial aid that went toward your institutional charges.

In the situation where Pell Grant or SEOG Grant was overpaid the Financial Aid Office will resolve the overpayment by returning funds and billing the student accordingly.

In regards to student loans, the institution will normally return the loan funds on behalf of the student or parent. In the event an overpayment is returned on behalf of the student or parent, and a balance is created the student is responsible for paying the balance back to the institution. The ramifications concerning institutional services if the balance is not paid are listed below.

If you must return any loan funds refunded to you for living expenses, you may also choose to repay them in the same way you would have if you had completed the term, by the original terms of your loans, usually a 10-year repayment term after a grace period. Students/parents may reaffirm the debt by signing and agreeing that they acknowledge they received more funding than eligible and have sole responsibility of repaying the debt.

ArtCenter Ramifications

If the balance owed to ArtCenter is not paid by the end of the term, a hold will be placed on a student's account that will prevent any future registration.

The student's account will be sent to ECSI (billing service) and payments will be made to ECSI .

A student will not receive any future Title IV disbursements unless the student is enrolled at least part time and is eligible to receive federal funds.

Eligible students will be subject to the ArtCenter Institutional Refund Policy as outlined in the ArtCenter catalog.

Please note that the Federal Return of Title IV Funds policy does not effect the amount of tuition the Accounting Office returns to you. The Accounting Office refunds a certain percentage of tuition and fees through week 5 of the term as specified on the withdrawal form. Therefore, depending on the date of withdrawal and the amount and type of financial aid received, you could owe a substantial balance to the college.

Institutional Funds and State Grants

Other funds which do not come under the Federal policy may also be returned. ArtCenter Scholarships and Cal Grants will be returned following the Institutional Tuition Refund policy. For example, if the school refunds 80% of tuition, 80% of the scholarship will be returned to the scholarship fund and 80% of the Cal Grant will have to be returned to the California Student Aid Commission. Since the Accounting Office policy refunds tuition through Week 5 of the term only, generally, Cal Grants and scholarships will not be returned after that point.

Private Loans

If, after tuition charges have been adjusted and other financial aid has been returned to programs as appropriate, there is a credit balance on your tuition account, we will contact you for your authorization to return the excess funds to your private lender. We strongly counsel that these funds be returned in order to reduce your overall debt burden.

COURSE SCHEDULE

Student course schedules can be viewed at Inside ArtCenter. Once registered, students may modify their schedules by completing the add/drop process online no later than Friday of Week 1. Students cannot make changes to their schedules using the online process after Friday of Week 1. Students should check official bulletin boards and their email for additional information related to registration.

Students are expected to attend every class on their schedules, and only the classes on their schedules. Not attending a class on their schedule will result in a grade of N being assigned for non-attendance. Students attending classes not on their schedules will not receive credit or grades for those classes.

DEGREE REQUIREMENTS

The College reserves the right to make changes in degree requirements, including total units needed for graduation, programs and classes offered and faculty assignments at any time without notice. ArtCenter reserves the right to institute such changes, and will provide students and applicants with the appropriate information about specific changes in the study programs as soon as they are available.

Major

A major is the subject that is the main focus of the degree or the primary area of study. The major is noted on the ArtCenter academic transcript after completion of the degree requirements.

Minor

A minor is a secondary subject that complements the major and must be combined with a major/degree program. The minor is noted on the ArtCenter academic transcript and adds another layer of professional knowledge to the degree.

Graduation Requirements

Graduation from ArtCenter is based upon successful completion of the curriculum of the department to which the student was admitted. For undergraduate students, this is estimated to take a minimum of eight terms, depending on availability of classes and amount of transfer credit. The estimated time to graduation for graduate students depends on the course selected, but generally takes a minimum of four terms.

Students may not enroll in a subsequent term and defer graduation.

Students are expected to assume responsibility for their progress toward graduation. All course work must be completed prior to the date of graduation.

Degrees Offered

The College currently offers programs leading to the following degrees:

- Bachelor of Fine Arts—BFA
- Bachelor of Science—BS
- Master of Design—MDes
- Master of Fine Arts—MFA
- Master of Science—MS
- Joint Master of Science/Master of Business Administration—MS/MBA (in conjunction with Claremont Graduate University's Drucker School of Management)

Minors are offered in the following subjects

- Designmatters
- Creative Writing
- Business
- Material Science
- Research

ArtCenter offers programs of undergraduate study leading to a Bachelor of Fine Arts degree in Creative Direction, Film, Fine Art, Graphic Design, Illustration and Photography and Imaging and a Bachelor of Science in Entertainment Design, Interaction Design, Product Design, Spatial Experience Design and Transportation Design.

ArtCenter offers programs of graduate study leading to the Master of Fine Arts degree in Art, Film, Graphic Design, and Media Design Practices. A Master of Science degree is offered in Furniture, Lighting and Fixtures, Industrial Design, Spatial Experience Design, and Transportation Systems and Design, and a Master of Design degree is offered in Interaction Design and Brand Design and Strategy.

A dual-degree program with the Drucker School of Management results in an MS in Industrial Design from ArtCenter and the MBA from Drucker; this is the Innovation Systems Design program. Students can apply for the ISD program after enrollment in the ArtCenter Industrial Design program.

Change of major

Once enrolled, a student can apply for a change of major through a portfolio review process. Changes of major are not guaranteed, and students who change majors must meet all the requirements for their new major. This may entail additional terms of study.

Undergraduate Programs

Undergraduate students entering Spring 2002 to Summer 2014:

- BFA programs must complete 135 total units (90 studio units and 45 Humanities & Sciences units).
- BS programs must complete 144 total units (99 studio units and 45 Humanities & Sciences units).

Undergraduate students entering Fall 2014 to Summer 2020

- BFA programs must complete 120–132 total units (75–87 studio units and 45 Humanities & Sciences units). See individual program requirements for details.
- BS programs must complete 144 total units (99 studio units and 45 Humanities & Sciences units).
- Minor in Designmatters must complete 18-21 units (beginning Summer 2017).
- Minor in Business or Creative Writing must complete a minimum of 15 units as part of the Humanities and Sciences requirements (beginning Spring 2020).

Undergraduate students entering Fall 2020 or later

- BFA programs must complete 120–132 total units (75–87 studio units and 45 Humanities and Sciences units). See individual program requirements for details.
- BS programs must complete 132-144 total units (87-99 studio units and 45 Humanities and Sciences units). See individual program requirements for details.
- Minor in Designmatters must complete 18-21 units.
- Minors in Business, Creative Writing, Material Science or Research must complete a minimum of 15 units as part of the Humanities and Sciences requirements.

Undergraduate Residency Requirement

Undergraduate students must complete a minimum residency of four terms at ArtCenter to be eligible to receive their initial Bachelor of Fine Art (BFA) or Bachelor of Science (BS) degree from ArtCenter.

Undergraduate Course Requirements

To graduate, students must complete all studio and Humanities & Sciences (academic) course requirements within their department, including a minimum number of units by subject area.

Current course requirements for each program are listed online at Inside ArtCenter (inside.artcenter.edu) under “Degree Audit.”

Undergraduate students must maintain a minimum cumulative GPA of 2.50. Students are expected to assume responsibility for their progress toward graduation. All course work must be completed prior to the date of graduation.

Students must graduate in the term in which they complete their Humanities and Sciences course requirements, all required studio courses, and any needed studio electives, and in which they have a cumulative GPA of 2.50 or higher. Students may not enroll in a subsequent term and defer graduation.

Students are ineligible for graduation until all requirements are complete, all account restrictions are cleared and all money due for tuition, fees, fines or supplies is paid.

English as a Second Language (ESL)

If a student with third-term standing has enrolled in English as a Second Language (ESL) but not passed the course, they will be placed on ESL Probation. A student who fails ESL twice will be placed on ESL Suspension. In order to return to ArtCenter after an ESL suspension, students must pass an oral and written exam, administered by the Director of Writing, and submit official transcripts from a regionally accredited college showing a grade of C or better.

Transcripts must demonstrate that students have been enrolled in a full-time, multi- skills English language course of study for at least one term.

Cumulative GPA

Undergraduate students must maintain a minimum cumulative GPA of 2.50.

Graduate Programs

Unit requirements vary by graduate program. Refer to program requirements under Course of Study on our website.

Graduate Course and GPA Requirements

Graduate students must complete all course work required by their individual program with a minimum cumulative GPA of 3.00.

Thesis Requirement

In addition to completing the coursework for the program, students in Master of Fine Art and Master of Science programs must complete a thesis in order to be eligible for graduation.

Residency Requirement

Students must be enrolled at ArtCenter during the term in which they graduate.

All course work, including thesis, must be completed prior to the date of graduation. Students are ineligible for graduation until all course work requirements are complete, all account restrictions are cleared and all money due for tuition, fees, fines or supplies is paid. Students must be enrolled at ArtCenter during the term in which they graduate.

Graduation

All students must submit an Application for Graduation form to Enrollment Services by Friday of Week 11 of the term prior to the term in which they intend to graduate.

DEGREES AND HONORS

Undergraduate Students

Undergraduate Students are recommended for baccalaureate degrees and honors by their department, according to the following standards:

- Cumulative GPA of 3.50 to 3.79: With Honors
- Cumulative GPA of 3.80 and higher (with portfolio review and endorsement by the faculty): With Distinction

Graduate Students

Graduate Students are recommended for master degrees with honors by their department, according to the following standard:

- Cumulative GPA of 3.97 and higher with endorsement by the faculty and

Account Restrictions

Students are ineligible for graduation until all account restrictions are cleared and all money due for tuition, fees, fines or supplies is paid.

Participation in the Commencement Ceremony

Undergraduate students must be on track to complete all requirements for their degree in the commencement ceremony term.

Graduate students must be on track to complete all course requirements for their degree in the commencement ceremony term. Graduate students, who are enrolled in a program that requires a thesis may participate in the commencement ceremony if they have completed all courses but have not yet completed their thesis. A degree will be awarded only after all courses and the thesis have been completed.

Graduation Status Verification

During Week 1 of their final term, students must verify their graduation status with the Enrollment Services office to confirm that they have completed all graduation requirements.

Graduation Ceremony

Graduating students are required to attend a rehearsal ceremony during the last week of classes. Graduation announcements and graduation information packets are available in the Enrollment Services office.

REGISTRATION

Registration will open during Week 12 of each term for the next term and will remain open for enrollment and Add/Drop through Friday of Week 1. Students must resolve all restrictions and pay all outstanding balances and fines to register.

Students planning to take a term off must submit a completed Leave of Absence form to Enrollment Services. Students receiving financial aid must meet with a financial aid officer before submitting the Leave of Absence form to Enrollment Services. International students must have the Leave of Absence form approved by the International Student Advisor in the Center for the Student Experience prior to submitting the form to Enrollment Services.

Students planning to take an ArtCenter Lite term must submit the Request for an ArtCenter Lite form to Enrollment Services by 4 p.m. on Friday of Week 1.

ArtCenter requires full payment of tuition and fees each term by Friday of Week 1. An extended payment schedule is available from the Cashier's Office. Students who fail to pay their balance by Friday of Week 10 will have an Accounting Restriction/Hold placed on their account that will prevent them from registering for classes online for the following term. Students will regain eligibility to enroll for classes for the next term once the balance is paid in full. If the balance is not paid by 3 p.m. on Friday of Week 1 (the Add/Drop deadline), they will be ineligible to enroll and will NOT be able to attend classes, even if they pay the balance in full. This policy applies to all students, regardless of whether payment was to be made from financial aid or from personal resources.

Priority Registration

ArtCenter reserves the right to assign priority registration status (i.e., first available access to register for classes for the following semester) to individual students or to specific groups of students, as determined in consultation with other offices. Examples of priority registration identities may include, but are not limited to: students with disabilities that require such accommodation, students who receive U.S. military veteran educational benefits, ArtCenter Student Government members, etc.

Repeating Classes

Students who have failed a required course must repeat it during their next term of attendance at ArtCenter, regardless of whether the student is enrolled full-time or in ArtCenter Lite. The original grade of F will remain on the student's cumulative record in addition to the second grade received, and both will be calculated in the student's cumulative GPA for courses failed prior to or in Spring 2007. For courses taken after Spring 2007, a student may request through Enrollment Services that the original F grade be changed to an F*, indicating that the course has been retaken and that the student passed. In this instance, the F* will not have any unit or point value, thus eliminating any negative impact on the cumulative GPA. In certain cases, a student's Department Chair may require a student to repeat a class.

Course Number Guide

The subject code (3 or 4 characters) indicate the general subject area and/or program. The final digits (3 or 4 digits) indicate the course's level. General guidelines for course levels are:

- 100 to 499 are for undergraduate program courses
- 500 to 699 are for graduate program courses

Prerequisite and Co-requisite

A prerequisite is a course or other requirement that a student must have taken prior to enrolling in a specific course.

A co-requisite is a course or other requirement that a student must take at the same time as another course or requirement.

Semester

ArtCenter offers three semesters per academic year, Fall, Spring, and Summer with each semester about 15-weeks in length.

Course Load

Students are expected to be enrolled on a full-time basis (registered in a minimum of 12-credits). Degree programs are full-time only, requiring a course load of between 12 and 19 units per term. Permission must be obtained to drop below 12 units or for the course load to exceed 19 units. However, students can enroll in a part-time term, called ArtCenter Lite (ACL), twice during their course of study. Entering students cannot start their studies with an ACL term. Graduation from ArtCenter is based upon successful completion of the curriculum of the department to which the student was admitted. This is estimated to take a minimum of eight terms, depending on availability of classes and amount of transfer credit awarded. Students entering the Bachelor of Science degree programs should expect the possibility of eight to nine semesters for completion. For undergraduate students, full-time tuition covers 12-19 credits. For graduate students, full-time tuition covers 12-24 credits.

Class Levels

A class level designation applies to all undergraduate students based on completed credits.

- Class level 1 0 – 36 completed credits
- Class level 2 37 – 69 completed credits
- Class level 3 70 – 94 completed credits
- Class level 4 95 or more completed credits

Course Waivers or Substitutions

Students with documented disabilities may request waivers or substitutions of course requirements that they believe to be an insurmountable barrier due to their disability. Documentation must be provided to the Student Disability Services Coordinator in the Center for the Student Experience and will be reviewed to determine qualification. Students requesting course waivers/substitutions will need to demonstrate that even with well-tailored accommodations (e.g., extended time, calculator use and assignment adjustments), successful completion of the course's requirements would not be possible.

If the student is asking for a course waiver/substitution of a Humanities and Sciences requirement, the Student Disability Services Coordinator will act as facilitator and work with the Chair of Humanities and Sciences (or designee), who will determine whether the course waiver/substitution would fundamentally alter the nature of ArtCenter's course requirements. If the course in question is deemed fundamental to the degree, the request will be denied. If the course is deemed to not be specifically necessary to obtain skills and knowledge required for the degree, the request will be granted. Where a substitution is granted, the aforementioned Chair will choose which course(s) would be an adequate substitute.

If the student is asking for a course waiver/substitution of a major requirement, the Student Disability Services Coordinator will act as facilitator working with the Department Chair or designee, who will review the student's request. If the course in question is deemed fundamental to the student's major, the request will be denied. If the course is deemed nonessential, the request will be granted. Where a substitution is granted, the Department Chair will choose which course(s) would be an adequate substitute.

Adding and Dropping Classes

Students may add or drop courses through the online registration process. The deadline to add or drop a class is Friday of Week 1. After Friday of Week 1, no classes may be added to a student's schedule. This

policy applies to all courses, including those requiring signatures or special clearance for enrollment. Students are encouraged to obtain clearance for adding special courses early in Week 1.

All course drops after Friday of Week 1 must be submitted to the Enrollment Services office on a Course Drop Weeks 2–9 Request form, signed by the Department Chair. The online add/drop process is turned off Friday of Week 1. Course drops are not allowed after Week 9.

International students are not permitted to drop classes below 12 units without prior permission from the International Student Advisor in the Center for the Student Experience. A signature from the International Student Advisor is required on the Course Drop Weeks 2–9 Request form.

Exchange and Study Away Programs

Once you have been accepted into a study away program, whether a 3-unit course or 12-18 unit full-term program, you will be given access to register for the restricted course(s) at your normally scheduled registration appointment time. You must clear any holds on your account before you can register. Neither the Registrar nor the Exchange and Study Away office are responsible for following up on delayed registrations due to holds.

If you are participating in one of our Exchange Student Programs, you will register for 12-units worth of placeholder courses, identified for you, for the term you will be away. Once ArtCenter receives your transcript from the exchange partner school, the appropriate course credit will be applied. It is your responsibility to ensure that your transcript is received by Enrollment Services. It is important that you complete the Study Abroad Exchange Credit Approval form with your Department Chair and/or Director of Humanities and Sciences before you depart so that you have confirmation of the credit you will be receiving.

CREDIT HOUR

Credit Hour Policy

All courses at ArtCenter College of Design must meet the federal requirement for credit hours. A credit hour is an amount of work represented in intended learning outcomes and verified by evidence of student achievement that is an institutionally established equivalency that reasonably approximates not less than:

1. One hour of classroom or direct faculty instruction and a minimum of two hours of out-of-class student work each week for one semester or the equivalent amount of work over a different amount of time; or
2. At least an equivalent amount of work as required in paragraph (1) of this definition for other academic activities as established by the institution, including laboratory work, internships, practica, studio work, and other academic work leading to the award of credit hours.

The above policy is applicable to all courses offered, regardless of the mode of delivery and/or session length (e.g. full term-length, weekend mode, abbreviated term, face-to-face, hybrid, online, etc.).

Institutional Procedures for Determining Credit Hour Assignments

Upon proposing a new course, ArtCenter educational departments work with the Registrar and Provost/Academic Affairs to verify that the credit hour assignment for the course is appropriate.

GRADING

Grading Policies

A grade and corresponding grade points are assigned after the completion of each class. The grade points determine term and cumulative GPAs. The term GPA indicates academic progress for the term. The cumulative GPA is an average of all term GPAs and is used to determine scholarship eligibility, status and recommendations for degrees and honors.

A student's GPA is calculated beginning with the first term of study. Classes taken prior to enrollment are not included in this calculation. The GPA is computed by multiplying the semester hours of each course attempted by the grade points earned in the particular course and then dividing the total number of hours attempted excluding those hours for which a non-computed grade is recorded. All Grade Point Averages include only courses attempted at ArtCenter.

ArtCenter uses the following grading system:

A+, A	Excellent	4.00	D	Poor	1.00	NC	No Credit	0.00
A-		3.75	D-		0.75	I	Incomplete	0.00
B+		3.50	F	Failure	0.00	IE	Incomplete Extended	0.00
B	Good	3.00	F*	Failure (repeat)	N/A*	S	Satisfactory	0.00
B-		2.75	N	Non-attendance Failure	0.00	U	Unsatisfactory	0.00
C+		2.50	N*	Non-attendance Failure (repeat)	N/A*	M	Missing	0.00
C	Fair	2.00	W	Withdrawal	N/A*	P	Pass	N/A*
C-		1.75	CR	Credit	N/A*	NP	No Pass	N/A*
D+		1.50						

*Not Included in GPA

Grade Changes

Grades are considered FINAL when submitted by the faculty and can only be changed to correct an error in grading or to change an official Incomplete grade to a final grade. Students CANNOT submit or redo work after the end of the term unless an official Incomplete grade has been approved. The deadline for changing an Incomplete grade is Friday of Week 14 of the term following the term when the course was taken. The deadline for changing an incorrect grade is Friday of Week 6 following the term when the course was taken.

Incomplete Grade

The I grade (Incomplete) can only be given by an instructor when a student, who is doing otherwise acceptable work (only one or two assignments need completion), is unable to complete a course because of illness or other conditions beyond the student's control. A request for an Incomplete grade will not be approved for excessive absences, non-attendance or failure to meet satisfactory progress in the class.

All Incomplete grade requests must be approved by the instructor and the Department Chair. Unfinished work must be completed with the same instructor except under extenuating circumstances.

Instructors may not grant Incompletes unless the student presents an official Incomplete Grade Request form by Friday of Week 14 of the term. The student must present the completed work to the instructor by the agreed date. The incomplete course must be finalized by Friday of Week 14 of the term following the Incomplete request.

Instructors must submit a Request for a Grade Change form to the Enrollment Services office by Friday of Break Week 1 following the extension term. Failure to complete the work by the deadline will result in the grade earned at the time of the Incomplete request.

Once an Incomplete has been assigned an F grade, no further grade revision will be allowed, and students will be required to repeat the course if it is required by the major.

Students receiving an Incomplete will be ineligible to enroll in any subsequent course that uses the Incomplete course as a prerequisite until the student has successfully passed the course.

Students receiving I grades are not eligible for the Provost's List in the term they receive the I grade. Students on academic probation are not eligible to receive an Incomplete grade.

The deadline for requesting an Incomplete is Friday of Week 14 of the term in which the course is taken. Requests for an Incomplete will not be approved after final grades have been issued.

Non-Attendance Grade

Students failing a course due to non-attendance will receive an N (Non-attendance Failure) grade for the course. The N grade has the same GPA impact as an F grade, but specifically indicates that nonattendance was the cause of the failure. As is the case with F grades, students may repeat a course in which they received an N to replace it in the cumulative GPA. The original N grade must still appear on the transcript, but it will be denoted with an asterisk (*) to show that it has been repeated in a subsequent term, and the GPA will be adjusted to reflect the repeated course's grade.

Pass/Fail Grade

Courses graded "Pass" will not be included in the student's GPA. Courses graded "Fail" will be included in the student's GPA.

ENROLLMENT STATUS

Full-Time Status

Undergraduates must be enrolled in a minimum of 12 units or a maximum of 19 units each term. Undergraduate students taking more than 19 units a term will be assessed a prorated tuition charge.

Graduate students must be enrolled in a minimum of 12 units or a maximum of 24 units each term. Graduate students taking more than 24 units in a term will be assessed a prorated tuition charge.

Overload enrollment in any term is by the Registrar's approval.

ArtCenter Lite

An ArtCenter Lite (ACL) term provides students with the opportunity to take less than the 12-unit minimum in a given term. A maximum of two ACL terms is permitted during the student's degree program. Students who have exhausted their two ACL terms may be eligible for an additional ACL term for the term in which they are graduating. Students are charged tuition on a prorated basis per unit.

International students are not permitted to take an ACL term without prior permission from the International Student Advisor. International students approved for an ACL term may be considered term off for visa status purposes. Term off eligibility requirements will apply.

To be enrolled for an ACL term, students must complete and submit a Request for ArtCenter Lite form to Enrollment Services by the Add/Drop deadline, Friday of Week 1. Students enrolled in an ACL term for credit will be covered by the student health insurance plan.

International students are allowed to take ACL ONLY when they have attended two consecutive full-time terms prior to the ACL term and must obtain a signature from the International Student Advisor on the ACL form before submitting it to Enrollment Services. Exceptions may apply; however, prior exception authorization on the I-20 form by the International Student Advisor in the Center for the Student Experience is required before submitting the ACL form to Enrollment Services.

Internship Term

An Internship Term allows a student to be enrolled at ArtCenter while completing an internship experience off-campus, and taking no other classes that has been approved by Career + Professional Development (CPD). Internship Terms allow students to earn three (3) or six (6) units per semester. Students may enroll in an Internship Term for up to two (2) semesters during their course of study at ArtCenter for a maximum of 12 units of credit applied toward a student's graduation requirements. Internship Terms are available to undergraduate students with a minimum of 70 completed units and to graduate students with a minimum of 30 completed units. Students who are approved for a three-unit or six-unit internship are charged tuition on a prorated basis, per unit. Students may not register for an Internship Term in their final/graduation semester.

To enroll in an Internship Term, students must submit an approved Internship Registration form to Enrollment Services by Friday of Week 1 of the Internship Term. During an Internship Term, students may not enroll in additional courses, and can only be enrolled for a three-unit or six-unit internship officially approved through CPD. Students who wish to enroll in additional courses and earn credit through an internship should be enrolled full time (12 or more units) or in an approved ArtCenter Lite term (if enrolled in less than 12 units). All internships registered through CPD will be noted on the academic transcript.

This policy does not apply to students who are employed off-campus for no course credit.

International students studying on F-1 visas must verify their eligibility to register for any internship with the International Student Advisor (ISA) in the Center for the Student Experience (CSE). If the internship is located in the United States, international students must be enrolled either full-time or in an Internship Term to engage in any internship experience off-campus. They must also get Curricular Practical Training (CPT) employment authorization from the ISA in the CSE before starting an internship, in order to comply with U.S. immigration laws. Failure to follow these steps may have serious consequences for international students, including the possible cancellation of the F-1 visa.

Graduate Thesis Research or Project Term

Master of Fine Art and Master of Science students must complete all course work, including a thesis, to graduate from the College. Students who have completed all course work with the exception of a thesis must be enrolled in a zero-unit thesis continuation course each term until the thesis is complete. After completion of their final term, students will be unable to graduate from ArtCenter unless they are currently enrolled in the thesis continuation course. Students enrolled in a Graduate Thesis Research Term are not enrolled in the College's student health insurance program.

Students who have completed all course work but are continuing to work on their final project and need access to ArtCenter labs and equipment must enroll in a zero-unit project continuation course. Students enrolled in this course will be charged a course fee of one-half of one unit tuition charge and will be subject to the Universal Access Fee. These students will have use of all labs and equipment as appropriate and will be enrolled in the College's student health insurance program. Students can remain enrolled in the student health insurance plan for up to six terms as long as they are enrolled in a Graduate Project Term. After six terms, they will be dropped from the student health insurance plan.

F-1 international students must verify their eligibility to take a Graduate Thesis Research or Project Term with the International Student Advisor in the Center for the Student Experience.

SPECIAL PROGRAMS

Cross-Enrollment Programs

ArtCenter has an approved Cross-Enrollment Program with the California Institute of Technology (Caltech) and Occidental College. Full-time ArtCenter students may enroll in non-studio courses at one of these two campuses for no additional tuition charge. ArtCenter students must be enrolled in a full-time course load, 12 units or more, to be eligible for cross-enrollment at Caltech or Occidental College.

Courses taken at Caltech or Occidental must be approved and apply directly to the student's ArtCenter degree requirements. For more information about this program, contact Enrollment Services.

Special Status Programs

On occasion, ArtCenter admits a few select students to its Special Status Program. These students are allowed to attend ArtCenter classes for up to three terms without the intent to complete a degree. These students are charged the current tuition rate. Certain academic policies do not apply to these students; however, they must still abide by all College deadlines, policies, financial obligations, enrollment policies and student conduct policies.

Those admitted under Special Status are not entitled to all benefits, programs and services afforded to degree-seeking students, including financial aid, scholarships or institutionally sponsored internships. Courses taken in this program will not be applied toward an ArtCenter degree at any time. Admission to this program is subject to the approval and terms established by the Admissions and the Department Chairs offices.

International students in the Special Status Program must be enrolled in either full-time or approved ACL terms throughout the program in order to maintain non-immigrant status while studying in the U.S. International students in the Special Status Program are advised to consult with the International Student Advisor in the Center for the Student Experience.

ArtCenter Honors Term

ArtCenter Honors Term is a program in which an undergraduate student may enroll for an additional term after graduation at no tuition cost to pursue an area of study of special interest. To apply, the student must complete and sign an ArtCenter Honors Term application and submit two Faculty Recommendation forms, a Department Chair Recommendation form and a portfolio. The portfolio can consist of graduating portfolio pieces and any work the student feels will represent his or her interests and abilities in the area of study chosen for the ArtCenter Honors Term.

If accepted into the ArtCenter Honors Term program, the student must make a \$1,000 deposit prior to graduating from ArtCenter. The deposit will be refunded at the end of the ArtCenter Honors Term if the student satisfactorily completes the term. If the student withdraws, is suspended or is expelled, the deposit will be forfeited. All grades received in an ArtCenter Honors Term are calculated separately from the student's undergraduate GPA.

Financial aid beyond tuition remission is not available for the ArtCenter Honors Term program.

International students should consult with the International Student Advisor in the Center for the Student Experience regarding eligibility for an ArtCenter Honors Term.

Graduate Fellows Program

The Graduate Fellows Program allows exceptional graduate students who have graduated an opportunity to pursue additional research within an approved area of study for one term at no tuition cost. This program allows a select number of students to explore areas not covered in their graduate course of study.

Graduate Fellows terms are not granted to those who wish to use the College's facilities to generally improve their portfolios. Graduate Fellows terms are granted to students pursuing specific research activities that are considered to be of merit.

To apply, students must complete and sign a Graduate Fellows application and submit two Faculty Recommendation forms, a Department Chair Recommendation form and a portfolio. The portfolio can consist of graduating portfolio pieces and any work the student feels will represent his or her interests and abilities in the area of study chosen for the Graduate Fellows Program.

If accepted into the Graduate Fellows Program, the student must make a \$1,000 deposit prior to graduating from ArtCenter. The deposit will be refunded at the end of the Graduate Fellows term if the student satisfactorily completes the term. If the student withdraws, is suspended or is expelled, the deposit will be forfeited. All grades received for Graduate Fellows are calculated separately from the student's graduate GPA.

Financial aid beyond tuition remission is not available for the Graduate Fellows Program.

International students should consult with the International Student Advisor in the Center for the Student Experience regarding eligibility for the Graduate Fellows Program.

ACADEMIC PROGRESS

Satisfactory Academic Progress—Financial Aid

The Financial Aid Office is required by federal law to monitor the academic progress of federal financial aid recipients. Undergraduate students must maintain a 2.50 grade point average and complete at least 67% of the units they attempt in order to remain eligible for federal student aid. Graduate students must maintain a 3.00 grade point average and complete at least 67% of the units they attempt.

Federal Satisfactory Academic Progress (SAP) is measured at the end of each semester and when a continuing student applies for aid for the first time. Students not meeting satisfactory academic progress standards are provided one semester on warning to elevate the grade point average and units completed up to the standard. If they do not meet the standard, they lose financial aid eligibility until they are able to do so. Students may be able to appeal under some conditions and continue to receive their federal aid while on probation. Students who have lost eligibility must regain satisfactory academic standing before federal aid can be awarded.

Scholarship Satisfactory Academic Progress Policy

The Financial Aid Office monitors the academic progress for scholarship recipients. Undergraduate students must maintain a 2.5 grade point average. Graduate students must maintain a 3.0 grade point average. Scholarship Satisfactory Academic Progress is measured at the end of each semester. Students whose cumulative GPA falls below the standard are given one “warning” term and one “probation” term. Failure to bring the GPA up will result in the forfeiture of scholarship awards. Students may be able to appeal to have their scholarship reinstated for one semester on a probation status. If an appeal is not approved students will permanently lose their scholarship.

Academic Conditions

Academic Probation and Academic Dismissal: Undergraduate Students

Undergraduate degree students must maintain a cumulative GPA of 2.50 or higher. Students will be placed on academic probation when their cumulative GPA drops below 2.50. Students will be removed from academic probation when their cumulative GPA returns to 2.50 or higher.

Students have two terms to raise their cumulative GPA to 2.50 or higher. Students who do not raise their cumulative GPA to 2.50 or higher within the required two terms (see exception for extended probation below) will be placed on academic suspension. Students on academic suspension may not apply for readmission for one year (i.e., they cannot be enrolled for at least three complete consecutive terms). Students on academic suspension may not attend classes and are subject to a ban from campus and permanent dismissal if they are found to have violated campus rules, College policies or the Student Code of Conduct.

Students will be placed on extended probation after two terms on academic probation if their term GPA is 3.00 or higher but their cumulative GPA remains below 2.50. They may remain on extended probation while maintaining a term GPA of 3.00 or higher until their cumulative GPA is raised to 2.50 or higher.

Academic suspension is a one-time action. Students who re-enter or who are readmitted are placed on extended probation. Undergraduate students who do not attain the required 2.50 cumulative GPA or 3.00 term GPA within one term following their re-entry or readmission are placed on academic dismissal.

Academic dismissal is considered a terminal action, and students who are placed on academic dismissal are not eligible for readmission.

All academic suspension and academic dismissal actions are considered final on the Friday before the start of the next term. Grade changes that occur after the Friday before the start of the next term will not alter the academic suspension or academic dismissal action for that term.

All academic probation, academic suspension and academic dismissal actions are permanently noted in the student's transcript. Students on academic probation or extended probation cannot receive an Incomplete grade in any of their courses.

Academic Probation and Academic Dismissal: Graduate Students

Graduate students can be placed on academic probation for failing to maintain the required cumulative GPA of 3.00 or higher. Students will be removed from academic probation when their cumulative GPA returns to 3.00 or higher.

Students have one term to raise their cumulative GPA to 3.00 or higher. Students who do not raise their cumulative GPA to 3.00 or higher within the required one term are placed on academic suspension.

Students on academic suspension may not apply for readmission for one year (i.e., they cannot be enrolled for at least three complete consecutive terms).

Academic suspension is a one-time action. Readmitted students who do not attain the required cumulative GPA of 3.00 in the allotted time are placed on academic dismissal. Academic dismissal is considered a terminal action, and students placed on academic dismissal are not eligible for readmission.

All academic suspension and academic dismissal actions are considered final on the Friday before the start of the next term. Grade changes that occur after the Friday before the start of the next term will not alter the academic suspension or academic dismissal action for that term.

All academic probation, academic suspension and academic dismissal actions are permanently noted in the student's transcript. Students on academic probation cannot receive an Incomplete grade in any of their courses.

English as a Second Language (ESL) Probation

If a student with third-term standing has enrolled in English as a Second Language (ESL) but not passed the course, they will be placed on ESL Probation. A student who fails ESL twice will be placed on ESL Suspension. In order to return to ArtCenter after an ESL suspension, students must pass an oral and written exam, administered by the Director of Writing, and submit official transcripts from a regionally accredited college showing a grade of C or better.

Transcripts must demonstrate that students have been enrolled in a full-time, multi- skills English language course of study for at least one term.

Dismissal

ArtCenter reserves the right, at its sole discretion, to dismiss students for violations of academic or student conduct policies.

Change of Major

Change of Major requests must be approved by the Department Chair of the new major. Students will be required to submit their portfolio to the Chair of the new department. A change of major may require additional terms of study to complete a degree.

The deadline to submit a Change of Major form to Enrollment Services is prior to the first day of a new term. Change of Major forms are available from the Enrollment Services office.

International students who change their majors must meet with the International Student Advisor in the Center for the Student Experience to have a new, updated I-20 to reflect the change of major.

Portfolio Review

To help ensure that all students make appropriate progress in their studies while at ArtCenter, the College has instituted a mandatory portfolio review process for all students.

Each department has established its own system of portfolio review, specifying at which points in a student's program the review process will take place. The review process identifies areas of needed development so that a program of remedial coursework and activities can be designed to help students achieve their objectives. Portfolio reviews serve as important developmental milestones for students; a student's failure to participate fully in the review process may result in dismissal.

Students should check with their Department Chairs for scheduling and procedures for portfolio review.

STUDENT RECORDS

Please refer to the Federal Educational Rights and Privacy Act (FERPA) policy for student rights regarding their education records.

Legal Name Change

Changes to external records require a legal name and/or gender change. Current students who have changed their legal name should notify Enrollment Services. Once a legal name and/or gender change has been secured, documentation must be provided to Enrollment Services and campus directories will be updated with the legal name and/or gender change.

For more information on how to secure a legal name change please visit:

<http://www.courts.ca.gov/selfhelp-namechange.html>

Chosen Name and Policy

It is the policy of ArtCenter that any current student or employee may choose a first name in addition to the legal name within the College's internal information systems. The chosen first name shall be used in College communications and reporting, except where the use of the legal name is required. Similarly, any current student or employee may choose to identify a gender for internal use, except where the use of a previously assigned gender is required.

Transcript of Academic Record

An academic transcript is documentation of a student's permanent academic record, and includes all courses taken, all grades received, all honors received and degree conferred. The Enrollment Services office maintains academic transcripts of course work for college-approved credit and releases academic record transcripts in compliance with the Family Educational Rights and Privacy Act (FERPA).

A copy of your academic record can be requested by completing and submitting the Transcript Request form. For more information, contact the Enrollment Services office at enrollmentservices@artcenter.edu.

ATTENDANCE

Students' full attendance and participation in class supports the quality of the educational experience for all class participants, particularly in courses that incorporate group work and peer critique. Attendance and participation in class therefore will be important factors of your grade. Students are expected to attend all enrolled classes regularly and be on time, remaining for the duration of the class period. ArtCenter does not permit students to audit classes (students may not sit in or visit a class in which they are not enrolled, including field trips). A student who is absent due to serious or ongoing medical or personal issues should contact the Center for Student Experience (CSE) as soon as possible for additional advisement in addition to informing their instructor and department representative (chair, director or coordinator).

Students should refer to each class syllabus for specific expectations about attendance, participation, communication with the instructor(s), etc. Please note that for some courses attendance is mandatory, and in these cases missing one class period, including the first class period, may result in a failing grade.

Excused Absences

An absence may be excused by an instructor if there is a medical reason, family emergency or extenuating circumstances beyond the student's control. Note that excused absences are always at the discretion of the instructor(s). Students are advised to contact their instructors as soon as possible (or in advance of missing a class, if possible), using the instructor's preferred method of communication, as a professional courtesy to explain why they have missed or will miss a class. Students who are absent are required to discuss missed content with their instructor as soon as possible. Excused absences do not automatically change any class or college-related requirements or deadlines.

Unexcused Absences

Any absence that is not excused is considered an unexcused absence. Students who are absent are required to discuss missed content with their instructor as soon as possible. If students accumulate unexcused absences, it may culminate in a failing grade at the discretion of the instructor:

- For full-semester (14 week) courses that meet once per week, 3 or more unexcused absences may result in a failing grade of "N" ("Non-Attendance") for failure due to lack of attendance.
- For full-semester (14 week) courses that meet twice per week, 4 or more unexcused absences may result in a failing grade of "N" ("Non-Attendance") for failure due to lack of attendance.
- For courses meeting less than the full (14 week) semester, unexcused absences totaling 20% or more of the course may result in a failing grade of "N" ("Non-Attendance") for failure due to lack of attendance.

Students who stop attending courses will NOT be automatically dropped. In order to drop a course, a student must either drop the course during the Week 1 add/drop period or file to withdraw from the course before the Week 9 deadline. For further information, see the "Add/Drop and Course Withdrawal Policy."

Being on Time and Staying in Class

Showing up to class at the scheduled start time of the course and remaining for the duration of the class period is important to the educational quality of students' learning. If a student arrives late or leaves early without the instructor's permission on more than 3 occasions in a course, the pattern of behavior may constitute unexcused absences at the discretion of the instructor.

- Please note that federal financial aid satisfactory academic progress regulations require successful completion of at least 67% of all units attempted. For further information, please contact the Financial Aid Office.

- For further information about dropping courses and add/drop deadlines, please contact the Enrollment Services Office.
- Please refer to the Add/Drop and Course Withdrawal policies and procedures.

LEAVE OF ABSENCE, WITHDRAWAL AND DISMISSAL

Course Withdrawal

Enrollment Services may grant a student permission to withdraw from a course beginning Monday of Week 2 through Friday of Week 9 for medical reasons (with proper documentation from a health care provider) or special circumstances beyond the student's control.

Students must maintain full-time status (a minimum of 12 units) until their Course Withdrawal Request form is processed. This does not apply to students on an approved ArtCenter Lite term.

For all courses, students must obtain their Department Chair's signature on the Course Withdrawal Request form, available from Enrollment Services. A withdrawn course will be graded with a letter grade of "W." GPAs will not be affected by the "W" grade. It is the student's responsibility to check Inside ArtCenter (inside.artcenter.edu) for confirmation that the Course Withdrawal Request was approved.

International students are not permitted to withdraw from classes and drop below 12 units without prior permission from the International Student Advisor in the Center for the Student Experience. A signature from the International Student Advisor is required on their Course Withdrawal Request form.

Leave of Absence or Withdrawal

Students intending to take a Leave of Absence (LOA) or Withdrawal from ArtCenter must complete and submit a Leave of Absence Request or a Withdrawal form, both available in Enrollment Services, by the Friday before the start of the term to avoid any charges for that term. For example, students who intend to be on an LOA for the Summer term, or to withdraw from ArtCenter permanently, will have until the Friday before the start of Summer term classes to file the request with no penalty. Suspended or dismissed students are not eligible for an LOA.

International students are allowed to take a Leave of Absence only when they have attended two consecutive full-time terms prior to the LOA term and must obtain a signature from the International Student Advisor on the LOA form before submitting it to Enrollment Services. Exceptions may apply; however, prior authorization by the International Student Advisor in the Center for the Student Experience is required before they submit the LOA form to Enrollment Services.

An LOA or Withdrawal is effective according to the date that the form was approved and signed by Enrollment Services. If you take an LOA or Withdrawal from the term prior to Friday of Week 5, a portion of your tuition for the term will be forgiven (please see the Tuition and Fee Forgiveness Policy). Students who take an LOA or Withdrawal from classes between Weeks 6 and 12 are not eligible for any tuition forgiveness. Students may not take an LOA or Withdrawal in Weeks 13 or 14.

Exceptions to the above LOA policy are only granted in the case of documented medical reasons. This must be approved by the Associate Provost for Student Affairs/Dean of Students or designee (see Medical and Psychological Leave Policy). There are no exceptions to the above policy for students

withdrawing from ArtCenter. Students who stop attending classes without completing an LOA or Withdrawal form will receive a grade of "F" for the registered courses. The last day to file a Withdrawal request for the term is Friday of Week 12.

Please note that taking an LOA or Withdrawal from ArtCenter may have financial implications. Changes in financial aid support, recalculation of financial aid packages and delays in refunds may result from the decision to take an LOA. By law, the Financial Aid office must refund certain kinds of aid (government grants, loans, ArtCenter scholarships, etc.) to their respective sources if a student is not enrolled at ArtCenter.

Students may take an LOA for no more than three consecutive terms. Students on an LOA will be eligible to enroll in the term following the leave and are not required to reapply.

International students must meet with the International Student Advisor prior to taking an LOA or Withdrawal from ArtCenter. International students are only permitted to take a term off for their annual vacation or for an internship after having completed two consecutive terms. International students who do not follow the requirements and deadlines to take a term off for an LOA or Withdrawal and then do not properly enroll for the term will fail to maintain visa status, and their United States SEVIS I-20 records will be terminated.

International students who have their SEVIS I-20 records terminated may not be permitted to remain in the United States.

Students on an LOA who withdraw or take a term off from the College are not covered by student health insurance. Please contact the Center for the Student Experience at 626 396-2323 for further information on alternative insurance options, including the option of purchasing the school's health insurance plan.

Students who do not file the LOA or Withdrawal form by the Friday before the start of the term are subject to fees and charges.

Dismissal

ArtCenter reserves the right, at its sole discretion, to dismiss students for violations of academic or student conduct policies.

Rescind Offer of Admission

ArtCenter, at its discretion, reserves the right to rescind an offer of admission if any information contained in the Admission Application is found to be incomplete, inaccurate, or misleading, if subsequent information leads to serious concerns, or if any submitted documents, materials, or test scores are inaccurate or are the result of wrongful or fraudulent activity. Violation of this Policy may result in rescinding an admission offer, expulsion after enrollment, and retraction of degrees awarded.

Medical and Psychological Leave Policy

Students who encounter unplanned health issues once the term has begun may request a Leave of Absence (LOA) due to a health condition (see Leave of Absence Policy). While a student may take an LOA from ArtCenter for a variety of reasons, an LOA for health purposes indicates a sudden and unexpected health condition that prohibits the student from completing all classes in a term and from taking Incompletes (see Incomplete Policy). In these cases, some adjustments may be made to the student's billing and financial aid based on the date that the LOA form was received by Enrollment Services and a Medical Leave Form completed for review by the Associate Provost for Student Affairs/Dean of Students. Leaves for health reasons are not granted routinely. They are granted only after careful evaluation of each individual's situation and documentation. The Medical Leave form and additional information is available in the Center for the Student Experience office. Documentation for the medical condition must meet the following standards:

1. Completion of the Medical Leave form provided by ArtCenter by a treating health care provider as described below.
2. The treating health care provider must be a medical doctor (MD), clinical psychologist, licensed clinical social worker (LCSW) or Marriage and Family Therapist (MFT).

The treating health care provider may not be a relative of the patient/student, nor can he or she be employed by ArtCenter.

The student requesting a medical or psychological leave must also give permission for the Associate Provost for Student Affairs/Dean of Students (or designee) and/or Director of Counseling Services to contact the treating health care provider to discuss the case, or to verify the diagnosis or treatment.

To qualify for medical or psychological leave, students must show that their condition or course of treatment renders them incapable of coming to campus, attending any and all classes, and completing assignments. Examples may include but are not limited to: catastrophic accidents or severe illnesses in which the student must be conned to bed rest for several weeks, admission into an inpatient treatment facility for several weeks, daily medical or psychological therapy for several weeks, or a temporary disability that renders the student physically or psychologically unable to work on projects in a substantive manner

Missing a few days of classes, generally falling behind due to other issues and other such reasons do not constitute grounds for a medical leave

Before a student can return to campus, he or she must provide the Center for the Student Experience with the Return From Medical Leave form certifying that the student is well enough to return to the rigors and stresses of an ArtCenter curriculum. The Associate Provost for Student Affairs/Dean of Students (or designee) and/or Director of Counseling Services may request that the student discuss a care plan or check in once or twice during the course of the term as a condition of enrollment. Students may be on medical or psychological leave for three consecutive terms and return without seeking re-entry or readmission; those on leave for more than three terms will need to go through the re-entry process (See Readmission and Re-entry Policy).

Students who have not attended for two or more years must go through the readmission process. Unless otherwise specified, students returning from medical leave are subject to the same deadlines, standards and requirements as other ArtCenter students.

Hospitalization Aftercare Release Notification

Students who have been hospitalized for emergency medical or psychological treatment will be required to submit an aftercare treatment form and consent release to the Assistant Dean of Students and/or Director of Counseling Services. The information provided will ensure coordination of an appropriate after-care plan and support to the student. The forms are available in the Center for the Student Experience or on inside.artcenter.edu.

CAMPUS ACCESS AND PARKING

ArtCenter ID

You will need an ArtCenter ID to be on campus.

As a part of the College's commitment and strategy to ensuring the safety and security and improving our services to students at all campus locations, all students, faculty and staff are required to obtain and carry ArtCenter-issued photo identification that can also be used to access facilities.

Most campus building perimeter access points will require ArtCenter ID access. You do not need to touch the ID reader when you swipe. Please do not hold the door open for others; each person should produce a unique swipe.

Parking

Parking Permits

Students, faculty and staff must display a current hang tag on any vehicle parked on campus. Hang tags are issued to a vehicle (not individuals) so you must obtain a separate tag for any vehicle you park on campus. New students are given an opportunity to register their vehicle(s) during Orientation. Staff and faculty should register their vehicle(s) with Campus Security when they onboard. Forms may be picked up at the Security front desk in any building or you can register online.

Report any lost hang tags to Campus Security.

Replacement hang tags can be obtained at the Command Center. You will need a copy of your vehicle registration and your ArtCenter ID. For occasional use of an unregistered vehicle (such as a loaner or rental vehicle), check in with the Security Desk after parking.

Vehicles that are not displaying hang tags after Week 2 of each term may be subject to towing at the expense of the vehicle owner.

Visitor Parking

Please let Security know if you are expecting visitors to campus. Visitors park in the South (Student) Parking Lot at Hillside and any available lot at South Campus. All visitors should sign in with Security at the front desk of the building they are visiting.

Overnight Parking

Overnight parking is not allowed on either campus. You must be physically on campus between the hours of 11 p.m.–7 a.m. in order to park on campus. In the event of vehicle trouble, please notify Security before leaving campus. Any vehicle left overnight without approval will be cited and a notice to tow will be placed on the vehicle. After 72 hours, the vehicle will be towed off campus, at owner's expense. Click on link below to request for overnight parking.

Parking Reminders

- Do not park in red zones. These marked curbs are for emergency vehicles only.
- The Reserved Parking Lot at Hillside is for guests only and spaces must be reserved with Security. Students, faculty and staff are not permitted to park in this lot.
- Staff and Faculty can access the Staff/Faculty Lot at Hillside with their ArtCenter ID/key card.
- Do not park in marked Handicap spots without a valid state-issued handicap placard.

- Loading zones are restricted to 30 minutes for loading and unloading only.
- Please watch out for deer when driving on campus.
- Be respectful of our neighbors when coming to and from Hillside Campus and obey posted speed limits.
- E.V. Parking spots are designated for actively charging vehicles only. Please be mindful of others and move your vehicle after charging.

Photo Drive

The north side of Photo Drive has a red curb and there is no parking allowed at any time. The south side of Photo Drive has a yellow curb designated for loading and unloading only. Parking beneath the bridge is not allowed at any time. U-Haul trucks and large vehicles are permitted to load and unload but must be moved as soon as possible. You will be directed to a designated parking space in the student lot, which will allow you to park the U-Haul or large vehicle after it has been unloaded. The south side of Photo Drive must be kept clear at all times to allow access to carts so that they may unload and load at the designated yellow curb.

Carts are available from the Educational Media Equipment Center to help students transport equipment more efficiently. Students will be required to present their ArtCenter ID card in order to check out carts. Film students who need to use Photo Drive for grip trucks will need to submit their requests to the Film Office in advance and obtain, complete and file the appropriate paperwork.

Time limits will be strictly enforced and penalties applied to students in violation of this policy.

Driving in Our Neighborhood

The Hillside Campus is located in a residential community and our South Campus locations are areas with substantial foot traffic. Please observe the traffic laws and posted speed limits while driving in the neighborhood. If the College receives a substantiated report that a student has been driving recklessly or speeding on the public streets around campus, the College reserves the right to take action, which, at the College's sole discretion, may include a fine and/or suspension or revocation of campus driving privileges or other privileges. Reckless driving may result in referral of the student to the Assistant Dean of Students for a violation of ArtCenter's policies as set forth in the Student Code of Conduct.

Bicycles, Mobility Devices and Skateboards

At Hillside Campus, racks for bicycles are provided in the north parking lot and on Photo Drive.

At South Campus, racks are located in the parking lots, near the main entrance to the 870 and 950 buildings.

Bicycles are only allowed in buildings (with permission) for use as studio props. The use of mobility- type devices including, but not limited to, skateboards, rollerblades or roller skates is not permitted on campus. Use of these items in any of the campus buildings, recklessly or otherwise, will result in confiscation.

For questions, please contact Campus Security (626 396-2299).

Carpool Registration

Students who are interested in forming carpools, or are already participating in one, are encouraged to register with Campus Security. Each group will be issued a Rideshare decal, and only those groups may park in the specially marked carpool spaces in the student lot. These decals are issued on a first-come, first-served basis. You must have a rideshare partner when parking in a carpool space. Single riders can be cited and fined for parking in a carpool space.

Distressed Vehicle Assistance

Jumper cables are available for check out at the Campus Security Command Center. Student identification must be presented at the time the request is made. Due to liability with the possibility of damage or loss, Campus Security or Campus Facilities will not jump-start your vehicle, issue any gasoline for your vehicle or move your vehicle in any way. A telephone is provided at the front reception for emergency use. If you need to leave your car overnight, you must contact Campus Security for authorization.

ArtCenter Shuttle

ArtCenter provides free shuttle service Monday–Saturday between the Hillside and South campuses, with stops in close proximity to three Metro Gold Line stations (Memorial Park Station, Del Mar Station and Fillmore Station) in downtown Pasadena.

Lockers

The Enrollment Services office assigns lockers to new students during Week 2 and to returning students during Week 3. Film and Photography and Imaging students sign up through their departments. Students who take a Leave of Absence or withdraw will have their lockers reassigned to other students and any contents left behind will be discarded. Students should not empty or clean out their lockers during graduation events. ArtCenter reserves the right to open and inspect lockers at any time without prior notice. For information about lockers, please contact Enrollment Services.

FACILITIES

Universal Access

The Universal Access Fee is charged to all enrolled students each term and allows them use of the workshops, computer labs, CNC labs, photo labs, Educational Media Equipment Center resources, the Model Shop and the Prop Room. Some restrictions are in place to ensure that students have the proper training and authorization to use certain facilities. To ensure that only fee-paying students are using campus facilities, students must carry their student ID at all times.

Shops

ArtCenter is a college of makers. And much of the physical making process occurs in the Shops at Hillside and South Campus.

Students from all disciplines learn to use the latest professional equipment required to complete projects in woodworking, metal fabrication, vacuum forming, plastic sheet fabrication and fiberglass and composite fabrication. Additional facilities are dedicated to sanding and buffing, rubber-mold making, plastic casting, sandblasting, spray-painting and plaster fabrication.

Students have access to the latest in rapid prototyping technologies in our 3D prototyping shops, including various 3D printers that use plastics and powder, mills and routers, as well as the only 3D printer that uses ordinary copy paper as the build material to print photorealistic color as accurately, vividly and intricately as a document printer. Laser-cutters are also available to cut or etch plastic, wood or composites for a wide range of projects.

The Shops also feature a well-stocked tool and equipment checkout area and a retail material sales area, making it easy to finish projects without driving to home supply centers.

Limited access to the Model Shop is available to all currently enrolled students. Students wishing to use power equipment must have passed the appropriate required shop training class and, upon completion, passed a written shop safety test. A shop access sticker will then be applied to their ArtCenter ID card.

Shop Equipment

Supplies, including some power tools, are available for checkout at the Tool Crib, located in the Model Shop. Most equipment is available for checkout on a daily basis only; however, overnight or extended checkouts can be arranged on a case-by-case basis (please check with one of the shop assistants). Equipment checked out on a daily basis must be returned by 9:30 p.m. in the same condition it was in when checked out. To avoid fines, it is the student's responsibility to return the equipment complete and on time, making sure the Model Shop staff receives and checks in the equipment. Abandonment of equipment at the check-in station does not constitute proper check-in. Students are responsible for any missing or late items.

Materials Safety Guidelines

Materials used in studios and labs contain ingredients typically used in commercial applications. These include solvents such as alcohol and acetone, paints and resins. These products can pose serious

risks if not handled properly and according to prescribed instructions. The ingredients are hazardous if ingested, inhaled or allowed to come in contact with skin or eyes.

Some of these materials are flammable and need to be handled carefully. In addition, students should know the following:

- Products that contain turpentine are banned from ArtCenter campuses.
- Some materials may have hazardous potential and students must use appropriate protection.
- Isolate the working environment from the living environment.
- Use safer alternatives whenever possible.

Follow instructions. It is important to follow the written instructions provided with materials as well as any additional instructions provided by faculty and staff. Additional information regarding safe use and disposal can be obtained from the Material Safety Data Sheets (MSDS).

Library

Looking for inspiration, cutting-edge research, personalized help or a collaborative workspace?

You can find it at the ArtCenter Library, which offers a comprehensive collection of resources on art and design including more than 90,000 volumes of books and periodicals; subscriptions for more than 400 magazines; 11,000 DVDs of feature films, animation, documentaries and more. In addition to providing a quiet space for students to work independently or in groups, the Library also features extensive collections of zines and video games; plus subscriptions to dozens of online databases. A reference librarian and other trained staff are available for research assistance and online resource instruction to aid students in fulfilling their creative vision.

Pickup service available at the Hillside and South Campuses. Checked-out materials are due at the end of the term.

Online Portal

The library's online portal allows you to search its database of more than 97,000 volumes of books; subscriptions for 430 magazines; 13,300 films; and more. It also provides access to online resources for digital libraries and archives, and research guides for book collections and resources related to your subject(s) of interest.

ArtCenter Archives

The Library also includes the ArtCenter Archives, a repository for official and unofficial records that document ArtCenter's history. The Archives contains historical images and material of enduring value generated by faculty, academic departments, administrative offices, students and campus organizations.

Fees and Fines

There are no late fees. If material is lost, a \$15 processing fee is charged in addition to the cost of replacing the item. Unreturned material or unpaid fines will result in a hold being placed on a student's record, preventing the student from registering and receiving grades or transcripts.

Painting Drying Rack Room

Students may store wet paintings in a designated, unsecured storage area for short periods of time. All paintings are stored at the student's own risk. Wet paintings must be stored in the racks neatly. The drying racks are cleared of dry paintings periodically throughout the term.

There is a liquid solvent waste disposal can located inside of the room.

No materials may be stored in designated storage areas, and no art making is to be performed in designated storage areas.

Photo and Film Stages

Two fully equipped 4,600-square-foot stages provide ample space to shoot any type of project—from elaborate photo shoots to special effects-enhanced film scenes to entire automotive commercials. A 24-foot strobe box, multiple lighting modifiers including Kino Flo, Profoto, and Broncolor enable students to bring their creative ideas to life in still or moving images. An onstage kitchen facilitates the styling of prepared food for photography and videography.

Computer Labs

The Computer Lab office has instituted the following policies to ensure that equipment is available when needed and that students are able to complete their work without unnecessary distractions. If you have any comments or suggestions regarding these policies, please contact the lab office (626 396-2240).

Students rely on the computer labs to provide them with proper tools, as well as a proper environment, to successfully complete their course work. Because the labs serve many students in a shared space, please act in a manner that is considerate of fellow students and treat each other with mutual respect and courtesy. Inappropriate behavior may result in a student being reported for disciplinary action and/ or removal from the lab.

Copy Center

The Copy Center provides cutting-edge copying and printing services to ArtCenter students, faculty and staff, providing the highest level of service at the most competitive costs. There are two Copy Centers conveniently located at both Hillside and South campuses. Services provided for a fee include color printing, digital output, laminating and spiral binding. Digital output includes Fiery (laser prints) and Epson ink-jet large-format prints. The Copy Center has paper cutters, a mat cutter, foam core and illustration board cutters for student use. The Copy Center maintains self-service on-campus copy machines in all campus buildings. Non-refundable copy cards can be purchased from the Copy Center and from the vending machine at South Campus.

You cannot use money on your printing account to purchase prints at the Copy Center. Payment can be made with either cash or credit.

Printing on campus

Students are given a printing account with an allowance of \$30 every term.

When printing in a computer lab or at the Library, you print and pay through the PaperCut Client (PCCClient) software. When prompted, enter your username and password (same as your Inside ArtCenter account). Once you have chosen a print location, select "Jobs Pending Release" in the left column and then select "Print" in the "Action" column for the documents you'd like to print.

You can also select "Release All" to print all jobs listed. When finished, please remember to pick up your prints, exit the browser, and log off. To add money or credit to your account, go to Room 104 at Hillside Campus.

Photo labs

ArtCenter's state of the art photography labs enable students to print, process, scan and finish any image they conceive.

The Digital Imaging Lab is equipped with workstations for high-resolution scanning. Hasselblad scanners, digital printing from desktop to wide format, and manipulation are available. The photography labs house Inkjet and Chromira printers that allow students to print gallery-quality images.

The Black-and-White Photography Lab features large darkrooms for normal and alternative processing techniques. The lab is equipped with manual deep tank and automated film processing, a Kreonite print processor and enlarging capability for all film formats from 35 mm to 8" x 10". A communal darkroom offers 40 enlarging stations.

The Color Photography Lab offers automated processing for E-6 and C-41. Color enlargements are made with De Vere 4" x 5" and 8" x 10" enlargers in private printing rooms. The digital lab has more than 20 up-to-date Apple computers with current adobe software for image manipulation. The room is color-balanced for ideal print quality control. In addition, available to students are 20- and 30-inch RA-4 processors that print from negatives.

Model Office and Prop Room

Whether you're an artist, illustrator, designer, photographer or filmmaker, ArtCenter's Model Office and Prop Room help bring the images and ideas of our visual artists to life.

The Model Office schedules art models to pose for classes throughout the year. In addition to your studio classes, the Model Office works with ArtCenter's Integrated Studies Department to arrange open studio drawing and painting workshops available to any student who wants to practice and exercise their skills. An art model and instructor is provided with seating on a first-come, first-served basis several days of the week, every term.

The Model Office is also a great resource for students needing information, guidance or referrals to acquire art models locally.

The Prop Room at Hillside Campus (P1) is a treasure trove of furniture, period pieces, background sets, décor and wardrobe, which students may check out to add depth and dimension to creative projects across all disciplines. Items are constantly in rotation with new items added regularly to our eclectic collection.

The Prop Room at South Campus (P2) runs exclusively to service onsite classroom needs in the 1111 building.

Bruce Heavin Media Production Studio

The Bruce Heavin Media Production Studio was established to support online learning and create greater awareness of the College. This is achieved in a number of ways, including a new series of videos that tell the stories of our alumni, faculty and students; video capture of on campus lectures; and the development of online course offerings.

The studio boasts a state-of-the-art film stage, audio/visual technology, sound isolation rooms, editing bays and a viewing lounge. The Studio is intended to support the College in delivering online learning experiences.

Fine Art Studios

Modern light-filled studios are available to Fine Art and Illustration students seeking a space of their own to create and collaborate.

Graduate Art Complex

The Graduate Art Complex provides a one-of-a-kind forum for events, conferences, exhibitions, residencies, screenings and publications, centered around a former supersonic jet-testing facility on ArtCenter's South Campus.

The dedicated studio building has individual workspaces guaranteed for all candidates, from the first through the sixth term, where concentrated art-making is assured equally concentrated and careful attention from faculty. The Graduate Art Complex features cutting-edge software and hardware and the equipment that goes with it, as well as a fabrication shop, several gallery spaces, and dedicated computing and moving-image production labs.

HMCT Archetype Press

ArtCenter's Archetype Press, managed by the Hoffmitz Milken Center for Typography, is California's largest letterpress printing facility, providing students with a full-immersion typographic education.

HMCT Archetype Press offers students the unique opportunity to practice what has become a Digital Age rarity: setting type and printing by hand. Archetype's collection of rare American and European metal foundry type, wood type and ornaments—originally belonging to Vern Simpson's legendary typesetting shop in Hollywood—is the largest in California, and among the largest of any design school in the country. The extensive metal and wood type collection resides in 2,500 antique wooden drawers. Students learn to set and print type on an impressive set of printing presses: nine Vandercook proof presses, a Chandler & Price platen press and a Heidelberg Windmill press.

Established at the College in 1989, the scope of Archetype Press was expanded in 2015 when the College created the Hoffmitz Milken Center for Typography, which strives to advance the research, teaching and understanding of letterform design and typography.

Printmaking Studio

ArtCenter students practice the art of printmaking in a state-of-the-art studio run by one of the world's great masters of the form.

ArtCenter's printmaking facilities enable students to explore intaglio, screen printing, stone and plate lithography as well as various photographic printmaking techniques. The 3,000-square-foot Printmaking Studio houses a press room, etching room and darkroom, as well as storage and office space.

Sewing Lab

Sewing Lab classes not only teach students how to sew but they reinforce core visual, creative, technical and analytical skills.

The Sewing Lab at ArtCenter supports the development of projects by undergraduate and graduate students from across all majors, fostering a unique understanding of design research methodologies, business principles, wearable technologies, manufacturing processes, global trends and sustainability.

While the Sewing Lab is open to all students, it serves as an unofficial base of operations for Product Design students specializing in Wearables and Soft Goods. Studio classes in Wearables and Soft Goods at ArtCenter are not about fashion. Rather, students design footwear, clothing, headwear, equipment, bags and accessories with a focus on the human-centered design process, 3D fabrication and materials innovation.

The Lab also allows Illustration students studying Surface Design an opportunity to further explore the process of developing a design, creating different repeat systems, presenting different design approaches, building a collection based upon a theme and creating working color palettes.

Immersion Lab

Augmented reality, mixed reality and virtual reality are a collection of spatial technologies: wearable displays, architectural sensors, and mobile cameras. As more information is embedded within the world around us, spatial computing offers new opportunities for artists and designers to rethink our experiences within these overlapping physical and digital environments.

The Immersion Lab at ArtCenter College of Design is a space designed to immerse students in making with spatial computing technologies. Located at ArtCenter's South Campus, the lab hosts eight workstations and a dynamic technology library that includes: HTC Vives, Oculus Rifts, Microsoft HoloLens and Mixed Reality headsets, 360 cameras, Leap Motions, and mobile motion capture suits.

Departments across ArtCenter utilize the lab for courses, workshops and lectures. Through the lab's dedicated prototyping space and experiential learning curriculum, students and faculty use hands-on research, prototyping, and design to explore new opportunities within the field.

As a transdisciplinary resource, the Immersion Lab serves as a center for students, faculty and the spatial computing community to exchange skills and ideas, advancing the discourse around the future of augmented reality, mixed reality, virtual reality and everything in between.

CMTEL

Dedicated to design research, Color, Materials and Trends Exploration Laboratory (CMTEL) hosts classes, lectures, workshops and projects with an emphasis on color, materials, trends and technology.

Courses that take place inside the lab include material explorations, lighting technologies, trend insights and designing for sustainability. Using CMTEL's resources, students and others have developed material sample collections for more than 150 manufacturers. CMTEL has also become a vital resource for the College's Design Storms—one- to three-day intensive, innovative workshops during which ArtCenter students and faculty collaborate with sponsoring partners to explore a material technology or future market opportunity. Additionally, ArtCenter's student-led EcoCouncil holds weekly meetings here, discussing issues, sharing resources and developing special projects based on responsible design.

CMTEL was founded in 2006 with the generous support of \$2 million from the Nokia Corporation.

Educational Media Equipment Center

The Educational Media Equipment Center (E.M.E.C.) has two locations: Hillside Campus, on the lower level between the Photo and Film Stages. South Campus, 950 building, Room 207.

The E.M.E.C. provides authorized students, faculty and staff with a variety of circulating photography, film and audiovisual equipment. These resources can be used in classrooms, studios and, in some instances, off campus for instruction, demonstration and art-making purposes. You must present a valid ArtCenter ID card for service. For details about the equipment available and E.M.E.C. policies, visit us in person or go online to Inside ArtCenter (inside.artcenter.edu). With the exception of most general circulation resources, all equipment is purchased and paid for by the individual academic departments. They are also the ultimate decision makers on circulation and authorization policies. All E.M.E.C.-related emails will be sent to your inside.artcenter.edu account. You are required to monitor this on a regular basis.

Equipment Insurance

Educationally related computer equipment, accessories and production equipment are covered by the College's equipment insurance plan. We highly recommended you take photos of all your equipment, save every receipt, and install tracking software on your equipment. ArtCenter recommends Undercover (Mac) or Lojack (PC and Mac) for laptops. You will need to have proof of tracking software installation in order to submit a theft claim.

Surface Design Research Lab

Initially limited to textile design or wall decoration, Surface Design has come into its own as a field of study, with artists and designers exploring an array of techniques for imbuing surfaces of all kinds—mobile devices, home furnishings, soft goods and more—with individual style.

To inform their work, ArtCenter Surface Design students research influential contemporary California Modernist design history with a focus on vibrant printed design in our state of the art research lab and display studio.

The Surface Design Research Lab is a 100 square foot space that houses an archive of surface design projects, a library of leading American Modernist monographs—including the work of ArtCenter's very own contributor to the Modernist movement, Alvin Lustig—and publications and examples of the work of Los Angeles' famed Charles and Ray Eames. The Lab also houses modern surface design publications and a database of surface design influencers, designers and organizations.

ArtCenter Student Store

It's not your typical campus bookstore. Yes, ArtCenter's Student Store sells textbooks and apparel, but you'll also find discounted art and school supplies, educationally priced hardware, and a uniquely curated selection of art books and magazines to get your creative juices flowing.

Our Student Store is also certified as an authorized Apple campus store, allowing students to test-drive Apple products, take advantage of special offers and get ongoing service, support and repairs from our certified Apple Technicians.

Exhibition Spaces and Galleries

Our primary exhibition spaces include The Alyce de Roulet Williamson Gallery, housed at ArtCenter's Hillside Campus; ArtCenter DTLA, located in Los Angeles' vibrant historic core; and our two South Campus spaces: The HMCT South Campus Gallery and the Peter and Merle Mullin Gallery. While each of these venues maintains a distinct mission and vision, they share a unified intent to spark vital conversations among and around emerging and established works of art and design that are addressing the most pressing issues of our times.

The scope of the Exhibitions Department extends beyond ArtCenter's formal exhibition spaces to include indoor or outdoor locations that showcase long-term or pop-up displays of artwork.

These additional exhibition spaces include the Hillside Student Gallery, a rotating selection of exemplary student projects; the Hutto-Patterson Exhibition Hall, curated by the Fine Art and Illustration

Departments; Outside In murals created by street artists RISK and Kenny Scharf; a Keith Haring mural, painted on-site by the artist/activist in 1989 in conjunction with the second annual World AIDS Day; the Petersen Automotive Museum, which includes a 2,000 square foot exhibition space and satellite studio; and our Sculpture Garden, a sprawling lawn that contains a handful of permanent, landscape adorning sculptures.

Student Gallery

The main Student Gallery at ArtCenter exhibits exemplary student work from the previous term as chosen by Department Chairs and faculty and curated by the Gallery Director.

Students whose work is displayed in the Student Gallery may remove their work temporarily for photography, interviews or restoration. Permission must be secured at least two days prior to removal from either the Assistant Director of Exhibitions (626 396-2398) or the Vice President of Exhibitions (626 396-2397). Permission can be secured Monday through Friday between 8:30 a.m. and 4:30 p.m. only. Artwork removal forms can be obtained at the switchboard.

Sinclair Pavilion

The Sinclair Pavilion provides students a place to gather, socialize, study and exchange ideas. The site provides a flexible gallery space, a small kitchen, open-air amphitheater-type seating and a wireless network. Students are welcome to utilize this space for their leisure, creative or educational needs.

Formal events must be scheduled through the Center for the Student Experience (626 396-2323). For access to the kitchen and for any custodial or maintenance concerns, please contact the Center for the Student Experience.

Community Garden

For information about the community garden located on the Hillside Campus, please contact Facilities, or speak with a member of the Garden Club.

Lost and Found

Hillside Campus

Lost items turned in to Campus Security will be tagged and logged prior to placing them into the Lost and Found room. If you have lost an item, please contact Campus Security at 626 396-2299.

Lost items can also be claimed by contacting the Security Command Center, which is located at Hillside Campus on the lower level, next to the stages.

If you have lost any item, please do not hesitate to contact Campus Security. Security will make an attempt to locate the owner of the property prior to placing it into storage.

Items booked into the Lost and Found room may remain in storage for up to one year. Lost and Found is located near Room 119. Contact Campus Security located in the Command Center for assistance.

South Campus

Lost items turned in to Campus Security will be tagged and logged prior to placing them into the Lost and Found room. If you have lost an item, please contact Campus Security at 626 396-4220.

Lost items can be claimed at the reception desk, located at the main entrance to the 950 building.

Items booked into Lost and Found may remain in storage for up to one year. Lost and Found is located in the Security Command Center. Contact Campus Security located at the front reception desk.

STUDENT SERVICES

CSE

The Center for the Student Experience (CSE) manages student health insurance, offers leadership programs, provides international student services, supports student clubs and organizations, arranges out of classroom activities and handles student conduct issues and grievances. Find out more about CSE and how to contact the appropriate person on their Inside page.

Counseling

Confidential mental health counseling is available for all currently enrolled students free of charge. Appointments are available between 9:00 a.m. – 5:00 p.m. Monday through Friday. Students are eligible for up to five therapy sessions each term, following the initial intake appointment. Our counselors are licensed mental health clinicians.

To schedule a counseling appointment or consultation, please contact the CSE at 626 396-2323 or complete this appointment request form. Note: Counselors do not access this account 24/7, so if you need to see a counselor urgently please call during business hours noted above. Due to the Coronavirus pandemic, we are providing telehealth services. Students must be residing in California in order to receive counseling services.

The Center for the Student Experience (CSE) office can also provide referrals for off-campus counselors and psychiatrists that are covered by ArtCenter's student health insurance.

For after-hours/weekend emergencies, please call 877 7-CRISIS.

International Student Services

International Student Services (ISS) at the Center for the Student Experience (CSE) assists international students in successfully adjusting to studying and living in a new culture while maintaining F-1 nonimmigrant status. International Student Services helps international students understand and navigate the benefits and responsibilities of F-1 status from visa acquisition to enrollment requirements, employment authorization and more.

Center for Diversity, Equity and Inclusion

Support for diverse initiatives and populations is provided through the Center for Diversity and Inclusion.

DEI Creativists and Programming

The DEI Creativists are a team of activist-minded student workers who channel their creativity to make change throughout ArtCenter. The Creativists come from all walks of life, all backgrounds and are encouraged to bring their full selves to their role. Below the Creativists share their favorite DEI event and why it had an impact on them.

Respect and Compassion

Regardless of laws, regulations and policies, we ask you to respect one another and to treat each other with kindness and compassion. To learn from each other and to support each other.

Center for Advising and Academic Success

ArtCenter's Office of Academic Advising, in partnership with the educational departments, provides guidance to students through quality interactions that result in the development of informed educational plans leading to the fulfillment of educational and personal goals.

The Director of Academic Advising is available to meet with new and continuing undergraduate students who have non-major advisement questions, and with students who are experiencing academic difficulty. It is recommended that students seek advisement from their major department at least once a term.

Academic Advising at ArtCenter is a collaborative process between the student and their advisor(s). The advising partnership is defined by a shared set of responsibilities and requires that both the advisor and advisee (student) are active participants in the advising relationship.

Center for Advising and Academic Success offers 4 different types of advising appointments

- **Incoming Student Meeting** (First term of enrollment at ArtCenter): First appointments include an overview of degree requirements (course, unit, and GPA requirements), the creation of an educational plan, introduction to campus resources, and the development of short and long-term goals.
- **Degree Progress Check:** This is a great opportunity to check on your academic progress. We recommend seeing your academic advisor at least once a term to review your degree audit report and address any advising questions/concerns you may have.
- **Unofficial Graduation Evaluation:** Once students have completed 90 units or more of their degree program, they can schedule an unofficial graduation evaluation. An academic advisor will thoroughly review your degree audit report and create a list of your remaining course, unit, and GPA requirements. You will use this information to discuss your final degree requirements with your major advisor and/or Enrollment Services.
- **Financial Aid/ Scholarship Academic Progress:** Students who have academic-related questions regarding their Financial Aid and Scholarship status can schedule an advising meeting to review their academic progress, related policies, and important GPA information, including calculating a projected GPA. Please note that academic advisors are not Financial Aid Counselors and do not have access to any financial information.
- **Academic Probation:** Only students who have been notified of Academic Probation are required to schedule this meeting type with an academic advisor. Students should refer to their ArtCenter email for specific requirements.

Information and resources can be found on the Advising and Academic Success Inside page. Contact advising@artcenter.edu for more information.

Career and Professional Development

Offers one-on-one career advising, resume and cover-letter reviews, internship search and preparation in addition to skills workshops, lectures and panel discussions.

ArtCenter Connect

ArtCenter Connect is the college's online career platform and the Career and Professional Development's (CPD) digital office. It houses the job board which includes internships; full-time, part-time and freelance positions; residencies; and fellowships. Students are also able to schedule advising appointments, register there for-credit internships, view resources in the digital library, and search and RSVP for CPD programming.

Every ArtCenter student has an account. To assess Connect, visit CPD's Inside page.

Writing Center

The Writing Center, located in Room 202A at Hillside Campus, provides individualized writing assistance for all students, from first term to graduate level, with assignments from any discipline through collaborative peer tutoring. Appointments are not necessary, although tutors limit conferences to 25 minutes if other students are waiting. The Writing Center is a friendly and supportive environment staffed by trained tutors particularly sensitive to the academic needs of student artists and designers. The Writing

Center staff is available to help students generate and organize ideas, develop and revise written work, improve grammar and structural language skills, and practice spoken English skills.

Peer Coaches

Peer Coaching is a program at ArtCenter that provides peer-to-peer learning support.

Upper-term students work as coaches for early-term students. Coaches have proficiency in at least 4 of the Areas of Support and are in good standing in their department and with the College. Coaches also have a range of experiences and interests to provide insight to others.

Creativity and Time Management

Jay Chapman, Art Center's Creativity and Time Management Coach, is available to help through one on one meetings every day throughout the term. He can help you to organize your schedule, generate ideas, improve your academic success, and teach you how to tap into your own creative impulses. This service is offered for free to all students regardless of your term level or major.

Economic Response Team

The Economic Response Team (ERT) is designed to help assist students who are experiencing severe economic hardship on a case by case basis. The ERT membership includes leadership from Financial Aid; the Center for Diversity, Equity and Inclusion (DEI) and the Center for the Student Experience (CSE).

See the Economic Response Team Inside page for more information.

Any student experiencing severe economic hardship can confidentially contact the Economic Response Team at ert@artcenter.edu.

ArtCenter Student Government

ArtCenter Student Government (ACSG) is dedicated to improving all aspects of the student experience at ArtCenter. As elected representatives of the student body, ACSG members serve on College-wide committees as liaisons to the administration, communicate policy changes to the student body, act as the student voice, plan programs, and facilitate communication between academic departments. ACSG includes an executive board, representatives from all departments, and the Student Activities Board, which sponsors some traditional campus programs. For more information on ACSG goals, membership, elections and responsibilities, please see the ACSG page on Inside ArtCenter.

CARE

CARE is an ArtCenter wide initiative that provides outreach to students who are demonstrating signs of behavioral, emotional, and/or academic distress. Find out more about CARE on their Inside page.

Student Organizations

Student organizations provide opportunities for social and professional networking, as well as leadership development opportunities. Each term registered student organizations explore a plethora of interests including social networking, community service, ethnic/cultural diversity, academics, sustainability and entrepreneurship. The CSE encourages and fosters the growth of student organizations on campus by offering meet-and-greets, workshops and structured policies.

Registration

All returning and new student organizations must register by Friday of Week 2 each term to be considered active. The College encourages students to exercise leadership and autonomy in developing, recruiting, holding events and surveying student interests. Once registered, student organizations must submit a general poster with student organization contact information, meeting times and sponsorship; follow through in planning required activities; select a faculty/staff advisor; and adhere to all policies set

forth by the College. “Active Status” allows the groups to receive a budget, print for free in CSE for organization-related activities, post on campus and reserve locations.

Sporting and Recreational Activities and Equipment

Volleyballs, Frisbees, bocce balls, basketballs, soccer balls and a croquet set are available for sign-out from the Tool Crib. The best Frisbee-throwing areas are the canyon lawn west of the Hillside Campus Bridge, or the meadow at the south end of the building. Please do not play Frisbee or football around the Café patio or near the sculptures in the Sculpture Garden, as injuries can occur while chasing Frisbees or balls down the slope. Always wear shoes. Basketball is not permitted in the Sculpture Garden when the area is used for overflow parking.

DISABILITY POLICY/CLASSROOM ACCOMMODATIONS

ArtCenter complies with the Americans with Disabilities Act, Section 504 of the Rehabilitation Act, and state and local requirements regarding students and applicants with disabilities. Under these laws, no otherwise qualified individual with a disability shall be denied access to or participation in the services, programs and activities of the College.

Students who require disability-related accommodations (academic adjustments and/or auxiliary aids) are encouraged to contact the CSE immediately upon acceptance, after being diagnosed with a disability, and each semester that they are enrolled. For questions regarding student disability support, required documents and the student disability policy, please see the Student Disability Services page or email CSE@artcenter.edu.

ArtCenter Disability Policy

ArtCenter College of Design complies with the Americans with Disabilities Act, Section 504 of the Rehabilitation Act, and state and local requirements regarding students and applicants with disabilities. Under these laws, no otherwise qualified individual with a disability shall be denied access to or participation in the services, programs and activities of the College.

It is the policy of the College that otherwise qualified students who have disabilities shall be given reasonable accommodation, including academic adjustment and auxiliary aids where appropriate, to ensure access to the College’s overall educational program. Individual students shall receive reasonable and necessary accommodation, including adjustment and aids, based on specific information and assessment data provided by a qualified professional. Students with disabilities should not wait until they are struggling with course work or facing academic probation before notifying ArtCenter of their disability and seeking special accommodations. The Student Disability Services Coordinator should be notified of disabilities and requests for accommodations by the student as soon as he or she is admitted, or as soon as the student’s need for accommodations becomes known to the student.

Definitions

A person with a disability is any person who:

1. has a physical or mental impairment which substantially limits one or more major life activities,
2. has a record of such impairments, or

3. is regarded as having such impairment.

An otherwise qualified person with a disability is an individual with a disability who meets the academic and technical standards requisite to admission and participation in the College's educational program and activities.

Admission

The College does not discriminate or give preference based on disability. Information provided by an applicant during the admissions process concerning his or her disability shall be provided on a voluntary basis and shall be kept in accordance with state and federal laws regarding confidentiality.

Documentation of the Disability

Applicants who wish to have their disability considered as a factor in the admissions process must identify the disability and provide an explanation of why it is relevant at the time of application. If the applicant wishes the disability to be considered, it may be necessary for the applicant to provide appropriate documentation of the disability. It is the responsibility of applicants to inform those who write letters of reference on their behalf if they want the letters of reference to mention their disability.

Reconsideration

It is not the College's practice to reconsider applications that have been rejected, unless there was information that was not available at the time of the application through no fault of the applicant. For that reason, applicants are advised to make the disability known at the time of application if they wish to have the disability taken into account in the application process. In some cases, it may be necessary for the applicant to provide documentation verifying the disability.

Information on the Disability Retained in Applicant's File

Information regarding a disability that is disclosed as part of the admissions process will be used by the College for admissions purposes only. Notification to the Admissions office does not constitute notification to the College for the purpose of requesting accommodations. Information regarding a disability and letters of reference are retained in the Admissions office for one year.

Applicants who do not need accommodations during the application process, but who anticipate the need for accommodations during their education, do not need to submit a request for accommodations until after admission to ArtCenter. At such time that the student is admitted, he or she should contact the Student Disability Services Coordinator to begin the accommodation process. Students are encouraged to meet with the Coordinator during the term prior to enrollment.

Responsibilities of Students

Identifying the Need for Accommodations

Students with disabilities requiring accommodations must make those needs known to the Student Disability Services Coordinator at the beginning of the start of each new term. Students are responsible for making their needs known in a timely fashion and for providing current documentation for the review process.

In appropriate cases, evaluations may also need to be provided. It is in the student's best interest to make these arrangements with as much lead time as possible, as this will ensure that any accommodations determined necessary can be arranged prior to the beginning of the term. Please contact the Student Disability Services Coordinator for forms and deadline information.

Students not requiring accommodations do not need to make their disabilities known. The information on a student's disability and accommodations is treated as confidential information under applicable federal and state laws and is only provided to individuals who are privileged to receive such information on a need-to-know basis. Faculty members informed of a disability only receive information regarding accommodation at the student's request and are advised that this information is confidential.

In cases where only minor accommodations are required (such as requesting to sit in the front row because of a visual or hearing impairment), the student should feel free to simply make a request to the faculty member. If requests for minor accommodations are not responded to adequately, the student should make the request to the Student Disability Services Coordinator.

Accommodations

The College will provide reasonable accommodations, including academic adjustments and auxiliary aids, in a timely manner to ensure that students with disabilities have access to the College's services, programs and activities. Accommodations will not be provided if they fundamentally alter the nature of the course or program, or if they would be unduly burdensome either financially or administratively. In general, the Student Disability Services Coordinator will request professional documentation, verify the disability, identify reasonable accommodations and inform a student's faculty members of the reasonable accommodations required. The faculty member will review the accommodations recommended and, if needed, verify understanding and agreement with the Student Disability Services Coordinator or student. Students requesting accommodations should identify their needs as early as possible to the Student Disability Services Coordinator, as this will ensure that any needed accommodations can be arranged prior to the start of the term.

While attending the College, students are not required to disclose information about the nature of their disability to faculty members. In fact, this information is kept confidential unless the student elects to share the specifics of their disability on their own or the student signs an authorization for a release of information, requesting information sharing with another person or organization.

Verification of Physical or Psychological Disability

A student with a physical or psychological disability must provide professional verification documentation certified by a licensed physician, psychologist, audiologist, speech pathologist, rehabilitation counselor, physical therapist, occupational therapist or other professional health care provider who is qualified in the diagnosis of the disability, is not related to the student and is not an employee of the College. The verification documentation must reflect the student's present level of functioning of the major life activity affected by the disability. The assessment must provide data that supports the request for the particular adjustment sought.

The student shall provide the verification documentation to the Student Disability Services Coordinator. The cost of obtaining the professional documentation shall be borne by the student. If the initial verification is incomplete or inadequate to determine the present extent of the disability and appropriate accommodations, ArtCenter shall have the discretion to require supplemental assessment of a physical or psychological disability. The cost of and responsibility for the supplemental assessment shall be borne by the student.

Verification of Learning Disability

A student with a learning disability must provide professional testing and evaluation results that reflect the individual's present level of processing information and present achievement level. The cost of and responsibility for obtaining the professional verification shall be borne by the student.

Documentation verifying the learning disability must:

1. Be prepared by a professional qualified to diagnose a learning disability, including, but not limited to, a licensed physician, learning disability specialist or psychologist who is neither related to the student nor is an employee of the College.
2. Include the testing procedures followed, the instruments used to assess the disability, the test results and a written interpretation of the test results by the professional.
3. Reflect the individual's present level of academic functioning.

4. Reflect the individual's present level of functioning in the areas of aptitude and processing skills.

The assessment must provide data that supports the request for the particular academic adjustment sought. In the event that a student requests an academic adjustment or accommodation that is not supported by the data in the assessment, or if the initial verification is incomplete or inadequate to determine the extent of the disability, then it is incumbent on the student to obtain supplemental testing or assessment at his or her expense.

If the College requires an additional assessment for purposes of obtaining a second professional opinion, as opposed to a supplemental assessment, then the College shall bear any cost not covered by any third-party payer.

Verification of Temporary Disability

Students seeking accommodations based on a temporary disability must provide documentation verifying the nature of the condition, stating the expected duration of the condition and describing the accommodations deemed necessary. Such verification must be provided by a professional health care provider who is qualified in the diagnosis of such conditions, is not related to the student and is not an employee of the College. The assessment of documentation of the disability must reflect the student's current level of disability and shall be no older than 60 days. The cost of obtaining the professional verification documentation shall be borne by the student.

If the initial documentation is incomplete or inadequate to determine the extent of the disability and appropriate accommodations, ArtCenter shall have the discretion to require supplemental assessment of the temporary disability. The cost of the supplemental assessment shall be borne by the student.

Academic Dismissal and Readmission

Academically dismissed students sometimes raise disability as the basis for the academic difficulty. The burden is on the student to clarify why the disability was not brought to the attention of the administration if it was not previously, to explain why accommodations were not requested, or to explain why provided accommodations were not adequate. Please note that regardless of whether or not a student requests accommodations, he or she is required to meet all academic standards and maintain satisfactory academic progress.

Course Waivers or Substitutions

Students with documented disabilities may request waivers or substitutions of course requirements that they believe to be an insurmountable barrier due to their disability. Documentation must be provided to the Student Disability Services Coordinator and will be reviewed to determine qualification. Students requesting course waivers/substitutions will need to demonstrate that even with well-tailored accommodations (e.g., extended time, calculator use and assignment adjustments), successful completion of the course's requirements would not be possible.

If the student is asking for a course waiver/substitution of a Humanities and Design Sciences requirement, the Student Disability Services Coordinator will act as facilitator and work with the Chair of Humanities and Design Sciences or designee, who will determine whether the course waiver/ substitution would fundamentally alter the nature of ArtCenter's course requirements. If the course in question is deemed fundamental to the degree, the request will be denied. If the course is deemed not fundamental to the degree, the request will be granted. Where a substitution is granted, the aforementioned Chair will choose which course(s) would be an adequate substitute.

If the student is asking for a course waiver/substitution of a major requirement, the Student Disability Services Coordinator will act as facilitator working with the Department Chair or designee, who will review the student's request. If the course in question is deemed fundamental to the student's major, the request

will be denied. If the course is deemed nonessential, the request will be granted. Where a substitution is granted, the Department Chair will choose which course(s) would be an adequate substitute.

Grievances

Students who request disability-related accommodations from faculty or staff members—after having been granted such accommodations by the Student Disabilities Services Coordinator—and who believe that such accommodations have been impermissibly denied, or who believe that they have been discriminated against on the basis of their disability, should bring this matter to the attention of the Student Disability Services Coordinator. If the Student Disability Services Coordinator is unable to resolve the matter informally, or the student is dissatisfied with the resolution, the student may pursue a grievance through the College's grievance procedures process. Please refer to the Student Grievance Policy for additional information.

For additional support, the student may contact the College's Americans with Disabilities Act compliance officer in the Human Resources department at 626.396.2270.

The student may also contact the U.S. Department of Education, Office of Civil Rights, San Francisco, California, at 415.556.4275 to file a disability grievance at any time in the process.

Requesting Accommodations

Provide a copy of your documentation to the Student Disability Services Coordinator. For new students, documentation should be received as soon as possible after the student receives his or her acceptance to the College, or as soon as he or she is diagnosed with a disability. The process for arranging and receiving accommodations can be lengthy; the sooner the student contacts the Student Disability Services Coordinator, the more likely it is that accommodations can be arranged prior to the start of the term.

To schedule an appointment with the Student Disability Services Coordinator, please call the Center for the Student Experience at 626.396.2323.

If the student has already registered for classes, he or she should bring the class list to this meeting.

General Guidelines for Documentation of a Disability

In order to fully evaluate requests for accommodations or auxiliary aids, ArtCenter will need documentation of the disability consisting of an evaluation by an appropriate professional and describing the current impact of the disability as it relates to the accommodation request. All contact information and documentation received is kept in separate confidential files by the Student Disability Services Coordinator. Documentation is used to evaluate requests for accommodation or auxiliary aids. The evaluation process includes a review of the documentation itself and the context of documentation on the fundamental goals and essential standards of the program, course, service or benefit in question.

The evaluation process will generate a list of potentially reasonable accommodations that will be reviewed based on potential effectiveness, preferences of the requester, maximum level of integration and the potential for an undue financial or administrative burden.

The guidelines below were developed to assist students in working with their treating health care professional(s) to prepare the information needed to evaluate the request for accommodations:

- For individuals who have recently been receiving services from a public school system, the information requested would most likely be contained in the psycho educational evaluation from their most recent review. Some of the information may also be contained in an IEP 504 Plan or Transition Plan; however, the IEP and 504 Plan are considered supplementary. This information must be requested separately from high school transcripts.

- For individuals transferring from another college, information related to their disability will not be sent with a transcript request. That information must be requested separately. Additionally, the information requested by ArtCenter may or may not have been a part of their previous college's evaluation process. Check the information against the following guidelines.
- As appropriate to the disability, documentation should have:
 - A diagnostic statement identifying the disability, the date of the current diagnostic evaluation and the date of the original diagnosis. The diagnostic systems used by the Department of Education, the State Department of Rehabilitative Services or other state agencies, and/or the current editions of either the American Psychiatric Association's Diagnostic and Statistical Manual of Mental Disorders (DSM) or the International Statistical Classification of Diseases and Related Health Problems (ICD) from the World Health Organization are the recommended diagnostic taxonomies.
 - A description of the diagnostic criteria and/or diagnostic test used. This description should include the specific results of diagnostic procedures and diagnostic tests utilized. When available, both summary and specific test scores should be reported as standard scores and the norming population identified. When standard scores are not available, the mean, standard deviation and the standard error of measurement are requested as appropriate to the construction of the test. Diagnostic methods used should be congruent with the disability and current professional practices within the field. Informal or non-standardized evaluations should be described in enough detail that a professional colleague can understand their role and significance in the diagnostic process.
 - A description of the current functional impact of the disability. The current functional impact on physical, perceptual, cognitive and behavioral abilities should be described either explicitly or through the provision of specific results from the diagnostic procedures. Currency will be evaluated based on the typical progression of the disability, its interaction with development across the life span, the presence or absence of significant events (since the date of the evaluation) that would impact functioning, and the applicability of the information to the current context of the request for accommodations.
 - A description of treatments, medications, assistive devices, accommodations and/or assistive services in current use and their estimated effectiveness in ameliorating the impact of the disability. Significant side effects that may impact physical, perceptual, behavioral or cognitive performance should also be noted.
 - A description of the expected progression or stability of the impact of the disability over time. This description should provide an estimate of the change in the functional limitations of the disability over time and/or recommendations concerning the predictable needs for reevaluation.
 - Information describing the certification, licensure and/or the professional training of individuals conducting the evaluation. The individual providing the evaluation should be licensed for practice in the United States and should not be a relative or family member of the individual who was evaluated.

Beyond the six elements expected to be included in documentation, recommendations for accommodations, adaptive devices, assistive services, compensatory strategies and/or collateral support services will be considered.

Based on the context of the diagnostic evaluation, recommendations for specific accommodations, adaptive devices and/or assistive services that may ameliorate the functional impact of the disability and provide fuller access should be described. As appropriate, recommendations for collateral medical, psychological and/or educational support services or training that would be beneficial may also be included.

Recommendations from professionals with a history of working with the individual provide valuable information for the review process. They will be included in the evaluation of requests for accommodation and/or auxiliary aids. Where such recommendations are congruent with the programs, services and benefits offered by the College, they will be given deference. When recommendations go beyond services

and benefits that can be provided by ArtCenter, they may be used to suggest potential referrals to area service providers beyond the College.

Any student with a professionally verified disability that manifests in an educational limitation meets eligibility guidelines.

International Students

In addition to meeting with the Student Disability Services Coordinator, international students requesting accommodations must meet with the International Student Advisor to discuss immigration issues and to have any medically authorized reduction in course load documented on the student's SEVIS I-20.

Access for the Physically Challenged

ArtCenter complies with all state and federal laws regarding access for persons with disabilities. Ramps and elevators are provided throughout campus. Any student with a disability who encounters difficulty accessing any facility on campus should notify the Student Disability Services Coordinator at 626.396.2323. The Student Disability Services Coordinator and the Director of Facilities will work together to ensure that no student is denied access to any ArtCenter facility due to a disability.

FAQ

What is ArtCenter's philosophy regarding disability support?

It is ArtCenter's philosophy that otherwise qualified students who have disabilities shall be given reasonable accommodation, including academic adjustment and auxiliary aids where appropriate, to ensure access to Art Center's educational programs.

What is the definition of a person with a disability?

There are two definitions that are used by ArtCenter.

1) A person with a disability is any person who: (a) has a physical or mental impairment which substantially limits one or more major life activities; (b) has a record of such impairments; or (c) is regarded as having such impairment.

2) An otherwise qualified person with a disability is an individual with a disability who meets the academic and technical standards requisite to admission and participation in the college's educational program and activities.

What is considered a major life activity?

Examples of major life activities include caring for oneself, performing manual tasks, walking, seeing, hearing, speaking, breathing, learning, and working. Other examples of major life activities include sitting, standing, lifting, and mental and emotional processes such as thinking, concentrating, and interacting with others.

What is an impairment?

An impairment is a physiological disorder affecting one or more of a number of body systems or a mental or psychological disorder. The following conditions are not impairments: 1) environmental, cultural, and economic disadvantages, 2) homosexuality and bisexuality, 3) pregnancy, 4) physical characteristics, 5) common personality traits, and 6) normal deviations in height, weight, or strength.

When is an impairment considered to be substantially limiting?

An impairment is substantially limiting if it prohibits or significantly restricts an individual's ability to perform a major life activity as compared to the ability of the average person in the general population to perform the same activity.

What is the Americans with Disabilities Act (ADA) and Section 504 of the Rehabilitation Act?

The Americans with Disabilities Act (ADA) and Rehabilitation Act of 1974 are federal civil rights anti-discrimination laws that protect people with disabilities. They give federal civil rights protections to individuals with disabilities. They guarantee equal opportunity for individuals with disabilities in state and local government services, public institutions that received federal aid (including student financial aid), public accommodations, employment, transportation, and telecommunications.

What do I do if I have a disability and need accommodations?

Schedule an appointment with the Student Disability Services Coordinator by calling 626.396.2323 or emailing cse@artcenter.edu. The Student Disability Services Coordinator will provide needed forms and information about deadlines and documentation during this appointment. Please see the Disability Policy section of the Student Handbook for information on required documentation criterion.

If you have a disability and don't require accommodations, then you do not need to schedule an appointment with the Student Disability Services Coordinator or disclose your disability status.

When should I contact the student disability services coordinator to request needed accommodations?

You should contact the Student Disability Services Coordinator as soon as possible after being admitted to Art Center or after being diagnosed with a disability. It is in the best interest of the student to make arrangements with as much lead time as possible, as this will ensure that any accommodations determined can be arranged prior to the beginning of the term or before too much of the term elapses without needed accommodations for academic success.

Am I required to disclose my disability status to receive accommodations?

Yes. You are required to disclose your disability status and provide professionally verified documentation to the Student Disability Services Coordinator to receive accommodations. Please see the Disability Policy section of the Student Handbook for information on required documentation, and documentation criterion.

Are there limitations to disability-related accommodations?

Yes, there are limitations. Reasonable disability-related accommodations will be provided, given the accommodations requested do not fundamentally alter the nature of the course or program, and the accommodations are not unduly burdensome, either financially or administratively.

If I receive disability-related accommodations, what will it cost?

The cost of obtaining the professionally verified documentation and any supplemental assessment documentation shall be borne by the student. All reasonable accommodations granted by the Student Disability Services Coordinator and associated costs will be borne by ArtCenter.

What are some typical disability-related accommodations?

Each student and their disability are handled on a case-by-case basis and may not have the same outcome, even if similar disabilities are present. With that said, there are no typical accommodations. Some commonly requested accommodations are: 1) assistance with class locations, physical access assistance, electronic scanner access, extended time on assignments and exams, and note takers. Requested accommodations must be indicated in professionally verified documentation.

Where can I find the entire ArtCenter disability policy?

Students will be given a copy of the policy during their initial appointment with the Student Disability Services Coordinator.

Will my disability and documentation be shared with anyone?

Student disability status, medical histories, files and documentation are kept confidential, and are only shared with others on a need-to-know basis, and require the student to sign a “release of information” form prior to information sharing. This includes letters provided to faculty members requesting accommodations, which do not disclose the specifics of the student’s disability, but rather that the student is covered by law and what accommodations have been granted.

What do I do if I experience disability-related discrimination or needed accommodations are not provided by faculty or staff?

Contact the Student Disability Services Coordinator for information on resolutions and the grievance procedures. If requested accommodations are not being provided, the Student Disability Services Coordinator will work with that faculty or staff member to make sure that the granted accommodations are provided.

What do I do if I'm an international student with a disability?

Aside from your required meetings with the International Advisor, you will want to meet with the Student Disability Services Coordinator to discuss needed accommodations. Professionally verified documentation from international students needs to be translated into English prior to being given to the Student Disability Services Coordinator, and needs to meet all the same requirements of documentation required of American students. International students should note that not all accommodations received abroad may be granted.

What do I do if I'm having physical access problems on campus?

Contact the Student Disability Services Coordinator with the problem, and s/he will work with the Facilities Department, Director of Environmental Safety and come to a resolution regarding the access issue.

What do I do if I have a temporary disability?

Contact the Student Disability Services Coordinator for information on required documentation regarding temporary disabilities. You will need to schedule an appointment with the Student Disability Services Coordinator to discuss your documentation and possible accommodations that can be made. Disabilities are considered temporary if they are no longer than 60 days in duration.

Service/Support Animal Policy

Pets and other animals are restricted on Art Center’s Campus with the exception of service and support animals as defined by the Americans with Disabilities Act (ADA). Individuals who work with service and support animals shall not be excluded from Art Center’s facilities or activities.

Types of Service Animals Permitted on Campus

These guidelines have been developed with the understanding that most service animals working on the college campus will be dogs. Types of service animals might include:

- Guide Dog: A dog trained to provide mobility assistance for individuals with severe visual impairments or who are blind.
- Hearing Dog: A dog trained to alert deaf or hard of hearing individuals by signaling the occurrence of important sounds (e.g., door bells, smoke alarms).
- Service Dog: A dog trained to assist an individual who has some kind of confirmed mobility or health disability. Types of duties the dog may perform including carrying or fetching objects, opening doors, ringing doorbells, activating elevator buttons, steadying a person while walking, helping a person up after the person falls, or alerting other people for additional assistance.

Types of Support Animals Permitted on Campus

Support Animals are utilized by individuals with disabilities for support or assistance, but do not meet the ADA criteria for Service Animal. Types of support animals might include emotional support animals or

seizure response animals. Support Animals will only be allowed on Art Center's campus on a case-by-case basis, determined by the Disability Services Coordinator in the Center for the Student Experience.

Responsibilities of Persons with Disabilities Using Service Animals on Campus

Individuals with disabilities, including regular visitors, who utilize service animals on campus grounds, should complete an Animal Registration Form with the Disability Services Coordinator in the Center for the Student Experience.

Before bringing a support animal onto campus grounds, the requesting individual must submit appropriate documentation. Requests to have a support animal on campus for disability accommodation purposes will be evaluated by the Disability Services Coordinator.

Registering a Service Animal on Campus

Registering a Service Animal on Campus or Requesting a Support Animal on Campus requires:

- Animal Registration Form (obtained through the Disability Services Coordinator)
- Medical documentation from a licensed physician, psychologist, rehabilitation counselor, occupational therapist or other professional health care provider stating their diagnosis of student and opinion regarding the need for a support animal. The cost of obtaining the professional documentation shall be borne by the student.
- Current documentation of animal's health and vaccinations.

Owners are responsible for any damage caused by their animals and must take appropriate precautions to prevent property damage or injury. The cost of care, arrangements and responsibilities for the well-being of a service/support animal are the sole responsibility of the owner at all times. Service/Support animals on campus must:

- **Meet Legal Requirements:** All requirements for the presence of animals in public places (vaccinations, licensure, ID tags, etc.) mandated by state or local ordinances must be followed, including but not limited to:
 - o For dogs only, a Los Angeles County Animal Services Dog License, updated yearly.
- **Be under Control of Owner:** The owner must be in full control of the animal at all times. Reasonable behavior is expected from service animals while on campus. If a service dog/support animal, for example, exhibits unacceptable behavior, the owner is expected to employ appropriate training techniques to correct the situation.
- **Adhere to Cleanup Rule:** The owner must follow local clean-up ordinances when the animal defecates or urinates or creates any other kind of mess. Individuals with disabilities who physically cannot clean up after their own service animal may not be required to pick up and dispose of animal waste.

Areas Off-Limits to Service and Support Animals

The college must allow a service animal to accompany the individual with a disability at all times and everywhere on campus except where service/support animals are specifically prohibited.

The following areas are generally off limits to service and support animals:

- **Mechanical Rooms/Custodial Closets:** Mechanical rooms, such as boiler rooms, facility equipment rooms, electric closets, elevator control rooms and custodial closets, are off-limits to service/support animals. The machinery and/or chemicals in these rooms may be harmful to animals.
- **Areas Where Protective Clothing is Necessary:** Any room where protective gear or clothing is worn is off-limits to service/support animals. Examples impacting students include but are not limited to all shops and rooms with equipment including the metal shops, wood shops and machine shops, and spray booths.

- Areas Where There is a Danger to the Service Animal: Any room, including a classroom, where there are sharp metal cuttings or other sharp objects on the floor or protruding from a surface; where there is hot material on the floor (e.g. molten metal or glass); where there is a high level of dust; where there are harmful chemicals or materials; or where there is moving machinery is off-limits to service/support animals.
- Food Service Areas: The Cafeteria where food is prepared and served to others will be off limits to service/support animals. Service animals fulfilling specific tasks for an owner may be permitted in strictly limited capacities in the areas where food is purchased before consumption.

Removal/Relocation of Service and Support Animals

Service and Support Animals may be ordered removed by campus security or an animal control officer for the following reasons:

- Disruption: An owner may be directed to remove an animal that is unruly or disruptive (e.g., barking, running around, bringing attention to itself, jumping up on people). If the improper behavior happens repeatedly, the owner may be prohibited from bringing the animal into any of the college's facilities until the owner can successfully demonstrate having taken significant steps to mitigate the behavior and control future behavior. Any animal that exhibits aggressive or unsafe behavior may be prohibited from College facilities.
- Ill health: Animals who are ill should not be taken into public areas. An owner with an ill animal may be asked to leave college facilities.
- Uncleanliness: Owners must ensure that their animals are kept clean and well groomed. Owners with animals that are excessively unclean (e.g., flea-infested, foul-smelling and/or shedding excessively) may be asked to leave college facilities.

STUDENT ACADEMIC POLICY APPEALS PROCESS

Appeals

The purpose of the Student Academic Policy Appeals Process is to hear student petitions for an exception to specific student academic policies. Under most conditions, the appeals that will be heard are for circumstances when deadlines for turning in forms are not met by a student. Policies that can be appealed are:

- Leave of Absence
- ArtCenter Lite Term
- Incomplete Grade
- Independent Study
- Course Withdrawal
- Grade Change Deadline

Other academic policy appeals can be heard if deemed appropriate by the Petitions Committee. The Committee will not hear appeals for instructional and grading decisions made by course instructors. Specific complaints and concerns regarding grading should be addressed by the student to the instructor and/or appropriate academic department

Committee Membership

The Student Academic Policy Petitions Committee will be constituted as a sub-committee of the Student Academic Policy Committee. The Student Academic Policy Petitions Committee will serve as the appeals hearing board. Appeals hearings will be facilitated by one of the two Committee co-chairs. The Director of Enrollment Services and Registrar or designee will be responsible for presenting the appeals, following up with a decision letter, and ensuring that documentation is led in the student le as well as in the Committee records.

Appeal Procedure

Students are required to complete the Petition for Exception to Academic Policy. Petitions are to be submitted to the Director of Enrollment Services and Registrar in the Enrollment Services office. The petition form is available from Enrollment Services. Students must attach supporting documentation to their petitions. Only written petitions will be accepted. The Committee will not hear oral appeals from students.

Notice of Results

All responses to appeal petitions will be issued in writing to the petitioner by the appointed chair. Responses will be mailed to the address on file with ArtCenter. A copy of the response letter will be kept in the Committee records and the student le. Any decision rendered by the Committee will be final. In the event that the Committee is unable to meet in a timely manner to hear the appeal, the Associate Provost for Student Affairs/Dean of Students reserves the right to hear the appeal.

STUDENT CODE OF CONDUCT

Members of the ArtCenter community have a collective responsibility to maintain a productive education environment and the well-being of the community as a whole. It is through shared values of respect, social responsibility, integrity and honesty that this is achieved. Each individual is responsible for his or her own conduct as well as for holding others accountable as stewards of the College's values. It is the intention of the Student Code of Conduct to make clear the expectations of behavior by students that are essential to ArtCenter's educational mission and its community life.

All students are provided with a copy of the Student Handbook at new student orientation or through inside.artcenter.edu. Students are responsible for reading and abiding by the Student Code of Conduct.

Disciplinary proceedings conducted pursuant to this Code of Conduct are intended to be informal, fair and expeditious. The process is intended to correct and educate students who engage in unacceptable behaviors and provide guidance on ethical decision-making to become a productive member of the community.

All students are expected to comply with all laws and to respect the rights and privileges of all other members of the ArtCenter community and its neighbors. Except as expressly adopted by this Code, the procedures of criminal and civil courts shall not govern disciplinary proceedings. In such proceedings, formal rules of evidence shall not be applicable.

The Student Code of Conduct applies to students' behaviors both on and off campus if it is determined that a behavior affects another member of the community's safety, well-being, or learning environment. This can also apply to behavior that occurs through social media or other public online media.

A student can be charged with a conduct violation while on a leave of absence or graduated if it substantially disrupts the campus environment.

Definitions

1. "ArtCenter" and "College" mean ArtCenter College of Design.
2. "Advisor" means any current student, faculty or staff member. Off-campus individuals, parents or those who have no affiliation with the College cannot serve as advisors. Current faculty or staff cannot serve as advisors to their own children. The advisor may not be separately compensated for his or her time and, in most instances, cannot be a licensed attorney.
3. "Aggravated assault" means a violation that results in, or could reasonably result in, significant damage to persons or property or that otherwise poses a substantial threat to the stability and continuance of normal College life or College-sponsored activities.
4. "Distribution" means sale or exchange for personal profit.
5. "Complainant" means the party who makes the complaint.
6. "Group" means a number of persons who are associated with each other and who have not complied with College requirements for registration as an organization.
7. "Organization" means a number of persons who have complied with ArtCenter requirements for registration.
8. "Preponderance of evidence" means such evidence that, when weighed with that opposed to it, has more convincing force and the greater probability of truth.
9. "Reckless" means conduct which one should reasonably be expected to know would create a substantial risk of harm to persons or property, or that would otherwise be likely to result in interference with normal College or College-sponsored activities.

10. "Student" includes all persons taking courses or enrolled to take courses in the future at the College, both full- and part-time, pursuing undergraduate, graduate or Public Programs; those who, though not officially registered for classes during a given term, have a continuing relationship with the College as a result of being on a College-sanctioned Leave of Absence, internship or study away program; or those who withdraw during a disciplinary proceeding.
11. "ArtCenter community" means students, staff and faculty of the College, as well as contracted personnel.
12. "College premises" means buildings or grounds owned, leased, operated, controlled or supervised by ArtCenter.
13. "College-sponsored activity" means any activity on or off campus, which is initiated, aided, authorized or supervised by ArtCenter or an ArtCenter group/organization.
14. "Weapon" means any object or substance designed to inflict a wound, cause injury or incapacitate, including, but not limited to, all firearms, chukka sticks, explosives, pellet guns, switchblade knives, knives with blades two or more inches in length and chemicals such as mace or tear gas.

Prohibited Conduct

Prohibited conduct includes but is not limited to the following:

1. Violation of the Academic and Creative Integrity Policy.
2. Violations of federal, state and local laws. A criminal conviction is not necessary for a student to be subject to discipline under the Code of Conduct.
3. Violations of ArtCenter College-wide policies, including but not limited to, the Alcohol and Illegal Drugs Policy. Please note, allegations regarding Gender Equity and Sexual Misconduct are governed by Title IX and are adjudicated pursuant to the College's Title IX policy.
4. Submission of false, incomplete, or misleading information, material, or documentation in connections with an Admission Application.
5. Intentionally or recklessly causing physical or psychological harm to any ArtCenter community member, to yourself, or to any person on College premises or at College activities either on or off campus, or causing reasonable apprehension of such harm. This includes, without limitation: email, social media, texts, telephone, social, racial harassment or assault; verbal or written threats; stalking; intimidation; and verbal and physical abuse or harassment.
6. Intentionally or recklessly interfering with normal College or College-sponsored activities, including but not limited to studying; teaching; research; College administration; judicial proceedings; or fire, police or emergency services.
7. Failure to comply with the directions of College officials acting in performance of their duties, including but not limited to staff, faculty and Campus Security officers. This includes verbally threatening, abusing or harassing any of the above in the performance of his or her duties.
8. Intentionally or recklessly destroying, defacing or damaging College property or the property of others on College premises or at College-sponsored activities.
9. Intentionally and substantially interfering with the freedom of expression of others on College premises or at College-sponsored activities.
10. Intentionally furnishing false information to any designated College official and to the College or failure to provide valid ArtCenter photo identification when requested by a College official.
11. Intentionally initiating, or causing to be initiated, any false report, warning or threat at College sponsored activities.
12. Theft of property or services on College premises or at College-sponsored activities, or knowingly possessing stolen property.
13. Unauthorized use, possession or distribution of alcohol on College premises. Refer to the Alcohol and Illegal Drugs Policy for more information.

14. Use, possession or actions under the influence of any controlled substance, alcohol, illegal drug or drug-related materials.
15. Unauthorized distribution or possession for purposes of distribution of any controlled substance, illegal drug or paraphernalia.
16. Engaging in disorderly conduct, public intoxication or lewd, indecent or obscene behavior either in any College on-campus facility or at a College-sponsored activity located at non-College owned property.
17. Violation of the Weapons Policy. Unauthorized use, possession or storage of any weapon on College premises or at College-sponsored activities.
18. Intentionally or recklessly misusing, disabling, tampering with or damaging College re safety equipment, doors and signs.
19. Unauthorized use or possession of reworks and/or other incendiary materials on College premises or at College-sponsored activities.
20. Unauthorized use, forgery or unauthorized alteration of any College document or instrument of identification.
21. Unauthorized presence in or use of College premises, facilities or property.
22. Violation of the Appropriate Use Policy for Information Technology. Any behavior that disrupts or causes disruption of College computer services; damages, alters or destroys College data or records; or adversely affects College computer software, programs, systems or networks. This may include the intentional introduction of any computer contaminant into the College's computer system.
23. The use of College data, computer systems or networks to devise or execute any scheme to defraud, deceive, or extort or wrongfully obtain money, property or data. Unauthorized use of College computer files or unauthorized access to College restricted network systems or computer files.
24. Excessive or repeated traffic and/or parking violations. Reckless driving of a four- or two-wheel vehicle on campus or on non-College owned property, or the abuse of campus parking rules and regulations.
25. Violating the terms of any disciplinary sanction imposed in accordance with this Code.

Student Conduct Meetings

The purpose of student conduct meetings is to review allegations and evidence of Student Code of Conduct violations and, accordingly, for College-designated officials to make a decision as to whether it was more than likely that the violation occurred. Meetings are required to ensure that students are offered due process in the review of the case

1. The Assistant Dean of Students has been designated as the College's Student Conduct Officer to hear all matters relating to allegations that a student has engaged in prohibited conduct. If the Assistant Dean of Students is not available, the Associate Provost for Student Affairs/Dean of Students may appoint an alternate individual to review any such matters. Such alternate shall have all the powers and responsibilities of the Student Conduct Officer. The primary role of the Student Conduct Officer is to adjudicate evidence of a Student Code of Conduct violation that has been presented. When necessary, the Officer may seek out additional evidence if, as a result of the adjudication, it is made clear that such evidence exists and it can be made readily available.
2. The Assistant Dean of Students may conduct an investigation to determine if there is sufficient evidence to support the allegations. If there is sufficient evidence to support charging the student with a violation of the Student Code of Conduct, the student will be notified in writing. Most cases will be resolved through a student conduct meeting held between the student and the Assistant Dean of Students. The Assistant Dean of Students shall, at his or her sole discretion, determine whether there was sufficient evidence that the student engaged in prohibited conduct as outlined in this Code and what sanctions should be applied. Such disposition shall be final and there shall be no subsequent proceedings.

Procedures for Cases Brought Before a Hearing Board

There may be circumstances in which the Assistant Dean of Students may ask for a case to be heard through the Hearing Board. A Hearing Board may be asked to review a case if it is determined, at the sole discretion of Assistant Dean of Students, that the complexity or significance of the allegations or evidence requires the adjudication by multiple individuals to ensure a fair outcome.

1. The student shall be notified in writing (which may be delivered by email) of the allegations and the date, time and location of the hearing, and composition of the Hearing Board.
2. The Hearing Board shall comprise at least two faculty or staff members (not including the Assistant Dean of Students) and one student and shall be convened by the Assistant Dean of Students. Quorum must be met for the hearing to take place. Quorum shall be defined as at least one faculty or staff member and one student.
3. The responding party shall have the right to challenge any member of the Hearing Board on the basis of bias by delivering such challenge to the Assistant Dean of Students in writing, setting forth with specificity the nature of the alleged bias within one business day after receipt of the notice of the time and date when the Hearing Board will consider the case. The Assistant Dean of Students may appoint a replacement member after reviewing the written challenge.
4. The Assistant Dean of Students may appoint at their sole discretion a replacement member for a member who becomes unavailable.
5. Students who do not respond to the request for a student conduct meeting with the Assistant Dean of Students or by the Hearing Board shall have their cases determined in absentia. Failure to appear will not constitute grounds for appeal; evidence introduced after a decision on the case has already been made will not constitute new information merely because the charged student was absent.
6. At the hearing, the Assistant Dean of Students shall specify the nature of the alleged misconduct, including the time, date and place where such conduct is alleged to have occurred. A student shall have the opportunity to respond to the evidence against him or her. The Assistant Dean of Students shall preside over the hearing.
7. Hearings are private. However, the responding party and any student who has alleged the prohibited conduct shall each be entitled to bring an advisor to the hearing to help support and guide the student during the hearing. In cases where the alleged violation may also be violations of the law, the student may request to bring an attorney as their advisor. However, the advisor's role is not to represent the student or to question any witnesses in the hearing. The responding party and any student who has alleged the prohibited conduct are responsible for presenting their own information, and therefore advisors are not permitted to speak or to participate directly in any hearing, unless otherwise determined by the Assistant Dean of Students.
8. The responding party and any student who has alleged the prohibited conduct shall each be entitled to bring witnesses to present pertinent information to the Hearing Board. The Hearing Board shall call such additional witnesses as it deems appropriate. Witnesses shall be asked to affirm that their testimony is truthful. Witnesses and prospective witnesses, other than the responding party, may, at the discretion of the Assistant Dean of Students and upon the advisement of the Hearing Board, be excluded from the hearing at any time except when they are providing testimony. Witnesses will provide information to and answer questions from the Hearing Board. Questions may be suggested to the Hearing Board by the responding party and any student who has alleged the prohibited conduct, but shall not be asked by them of the witnesses directly. The Assistant Dean of Students may, at his or her sole discretion and upon the advisement of the Hearing Board, determine to adjourn the meeting and reconvene should the Hearing Board believe that witnesses not present should be heard.
9. The Assistant Dean of Students shall exercise control over the hearing to avoid needless consumption of time and to prevent the harassment or intimidation of witnesses. Any person,

including an advisor, a responding party or a student who has alleged the prohibited conduct, who disrupts a hearing or who fails to adhere to the rulings of the Assistant Dean of Students may be excluded from the proceedings.

10. The Hearing Board may accommodate concerns for the personal safety, well-being and/or fears of confrontation by a responding party, any student who has alleged the prohibited conduct, and/ or any witness, by permitting participation in the hearing by telephone, video call, videotape, audio tape, written statement or other means, which are determined, at the sole discretion of the Assistant Dean of Students and upon advisement of the Hearing Board, to be appropriate.
11. After the hearing, the Hearing Board shall make a determination of whether it is more likely than not that the responding party has engaged in prohibited conduct and, if so, the sanctions to be imposed, and shall advise the responding party in writing of the determination and any sanctions. Such sanctions may not be modified except in writing by the Associate Provost for Student Affairs/ Dean of Students, after a successful appeal or by the Hearing Board in the event of discovering an error in testimony or evidence. When warranted and agreed upon by the Hearing Board, cases may be re-opened to hear new testimony or evidence.

Appeals

A student may appeal a determination by the Assistant Dean of Students or Hearing Board based upon any of the following:

1. The sanction is grossly disproportionate to the offense.
2. The procedures provided for in this Code were not followed, directly resulting in significant prejudice to the student.
3. New relevant evidence is available which, in the exercise of reasonable diligence, could not have been produced at the time of the hearing.
4. The decision is not supported by evidence.

All requests for appeals must be in writing, setting forth with specificity the basis on which the appeal is made. Appeals must be delivered to the Associate Provost for Student Affairs/Dean of Students, with a copy to the Assistant Dean of Students, within five business days of the date the student receives the written determination of the sanction from the Assistant Dean of Students.

The Associate Provost for Student Affairs/Dean of Students will review the Assistant Dean of Student's summary of the testimony, findings of fact, decision and the recommended sanction, the student's disciplinary history and the written statement of the student.

The Associate Provost for Student Affairs/Dean of Students may request either the Assistant Dean of Students or the student to submit, in writing, additional information. He or she may also ask the student and/or the Assistant Dean of Students to clarify testimony from the hearing.

The Associate Provost for Student Affairs/Dean of Students will affirm, reduce or increase the sanctions and notify the student in writing.

Interim Suspensions

In certain circumstances, the Assistant Dean of Students or Associate Provost for Student Affairs/Dean of Students may impose a suspension prior to a hearing.

Such an interim suspension may be imposed only:

1. To ensure the safety and well-being of members of the ArtCenter community or the preservation of ArtCenter property;
2. To ensure the student's own physical or emotional safety; or
3. If the student poses an ongoing threat of disruption of, or interference with, the normal operations of the College.

During the interim suspension, the student may be denied access to the campus (including classes) and/or other activities and privileges for which the student might otherwise be eligible, as the Assistant Dean of Students may determine to be necessary or appropriate. The interim suspension does not replace the regular process, which shall proceed expeditiously.

Burden of Proof

A determination by the Assistant Dean of Students, the Hearing Board and the Associate Provost for Student Affairs/Dean of Students (in the case of an appeal) shall be made on the basis of whether it is more likely than not that the student engaged in prohibited behavior.

Focus of the Proceedings

The focus of the inquiry in disciplinary proceedings shall be to determine if the individual is responsible or not responsible for violation of the disciplinary regulations. Formal rules of evidence shall not be applicable, nor shall deviations from prescribed procedures necessarily invalidate a decision or proceeding.

Formal Notice

The College will communicate to all students in writing via U.S. mail and/or Inside Mail. It is the student's responsibility to ensure that the College has the most current and accurate contact information for the student. Students will be held accountable for retrieving their mail and/or email in a timely manner. Failure to do so is not an acceptable excuse for delaying the judicial process. Formal notice may also be delivered in person by College staff.

Inherent Authority

ArtCenter reserves the right to take necessary and appropriate action to protect the safety and wellbeing of the campus community. The College also reserves the right to take necessary and appropriate action as a result of student incidents off campus that may adversely affect the well-being of the ArtCenter community and/or the mission of the College.

Interpretations of Regulations

Disciplinary regulations at ArtCenter are set forth in writing in order to give students general notice of prohibited conduct. The regulations should be read broadly and are not designed to define misconduct in exhaustive terms.

Student Groups and Organizations

Student groups and organizations may be charged with the violation of any section of the Code or violation of any policies and procedures included in the Student Handbook. A student group or organization and its officers may be held collectively or individually responsible for violations of this Code when those associated with the group or organization have received the tacit or overt consent or encouragement of the group or organization, or of its leaders, officers or spokespersons. The officers, leaders or any identifiable spokesperson(s) for a student group or organization may be directed by the Assistant Dean of Students or a designee to take appropriate action designed to prevent or end violations of this Code by the group or organization. Sanctions for group or organization misconduct may include, among other things, revocation or denial of registration.

Violations of Law and Disciplinary Regulations

Students may be accountable to both criminal and civil authorities and to ArtCenter for acts that constitute violations of law and of this Code. Disciplinary action at the College will normally proceed despite any pending criminal proceedings and will not be subject to challenge on the grounds that criminal charges involving the same incident have been dismissed or reduced.

Sanctions

One or more of the following sanctions may be imposed for violations of disciplinary regulations. Violations in the Prohibited Conduct section of this Code may result in dismissal or suspension from the College, unless specific and significant mitigating factors are present. Factors to be considered in mitigation shall be: severity of the violation; the present demeanor and past disciplinary record of the offender; the nature of the offense; and the severity of any damage, injury or harm resulting from such offense.

1. Dismissal from The College
Permanent separation of the student from the College. Notification will appear in the student's permanent file. The student may also be permanently barred from College premises.
2. Suspension from The College
The student may be prohibited from participating in any College-sponsored activity and may be barred from College premises for the period of suspension.
3. Disciplinary Probation
The student may be restricted from participating in future student and College activities. This includes, but is not limited to, involvement in student organizations and employment on campus. Additionally, the student is given written and verbal notice that any further infractions of College policies may result in possible suspension or dismissal from the College.
4. Ineligibility for Graduation
A graduating student involved with policy violations prior to graduation may be prevented from graduating, participating in graduation activities and ceremonies, or receiving a diploma until the case has been adjudicated and sanctions completed.
5. Restitution
The student is required to make payment to the College or to other persons, groups or organizations for damages incurred as a result of a violation of this Code. Restitution must be made within 30 days, unless otherwise negotiated with the Student Conduct Officer, and can be applied to the student's account.
6. Community Service/Educational Project
Community work, work on campus, research projects or other appropriate learning experiences may also be assigned. Such assignments must be approved by the Assistant Dean of Students.
7. Restriction
The student may be restricted from specific areas of campus.
8. Disciplinary Warning
The student is given verbal or written warning that future misconduct may result in more severe disciplinary action.
9. Other Sanctions
The Assistant Dean of Students and/or the Associate Provost for Student Affairs/Dean of Students retains the right to impose additional sanctions after review of the proceedings of the hearing and supporting evidence.

Disciplinary Files and Records

1. Case referrals may result in the development of a disciplinary file in the name of the student. These files are maintained by the Assistant Dean of Students.
2. These records are covered by the Family Educational Records Privacy Act (FERPA). When students sign a release offered by prospective employers, graduate schools or other parties, this release provides these parties access to student disciplinary files.

Policies for Students enrolled in Exchange and Study Away Programs

Student Code of Conduct

ArtCenter regards all students as responsible citizens who have the same obligations as other citizens to observe the laws of the United States and the local and national laws of the host country. The College does not regard itself or its members as above the law in any way. In addition, as members of an academic community, students assume rights and responsibilities inherent to the nature of that community and bear a responsibility to preserve a collegiate environment that encourages the maximum development of students.

Students who participate in an ArtCenter study away program are enrolled at ArtCenter and are subject to the provisions of the Student Code of Conduct to the same extent they would be if studying on campus. Any student who engages in conduct that violates the Student Code of Conduct will be subject to review and sanctions, including, where appropriate, dismissal from the program. This will be done in consultation with the appropriate departments/offices and prior violations will be considered.

All students have the right to learn in an atmosphere that is supportive and encouraging. Students should feel free to express their views but may not do so by infringing upon the rights of others. Students who feel that their rights have been violated have the right to have the matter reviewed through the Student Code of Conduct. The College also holds inherent authority and reserves the right to bring charges against students in this process. The Center for the Student Experience coordinates, implements and responds to questions about the Student Code of Conduct.

Prohibited Conduct

Prohibited conduct includes but is not limited to the following:

1. Plagiarizing the idea, language or image of another person in part or in whole, including the improper citation of source documents or lack of correct acknowledgment of authorship. Please see the Academic and Creative Integrity Policy in the Student Handbook for more information.
2. Violations of federal, state and local laws, and violations of ArtCenter policies, including but not limited to the Alcohol and Illegal Drugs Policy, Policy Against Harassment, Discrimination, Harassment and Title IX Policy, Weapons Policy, Appropriate Use Policy for Information Technology Resources and Parking Policy.
3. Intentionally or recklessly causing physical or psychological harm to any ArtCenter community member, yourself or to any person on College premises or at College activities either on or off campus, or causing reasonable apprehension of such harm. This includes, without limitation: computer, telephone, social, racial and sexual harassment or assault; verbal or written threats; stalking; intimidation; and verbal and physical abuse or harassment.
4. Intentionally or recklessly interfering with normal College or College-sponsored activities, including but not limited to studying; teaching; research; College administration; judicial proceedings; or fire, police or emergency services.
5. Failure to comply with the directions of College officials acting in performance of their duties, including but not limited to staff, faculty and campus safety officers. This includes verbally threatening, abusing or harassing any of the above in the performance of his or her duties.
6. Intentionally or recklessly destroying, defacing or damaging College property or the property of others on College premises or at College-sponsored activities.
7. Intentionally and substantially interfering with the freedom of expression of others on College premises or at College-sponsored activities.
8. Intentionally furnishing false information to any designated College official and to the College or failure to carry and/or provide valid ArtCenter photo identification.
9. Intentionally initiating, or causing to be initiated, any false report, warning or threat at College-sponsored activities.
10. Theft of property or services on College premises or at College-sponsored activities, or knowingly possessing stolen property.
11. Unauthorized use, possession or distribution of alcohol on College premises. Please see the Alcohol and Illegal Drugs Policy in the Student Handbook for more information.

12. Use, possession or actions under the influence of any controlled substance, alcohol, illegal drug or drug-related materials.
13. Unauthorized distribution or possession for purposes of distribution of any controlled substance, illegal drug or paraphernalia.
14. Engaging in disorderly conduct, public intoxication or lewd, indecent or obscene behavior.
15. Unauthorized use, possession or storage of any weapon on College premises or at College-sponsored activities.
16. Intentionally or recklessly misusing, disabling, tampering with or damaging fire safety equipment, doors and signs.
17. Unauthorized use or possession of fireworks and/or other incendiary materials on College premises or at College-sponsored activities.
18. Unauthorized use, forgery or unauthorized alteration of any College document or instrument of identification.
19. Unauthorized presence in or use of College premises, facilities or property.
20. Any behavior that disrupts or causes disruption of computer services; damages, alters or destroys data or records; or adversely affects computer software, programs, systems or networks. This may include the intentional introduction of any computer contaminant into the computer system.
21. The use of data, computer systems or networks to devise or execute any scheme to defraud, deceive or extort or wrongfully obtain money, property or data. Unauthorized use of computer files or unauthorized access to restricted network systems or computer files.
22. Reckless driving of a four- or two-wheel vehicle on or off-campus, or the abuse of campus parking rules and regulations.
23. Violating the terms of any disciplinary sanction imposed in accordance with this Code.

Study Away Disciplinary Procedure

Given the nature and function of study away programs, student-participant adherence to policies, procedures, and directives is crucial. The paragraphs below set out the student-conduct process for resolving alleged violations of program and ArtCenter policies, procedures, and guidelines by study away participants.

Should there be an allegation of a violation of policy, etc., faculty leaders of ArtCenter study away programs may conduct investigations and hold administrative hearings for conduct matters that occur abroad. Faculty leaders may consult with the Director of Exchange and Study Away and the Associate Provost for Student Affairs (or designee) throughout the process. At the discretion of the Associate Provost for Student Affairs (or designee) and in consultation with the faculty leader, the Associate Provost for Student Affairs (or designee) may assume jurisdiction for, and render a decision on, any cases involving students studying off-campus.

The faculty leader will be responsible to interview and/or receive statements from all witnesses, and will present the accused with charges, which are to include the specific regulation or policy allegedly violated. At the administrative hearing between the faculty leader and the accused student, the accused may testify personally and present witnesses on his or her behalf.

The accused may present testimony and make arguments not only with regard to the offense, but also with regard to justification or mitigating circumstances. The accused may also speak to the question of the appropriateness of any particular sanction that he or she may incur.

After hearing the case, the faculty leader will make a decision on sanctions. He or she may consult with the Assistant Dean of Students (or designee) prior to making a decision if the faculty leader deems it necessary. If the accused is found guilty of a violation of applicable policies, regulations, etc., the decision will specify the violating behavior and the policy or regulation violated, and the sanction to be imposed. The faculty leader will promptly present the sanctions imposed to the accused and the decision will take effect immediately. The decisions of the ArtCenter faculty leader will be based on evidence presented and statements taken. Due to the logistical challenges presented by conducting investigations at some

distance from campus, decisions made by faculty leaders in disciplinary cases conducted for students in study abroad programs are final.

The Center for the Student Experience holds concurrent jurisdiction and may take further action based on the College's Student Code of Conduct upon the student's return to the College.

Interim Suspensions

In certain circumstances, the Assistant Dean of Students (or designee) may impose a suspension of privileges to further participate in the Study Away program prior to a hearing following consultation with the faculty leader. Such an interim suspension may be imposed only:

- a) To ensure the safety and well-being of other members of the study away group or the preservation of ArtCenter property;
- b) To ensure the student's own physical or emotional safety; or
- c) If the student poses an ongoing threat of disruption of, or interference with, the normal operations of the study away group.

During the interim suspension, the student shall be denied access to participation in the study away course and associated activities and privileges for which the student might otherwise be eligible, as the Assistant Dean of Students (or designee) may determine to be necessary or appropriate.

The interim suspension does not replace the regular disciplinary process, which shall proceed expeditiously.

Sanctions

Sanctions for violation of the Student Code of Conduct or other rules or policies enforceable under the Code vary depending on the circumstances. Sanctions may include, but are not limited to, warning, suspension from program related activities, removal from housing, dismissal from program, disciplinary action on ArtCenter record, denial of participation on future education abroad opportunities, and suspension from the College.

Prohibition of Sexual Misconduct

ArtCenter College of Design ("ArtCenter" or "the College") is committed to maintaining an inclusive community that values diversity and fosters tolerance and mutual respect. All Students have the right to participate fully in ArtCenter programs and activities free from Discrimination, Harassment and Retaliation. ArtCenter is committed to maintaining an inclusive community that is supportive of students and employees. Part of this commitment is providing an educational and working environment that is free of sexual misconduct. ArtCenter does not unlawfully discriminate on the basis of sex in its education programs and activities, including admission and employment practices, as required by Title IX of the Higher Education Amendments of 1972. Title IX prohibits discrimination on the basis of sex in education programs and activities receiving federal funding.

The Sexual Misconduct Policy prohibits behaviors within and outside of Title IX regulations. These prohibited behaviors may be committed by any person upon any person, regardless of the sex, sexual orientation and/or gender identity of those involved. Prohibited conduct includes: sexual harassment; sexual assault; dating and domestic violence; stalking; discriminatory harassment on the basis of sex; sex/gender-based discrimination; sexual exploitation; threats, intimidation, hazing, or bullying on the basis of sex; retaliation; bad faith complaints of sexual misconduct. This policy applies to any student, staff or faculty member of the ArtCenter Community. ArtCenter may be limited in how it can respond when applying these regulations to non-ArtCenter individuals.

ArtCenter utilizes a preponderance of evidence standard to determine whether it is “more likely than not” that a violation of College policy occurred. “More likely than not” means that the information supporting one outcome (responsible or not responsible) outweighs or is more than the information supporting the opposite outcome.

What is Consent?

Consent is an informed, affirmative, conscious, voluntary, and mutual agreement by all participants to engage in sexual activity, communicated through mutually understandable words and/or actions. It is the responsibility of each person involved in sexual activity to ensure that they have the affirmative consent of the other participant(s) to engage in the sexual activity before doing so. Affirmative consent must be voluntary and given without coercion, force, threats, or intimidation.

If you believe that you have experienced sexual misconduct and would like to seek medical treatment immediately contact your travel insurance provider, CISI (for exchange and faculty-led programs), to locate the closest hospital for medical treatment: 1.609.986.1234 (collect outside the U.S.)

Email: medservices@assistamerica.com.

Procedures for Filing Complaints

Students can report any incident of sexual misconduct with your faculty leader or report it directly to the Title IX office at titleix@artcenter.edu. More information on Title IX Policies, Procedures and Reporting Options can be found on Inside ArtCenter under Campus Information > Policies, Procedures & Guidelines > Title IX. Students also have the right to file a report, or not report allegations of sexual misconduct with local law enforcement, ArtCenter will always support an individual who wishes to make a report to the police or other local authorities. Students should contact CISI to receive advice on in-country police reporting, especially in countries that may not have laws to prevent sexual misconduct.

Alcohol and Other Drug Policy

ArtCenter does not encourage the use of alcohol or condone drinking patterns or behaviors that are detrimental to the health and welfare of the individual, the ArtCenter community, or the community at large. Alcohol may be consumed, but not abused, by students who are of legal age in their host countries. Students who choose to consume alcohol do so with the knowledge that they remain responsible for their actions at all times. ArtCenter prohibits the use of alcohol that is illegal in the host country and prohibits the distribution of alcohol to students who are not of legal drinking age in their host countries. ArtCenter will impose serious sanctions against any student who commits an alcohol infraction, including drunkenness or any abuse of alcohol.

ArtCenter study away programs have a zero tolerance policy for purchase, possession, use, or distribution of any drugs considered to be illicit or illegal. Any violations will be grounds for dismissal. Students are further cautioned that the possession of drugs is often dealt with harshly by local, host-country law enforcement and neither the College nor the U.S. Embassy can obtain release from jail.

The use of illegal drugs and the abuse of alcohol are seriously detrimental to one’s health and well-being. ArtCenter urges students involved with either to obtain the necessary assistance from medical professionals and counselors. Please contact the Center for the Student Experience for referrals prior to departure or utilize CISI to locate treatment and assistance locations at the program site.

Guests Prohibited

To maintain the academic, cultural, and logistical integrity of any study program, students are prohibited from inviting any guests to participate on an Art Center faculty-led study away program, including staying overnight in program accommodations, whether paying or not. If participating in an exchange program, guest privileges are subject to the partner institution’s policies (e.g., residence hall policies).

Program Housing

Students are required to live in established program housing when it is provided by the College or host institution. The College finds housing partners and accommodations with consideration for cost, health, safety, security, and educational needs of the students and specific study away program.

Housing information will be solicited from students prior to departure; however, we cannot guarantee individual requests and preferences. If a student has a disability that requires specific accommodations, the disability needs to be filed as soon as possible, upon notification of acceptance, directly with the Center for the Student Experience in order for these arrangements to be made. (See also Student with Disabilities section.)

Should a housing conflict arise, we encourage students to bring it to the attention of the faculty leader and/or the Exchange and Study Away office so we may assist in resolving it. If the conflict involves a violation of the Student Code of Conduct or other College policies, then additional school officials will be called upon to address the conflict as appropriate, following campus procedures.

Students will be responsible for housing damages, lost keys, and any other fees incurred during their stay. The Exchange and Study Away office will notify students of these additional charges that will be applied to the student's account.

If a study away program does not provide housing, the student will accept all associated risks, be solely responsible for all expenses and arrangements related to housing, and be required to provide the Exchange and Study Away Office with the address and contact information of where they will be residing.

Transportation Policy

Traffic-related accidents are the leading cause of student injuries and deaths while abroad. Students are prohibited from driving motor vehicles (including but not limited to scooters, motorbikes, motorcycles, and cars) while participating in an Art Center Study Away Program outside of the U.S. unless they possess a valid driver's license and driver's insurance in the host country. Students should obey all local vehicle and pedestrian laws and use public transit wherever that option exists and is safe. A student's personal liability coverage takes precedence over Art Center liability coverage should a motor vehicle be used.

Exceptions to this policy may be considered for the content of the program curriculum, associated field trips, and supervised projects. All such considerations must be discussed with the academic department and Exchange and Study Away office in advance.

GRIEVANCE PROCEDURE FOR STUDENTS

ArtCenter strives to be in compliance with College policies and all applicable federal, state and local laws. If any student or applicant believes that the College or members of its community may have acted in violation of its policies or may have failed to comply with applicable legal requirements, he or she is encouraged to file a grievance with the College. It is the goal of the College to handle all grievances in a lawful, fair, consistent and confidential manner via informal resolution. However, provisions for formal resolution are also available, if necessary. The grievance procedures outlined here are not intended for use by students to challenge grades issued for courses; these issues should be addressed through the Department Chair of the class in question. Unless otherwise specified, grievances will be handled as described below.

Civil Rights and Other Violations

Sexual harassment (including sexual violence) should be reported to the Title IX Coordinator (626 396-2340) and undergo special reporting and investigation procedures. All other civil rights violations, College policy violations, and Student Code of Conduct violations should be reported to the Associate Dean of Students (626 396-2323).

Unfair Treatment

Students who believe they have been mistreated or treated unfairly by other students, staff or faculty may file a grievance with the Associate Dean of Students.

Non-Retaliation for reporting Misconduct

No student or employee will be discriminated against or retaliated against for reporting what he or she, in good faith, believes to constitute a violation of any College policy or legal requirements.

Reporting Procedure

Students must file the grievance in writing. Include what allegedly happened, when and where it occurred, name the parties involved (if known), and what policy or regulation was violated (if any).

Grievances should be submitted within 90 days from when the alleged incident occurred, or within 90 days after the complainant may have known about the alleged incident or violation. If there is reasonable cause, the Associate Dean of Students may extend the time limitation for up to 365 days from the alleged incident. Civil rights violations may be reported within the time limitation imposed by statute.

Informal Grievance Procedure

1. Upon receiving a complaint or grievance, the Associate Dean of Students will serve as conciliator. If the grievance is against the Associate Dean of Students, the Associate Provost for Student Affairs/ Dean of Students will appoint an alternate conciliator. The conciliator will assist the student in resolving the problem informally.
2. The conciliator shall refer the student to the appropriate person(s) at ArtCenter to try to work out the problem in an informal way. If appropriate, the conciliator will also initiate contact with any

other party involved to try to resolve the grievance. The conciliator will keep the student informed of developments during these preliminary stages. If involvement to resolve the grievance is requested from other departments or individuals at ArtCenter, the conciliator will request written updates or responses from those parties within 21 business days of when the grievance was filed by the student. These reports will be shared with the student.

3. If the student is satisfied with the results of the informal efforts at resolution, the conciliator will close the case. If the student is not satisfied with the results, he or she has the option to file a formal, written request to be heard by the Grievance Committee. The request must be filed no later than seven business days after the student has received the written outcome of informal mediation.

Formal Grievance Procedure

If the result of the informal grievance process is not satisfactory to the student or appropriate due to the nature of the grievance, he or she may request that the case be heard by the Grievance Committee through filing a written notice of appeal to the conciliator. This request must be made within seven business days of receiving the conciliator's written report on the outcome of the informal resolution. The conciliator will promptly submit the student's request and all other relevant written documents to the Chair of the Committee.

1. The Chair of the Committee (Chair) shall distribute copies to each member of the Committee.
2. A hearing before the Grievance Committee is required in all circumstances where the grievance is not resolved informally. Testimonial and/or documentary evidence is required to be taken at the hearing. The determination of facts is vested solely with the Grievance Committee.
3. A student's waiver or failure to take advantage of any important right (such as the right to be present and participate in a hearing) under the grievance procedures shall be documented.
4. The Committee will hold a hearing at a time agreeable to the student in a timely manner, but no later than 10 business days after the Committee receives the notice of appeal.
5. The Committee shall hear testimonial and/or documentary evidence. The determination of facts is vested solely with the Grievance Committee.
6. The student is permitted to present information and relevant documents to the Committee. The Chair shall rule on the method and length of the presentation.
7. The student may request the presence of a fellow student or College faculty or staff member (who is not an attorney or an officer of the College) to assist the student in the presentation of the grievance.
8. The Chair may request to hear testimony from other individuals who may have relevant information to provide to the student's case or may have been named in the grievance by the student. The student shall be notified in writing of any such individuals who have been invited to testify.
9. The student filing the grievance has the right to hear all information presented verbally to the Committee and to receive a copy of all relevant documents considered by the Committee.
10. The student may request that the Chair call other persons to present information or call for other relevant papers and documents. Such requests will be granted if the Chair believes that the presentation of additional witnesses or documents will not unnecessarily prolong the hearing or pose an undue burden.
11. The student is encouraged to submit written questions to the Committee on information presented by others who have testified and on documents considered by the Committee. The student may also ask questions verbally, when authorized by the Chair. The Chair will control the extent and manner of questioning.
12. The student is entitled to submit a written statement or report on the Committee proceedings for inclusion in the case file.
13. The Committee shall make a determination based on a review of the evidence presented, and the testimony of the student and others who were called before the Committee during the proceedings.

14. The Chair shall communicate findings to the student within five business days of the conclusion of the hearing, unless otherwise specified in writing. This determination is final and may not be appealed.

Grievance Committee Membership and Responsibilities

Depending on the circumstances of the grievance, the Grievance Committee may consist of the Provost, the Associate Provost for Faculty Affairs, the Associate Provost for Student Affairs/Dean of Students and a student appointed by the ArtCenter Student Government President. The Vice President of Human Resources shall serve as a non-voting advisory member.

No member may serve on a case in which he or she was in any way personally involved. Members shall excuse themselves if there is a conflict of interest between themselves and either of the parties.

The student is entitled to challenge one or more members of the Committee with respect to impartiality. The Chair will rule on such challenges.

Members who are removed, disqualified or unable to serve will be replaced by a member of the staff or faculty, as appointed by the Chair. No member of the Committee shall be removed or replaced once Committee proceedings have begun, except under unusual circumstances. The Chair will rule in such matters.

All proceedings of the Committee shall be conducted in private and kept confidential. State and federal laws govern the privacy rights of students and employees. Any questions about the disclosure of information shall be directed to the Committee in writing. Committee members, and all involved, will be required to sign a confidentiality statement.

Unless the Committee decides otherwise, no tape recordings or detailed transcripts will be made of Committee meetings. However, a brief summary will be made for the record, and all documents provided during the hearing will be kept by the Chair.

California State Reporting Option

An individual may contact the Bureau for Private Postsecondary Education for review of a complaint. The bureau may be contacted at:

2535 Capitol Oaks Drive, Suite 400
Sacramento, CA 95833
Telephone: 916 431-6924
Fax: 916 263-1897
Website: bppe.ca.gov

EQUAL OPPORTUNITY

Nondiscrimination Policy

ArtCenter College of Design is committed to equal opportunity and does not discriminate against currently enrolled students, applicants and employees on the basis of race, color, ancestry, national origin, citizenship, religious creed, age, physical or mental disability, medical condition, genetic characteristic, pregnancy, marital status, veteran status, sex, sexual orientation, gender identity, transgender identity or any other characteristic protected by applicable state or federal law. Any such discrimination is unlawful and violates Title VII of the Civil Rights Act of 1964 and Title IX of the Education Amendments of 1972.

- Incidents of discrimination, harassment and retaliation (DHR), other than sex and gender, involving staff should be reported to Lisa Sanchez, the vice president of Human Resources, at vphr@artcenter.edu.
- Students with DHR complaints, other than sex and gender, about other students should make a report to Jessica Krause, our associate director for student equity and deputy Title IX coordinator in the Center for the Student Experience, at jessica.krause@artcenter.edu.
- Incidents of DHR, other than sex and gender, involving faculty should be reported to Ted Young, the dean of Faculty Affairs, at ted.young@artcenter.edu.
- For incidents involving sex and/or gender, see reporting information under Sexual Misconduct and Title IX and contact Director of Title IX Compliance and Programs Brittany Raygoza, Brittany.raygoza@artcenter.edu or 626-396-2340.

Access for the Physically Challenged

ArtCenter complies with all state and federal laws regarding access for persons with disabilities. Ramps and elevators are provided as necessary throughout campus. Any disabled student who encounters difficulty accessing any facility on campus should notify the Student Disability Services Coordinator in the Center for the Student Experience at 626 396-2396. The Student Disability Services Coordinator and the Director of Facilities will work together to ensure that no student is denied access to any ArtCenter facility because of the student's disability.

Sexual Misconduct and Title IX

ArtCenter does not discriminate on the basis of sex in its education programs and activities as required by Title IX, including in its admission and employment practices. Inquiries about the application of Title IX at ArtCenter may be referred to ArtCenter's Title IX Coordinator and/or to the Assistant Secretary for Civil Rights at the U.S. Department of Education.

Any person may report sex discrimination, sexual harassment, or other sexual misconduct to ArtCenter's Title IX Coordinator, regardless of whether or not the person is the recipient of the alleged behavior. Such reports may be made at any time, including outside of business hours, using the following contact information:

Brittany Raygoza
Director of Title IX Compliance and Programs
Brittany.raygoza@artcenter.edu
626-396-2340

ArtCenter has adopted and published grievance procedures that provide for the prompt and equitable resolution of student and employee complaints alleging any action that would be prohibited by Title IX. Detailed information about the College's grievance procedures, including how to report or file a

complaint of sex-based discrimination or harassment and how the College will respond, can be found in the College's Sexual Misconduct Policy at artcenter.edu/title-ix and attached as an appendix to this document.

ACADEMIC AND CREATIVE INTEGRITY POLICY

Academic and creative integrity is essential to personal and educational growth of students, which all members of the ArtCenter community are expected to uphold. This value maintains the standards of excellence of the College and creates a meaningful learning environment. Academic misconduct is a violation of the Policy that creates an unfair or unearned academic advantage to a student. This Policy is intended to assist students in understanding the academic and creative expectations of the ArtCenter community and what would constitute a violation of the Student Code of Conduct.

A. Matters Constituting Academic Misconduct

The following constitutes academic misconduct:

Plagiarism

Using another person's language or idea without proper acknowledgment. When using the exact words of another in the presentation of written material, those words must be placed in quotation marks, with attribution to the original source, including proper citation of the source. Referencing or appropriating ideas may be part of an assignment, but it is always the student's responsibility to properly acknowledge the source of the original material.

Creative dishonesty

Using another person's words, ideas, or images, borrowed or stolen, in whole or in part, without appropriate permission and acknowledgment. Artists and designers commonly draw on others' works, such as for reference or inspiration or a conceptual use of an appropriated image. This type of exploration is encouraged and expected; however there is an important distinction between drawing inspiration from a piece and copying it, which may vary by discipline. Within individual departments and classes, while students are ultimately responsible for the creative integrity of their work, chairs and faculty should make efforts to clarify what practices do and do not constitute creative dishonesty.

Submission of the same work

Submission of the same work in two courses without explicit permission. Presenting all or part of work done from one course or independent study to another ArtCenter course requires permission of the instructor in the current course.

Unauthorized collaboration

In many course activities collaboration is permitted and encouraged. Course syllabi and in-class instructions will usually identify situations where collaboration on assignments is allowed. The student shares responsibility for ascertaining whether collaboration is approved by seeking clarification from the instructor.

Cheating

This is a very broad category encompassing a variety of forms of misrepresentation and fraud. Cheating includes accepting or giving aid to another during a written exam or for a written report

unless authorized by the instructor, or accepting or giving aid to another for an individual studio project unless authorized by the instructor.

Misrepresentation of experience or ability

This includes providing false information concerning academic and creative achievement or background. For example: falsely reporting the substance of an internship or omitting transcripts or other academic information on the application for admission.

Falsification of records

This includes any attempt to change grades or written records pertaining to assessment of a student's academic and creative achievement; influencing, or attempting to influence, any College official, faculty member or employee responsible for processing grades, evaluating students or maintaining academic records through the use of bribery, threats, or any other means of coercion in order to affect a student's grade or evaluation; and alteration or misuse of College documents pertaining to academic records by means of computer resources or other equipment.

Sabotage

Destruction or deliberate inhibition of progress of another student's work related to a course is prohibited. This includes the destruction of shared resources such as library materials, lab materials, and computer software or hardware.

Complicity

Complicity concerning any of the above. Any act that assists academic or creative dishonesty is itself a violation of the Academic and Creative Integrity Policy.

B. Statement of Academic and Creative Integrity Policy

A statement on academic and creative integrity is outlined in each course syllabus. This statement identifies the responsibility of students to demonstrate integrity in all academic endeavors used in the work submitted for grading in each course. This statement is a contract that the student enters into by enrolling in the course.

C. Academic and Creative Integrity Review Committee

The Academic and Creative Integrity Review Committee ("Committee") should be notified of all suspected violations of the Policy. The Committee will consist of the College designated conduct officer, faculty representatives from Humanities and Sciences and the studio departments, and a student representative. The Committee will appoint a member to chair the Committee each year. The Committee will review all cases to make recommendations of the academic sanctions to the reporting faculty member and department chair, determine disciplinary sanctions and provide guidance for consistent policy implementation.

D. Procedures for Processing a Policy Violation

The procedures for processing a violation of the Policy shall be as follows:

The faculty member should notify the student of the alleged violation of the Policy and determine if the student is responsible. The faculty member will provide the student with documentation of the alleged dishonesty and when applicable, the faculty should provide the source of the original work to the student.

1. In the case that a faculty member is uncertain if a violation has occurred, the faculty member can consult with their Department Chair, the Committee, the Associate Provost for Faculty Affairs or the Associate Provost for Student Affairs/Dean of Students prior to bringing the suspected violation forward to the student. The Committee will periodically review the cases that were consulted on to ensure consistency of policy communication.
2. Following notification of the student, the faculty should report the incident by submitting an Academic and Creative Violation Form ("Report"), which can be found at <https://cm.maxient.com/reportingform>

within 10 days of the identified violation. Any supporting materials should be submitted to the Committee along with the Report. Faculty should provide the recommended academic sanction on the Report for the Committee's review (e.g. no credit in the course, no credit on assignment, resubmit assignment or exam, reduced credit on final grade).

- a. If someone other than a faculty member suspects a violation (such as a staff member or student) the violation should be brought to the attention of either the faculty of the course that the specific violation took place, the chair of the department the student in question is enrolled, or submit a Report to the Committee for further investigation.
3. The Committee will review all materials and request in writing that the student appear before the Committee to represent their case and answer questions of the Committee. The student is permitted to bring an advisor to the committee hearing as outlined in the Student Conduct Hearing Board Procedures. The faculty member may also be asked to appear before the Committee to supply additional information if needed. Should the violation occur in a studio course, the Committee will request the corresponding department chair address the standards of appropriation in the discipline.
4. Initiating a recommendation for an academic sanction is the responsibility of the faculty member. However, the Committee may support and/or make additional recommendations to ensure consistent interpretation of the policy and appropriate sanctions. The Committee will decide upon any disciplinary sanctions (such as probation or suspension from the college) based on the severity of violation and any past academic misconduct violations.
5. Students awaiting action on a case of academic or creative integrity violation are not permitted to drop the course in question.
6. The Committee's recommendations for academic sanctions and disciplinary action will be communicated to the reporting faculty and the chair of the department in which the student is enrolled in. The student will receive written notification of the outcome of the Committee's review. The academic and disciplinary sanctions will be recorded in the student's conduct record. The student is allowed 5 business days following the notification of sanctions to appeal the decision.

INSTITUTIONAL POLICIES

Alcohol And Illegal Drugs Policy

ArtCenter is committed to providing its students, faculty and staff with an environment that promotes safe and responsible social interaction, and is required by law to provide you with our written policies on these issues.

ArtCenter's concern over the illicit use and the abuse of alcohol and drugs results from the serious health hazards caused by substance abuse; the potential legal penalties for those convicted of unlawful use, possession or distribution of these substances; and the ways in which alcohol and drugs adversely affect our campus environment. All members of the ArtCenter community should be familiar with and should adhere to ArtCenter's Policy on Substance Abuse. Individuals are expected to take responsibility for their own conduct and to comply with state and federal laws, as well as with ArtCenter's policies.

Federal and State Law

ArtCenter abides by federal and state laws regarding the use of illegal drugs and alcohol. It is a criminal offense:

1. To use, possess, cultivate, manufacture, sell or transfer illegal drugs, or to illegally use other drugs or prescriptions.
2. For any person under the age of 21 to consume, purchase or possess alcohol.
3. To provide any alcoholic beverage to a person under the age of 21.
4. To provide any alcoholic beverage to an obviously intoxicated person.

5. To be under the influence of alcohol in a public place and unable to exercise care for one's own safety or that of others.
6. To operate equipment or vehicles after consuming alcohol or drugs.
7. To use false evidence of age and identity to purchase alcohol, or to have such false evidence in one's possession.

A student's eligibility for federal financial aid may be suspended if the student is convicted, under federal or state law, of an offense involving the possession or sale of illegal drugs.

Controlled Substances and Alcohol

ArtCenter maintains a drug-free workplace and campus. Members of the ArtCenter community are expected to act lawfully with respect to the possession and consumption of alcoholic beverages. All members of the ArtCenter community, including students, are prohibited from working in a shop after having consumed alcohol. Consumption of alcoholic beverages on ArtCenter's premises is not permitted, regardless of the drinker's age, unless the event is registered.

Planning Student Events

ArtCenter recognizes that student parties and activities are an important part of campus life. The information provided here is intended to help you minimize the risks associated with sponsoring a party, and to help individuals and organizations plan and execute a safe, healthy, fun and problem-free event.

Event planners must consult with the Office of Student Life and the Director of Campus Safety prior to the event so that the respective office can work with planners in arranging their event.

Event Requirements

All student events at which alcohol will be served (including official College functions, registered events and private parties) must adhere to the following guidelines:

1. In order to use ArtCenter funds (including student organization funding) for an event where alcohol is served, prior authorization must be received from the Center for the Student Experience.
2. Events where alcohol is served may be open only to members of the ArtCenter community and their invited guests.
3. Events should not promote underage drinking or the inappropriate or excessive use of alcohol.
4. One student must fill out the Event Registration form as the event host on behalf of the sponsoring organization, and signify that the organization agrees to abide by ArtCenter procedures and applicable law.
5. Professional bartenders are required at any event where alcohol is served and those under legal drinking age are present. Professional bartenders may also be required at the discretion of ArtCenter. A current driver's license with a photo, a state-issued identification card or a passport are the acceptable means of legal drinking age identification.
6. A bartender may not serve alcohol to any individual who is under 21 years of age or to anyone who is intoxicated. A bartender may not serve more than one drink to one person at any given time.
7. An adequate supply of quality non-alcoholic beverages must be provided throughout the party. Alcohol may not be served if non-alcoholic beverages run out. Food must also be available throughout the event.
8. Campus Security must be present at any registered event where alcohol is served unless the Dean of Students or the Associate Dean of Students and Director of Student Life grants an exception.
9. All events must conclude by the time governed by ArtCenter policy, which is 2 a.m. The bar must be closed by 2 a.m. and security will be present to assist in this process. This may include the removal of remaining alcohol to a designated secure location.

10. Accessible, shared supplies of alcohol are not allowed anywhere on campus. This includes, but is not limited to, kegs, trash-can punches and beer fridges.
11. Drinking games or any other activity which promotes the rapid and/or excessive consumption of alcoholic beverages are prohibited.

Liability

While the law regarding civil liability is complex, it is important to know that under some circumstances event sponsors, bartenders or others might be held legally liable for the consequences of serving alcohol to underage drinkers or to obviously intoxicated persons. You could be sued and potentially found personally liable for damages to any injured party or parties.

Policy Violations

Violations of this policy constitute a violation of the Student Code of Conduct. ArtCenter will impose sanctions on individuals and organizations that violate this policy. These sanctions and penalties will depend on the severity of the offense. Penalties can include expulsion from ArtCenter and referral to civil authorities for prosecution for violations of the law. A student who is found to be selling or providing illegal drugs can be suspended or expelled from ArtCenter, even for a first offense.

In addition to suspension or expulsion, other sanctions may include the following:

1. Verbal and written warnings
2. Organizing an educational program for peers
3. Community service
4. The completion of an appropriate rehabilitation program, or
5. Social probation for an individual or a group.

Student organizations that violate the policy will have restrictions placed on parties, events and/or other social activities. An event may be closed immediately or other measures may be taken to correct the violation. Disciplinary action may be invoked entirely apart from any civil or criminal penalties that the student might incur.

Students should understand that inebriation is never an excuse for misconduct. A student's careless or willful reduction, through the use of alcohol or other intoxicants, of his or her own ability to think clearly, exercise good judgment and respond to rational intervention may invoke more stringent penalties than otherwise might be levied.

Recent legislation allows institutions of higher education to contact parents when their adult children violate a school's alcohol or drug policy. If a student's behavior with respect to alcohol and drugs presents a danger to themselves and/or others, ArtCenter may inform parents. This will be deemed necessary by the Dean of Students in consultation with other offices as necessary.

Campus Security Policies

Crime Reporting and Prevention

Numerous efforts are made to inform members of the College community in a timely manner about campus crime and crime-related problems. These efforts include Daily Logs and Observation Reports. These logs and reports are distributed by officers to senior administrators and select members of the College community. Copies may be requested from the Office of Campus Safety.

Additionally, in compliance with federal law, ArtCenter prepares an annual report that discloses campus crime and certain security policies, which is available on this website. The crime statistics are compiled using reports made to campus security, deans and other campus officials. A copy of the crime statistics is filed with the U.S. Department of Education and is available at their website.

Regular Campus Safety and Health email alerts also help keep the campus population informed of security issues and possible dangerous situations that arise, such as dangerous weather conditions and wildlife observed on campus.

ArtCenter is aware that crimes may go unreported to law enforcement and strongly encourage our students, staff, faculty and visitors to immediately report any crimes that have occurred within our community to ArtCenter Campus Security officers. To report a crime, unusual situation or event during business hours, contact a Campus Safety officer immediately. Campus Safety personnel are on campus 24 hours a day, seven days a week, including holidays and term breaks.

Campus Safety personnel are stationed at the reception desk of individual buildings on both campuses. You can also contact the main reception line by phone at 626 396-2200.

If you cannot locate an officer, you can contact Campus Safety by calling 626 396-2299, by dialing extension 2211 from an on-campus phone or by using one of the emergency phones, which are located throughout each campus.

Most crimes can be prevented. At ArtCenter, crime prevention is a partnership between the College and its students. You can prevent crime by making safe behavior part of your lifestyle.

The College offers many services to help you stay safe:

1. Campus Safety Escort Program is available in the evenings.
2. Emergency phones, many marked by a blue light, are located throughout each campus and provide a direct link to Campus Safety in an emergency.
3. Campus Safety educates the campus community about preventing crime before it happens.
4. Campus Safety officers enforce school regulations and policies on campus and in the surrounding areas.
5. Campus Safety compiles crime statistics, conducts security surveys and inspects campus grounds to identify and address future security and safety needs.

Sex Crimes Prevention Act

The federal Campus Sex Crimes Prevention Act was enacted in 2000. The law requires institutions of higher education to issue a statement advising the College community as to where law enforcement agency information concerning registered sex offenders may be obtained. It also requires offenders, already required by state law to register in a state, to provide notice to each institution of higher education in that state at which the person is employed, carries on a vocation or is a student.

In California, convicted sex offenders must register with their local law enforcement agencies. Commonly called Megan's Law, this law allows the public to access the registry at local law enforcement offices. It also authorizes local law enforcement to notify the public about high-risk and serious sex offenders who reside in, are employed in or frequent the community. Information about the sex offender registry may be accessed online at meganslaw.ca.gov.

Jeanne Clery Disclosure Act

The Jeanne Clery Act, a consumer protection law passed in 1990, requires all colleges and universities who receive federal funding to share information about crime on campus and their efforts to improve campus safety as well as inform the public of crime in or around campus. This information is made publicly accessible through the university's annual security report.

Under the Act, institutions must provide survivors of sexual assault, domestic violence, dating violence, and stalking with options such as changes to academic, transportation, or living, or working situations, and assistance in notifying local law enforcement, if the student or employee chooses to do so. It also provides both parties in a campus disciplinary process certain rights.

Colleges and universities must outline specific policies and procedures within their annual security reports, including those related to disseminating timely warnings and emergency notifications, options for survivors of sexual assault, domestic violence, dating violence, and stalking and campus crime reporting processes.

Timely Warning and Emergency Notifications

Timely warnings are triggered when an institution determines that a crime for which it must report statistics—such as a homicide, sex offense or robbery—presents a serious or continuing threat to students and employees.

Emergency notifications are triggered by a far broader range of potential threats—any significant emergency or dangerous situation involving an immediate threat to the health or safety of students or employees on the campus, but not the other Clery public property or non-campus areas. This could overlap and include a Clery crime such as a shooting, but it also covers crimes not reportable under Clery as well as non-criminal incidents, such as an outbreak of a communicable illness, an impending weather emergency or a gas leak. Notifications are to be issued without delay upon confirmation of the emergency by responsible authorities pre-identified by the institution in its annual Clery Act reports.

Campus Security works closely with Facilities in assessing levels of threat. Information is received from various offices/departments. If Campus Security confirms that there is an emergency or dangerous situation that poses an immediate threat to the health or safety of some or all of the College community, Campus Security will collaborate with Facilities or the necessary departments to determine the content of the message and will use the described systems to communicate the threat to the campus community or to the appropriate segment of the community if the threat is limited to a particular campus, building or segment of the population. Campus Security, without delay, will determine the content of the notification and initiate the ENS. The ENS allows authorized personnel to send messages and instructions to ArtCenter community members through landline, cellular phones, text messaging or email within minutes of a critical incident. An immediate alert will be issued to the community, unless issuing a notification will compromise the efforts to assist a victim or contain, respond to or otherwise mitigate the emergency.

ArtCenter community members are encouraged to notify Campus Security of any situation or incident on campus that involves a significant emergency or dangerous situation that may present an immediate or ongoing threat to the health and safety of students and/or employees on campus. Campus Security has the responsibility of responding to, and of requesting the necessary resources, to mitigate, investigate and document any situation that may cause a significant emergency or dangerous situation. Campus Security also has the responsibility to respond to such incidents to determine if the situation does, in fact, pose a threat to the College community. If so, federal law requires that the College notify the campus community or the appropriate people who may be affected by the situation. Campus Security's alerts, email updates and posted bulletins help keep the campus population informed of security issues and possible situations that have arisen, such as dangerous wildlife observed on campus. In the event that a situation arises, either on or near campus, that in the judgment of the Chief of Campus Security, in consultation with the Senior Vice President and Chief Financial and Administrative Officer, constitutes an ongoing or continuing threat to members of the College community, a "timely warning" notice will be issued. Members of the College community who witness or learn of a crime or other serious incident on or near campus should contact Campus Security as soon as possible. Campus Security will collaborate with administrators to issue safety alerts. Patterns of crime developing within the campus community will be reported by Campus Security to the Pasadena Police Department as soon as possible. Significant crimes or events that occur off campus may pose a concern or serious continuing threat to the College community.

Annual Security Report

ArtCenter prepares a report each year in compliance with federal law that discloses campus crime and certain security policies. The crime statistics are compiled using reports made to Campus Safety, the Pasadena Police Department, deans and other College officials. A copy of the crime statistics is filed with the U.S. Department of Education and is available online at ope.ed.gov/security.

The Annual Security Report is published annually in compliance with the Jeanne Clery Disclosure of Campus Security Policy and Campus Crime Statistics Act of 1998. If you are unable to access the online report, you may obtain a copy by contacting the Director of Environmental Health and Safety.

Family Education Rights and Privacy Act (FERPA)

Education Records

The Family Education Rights and Privacy Act (FERPA) is a United States federal law that affords students certain rights with respect to their education records. They are:

- **The right of the student to inspect and review his or her education records within 45 days of the day the College receives a request for access.** Students should submit a written request that identifies the record(s) they wish to inspect to the Director of Enrollment Services and Registrar, Associate Provost for Student Affairs/Dean of Students, Department Chair or other appropriate officials. College officials will make arrangements for access and notify the student of the time and place where the records may be viewed. If the requested records are not maintained by the College official to whom the request was submitted, that official shall advise the student of the correct official to whom the request should be addressed.
- **The right to request the correction of education records that the student believes to be inaccurate or misleading.** The student should write to the College official responsible for the record, clearly identifying the part of the record(s) they want corrected and specifying why it is inaccurate or misleading. If the College decides not to correct the record as requested by the student, the College will notify the student of the decision and advise the student of his or her right to a hearing regarding the request for amendment. Additional information regarding hearing procedures will be provided to the student when notified of the right to a hearing.
- **The right of consent to disclosures of identifiable information contained in the student's education records, except to the extent that FERPA authorizes disclosure without consent.** An exception to the policy against disclosure without consent is disclosure to College officials with legitimate educational interests. A College official is a person employed by the College in an administrative, supervisory, academic, research or support-staff position (including law enforcement unit personnel and health staff), and may include a student serving on an official committee or assisting another school official in performing his or her tasks. A College official has a legitimate educational interest if the official needs to review an education record to fulfill his or her professional responsibilities. The College may disclose certain information, known as Directory Information, at its discretion without consent. If a student does not want this information released, the student must complete a Non-Release of Directory Information form, available in the Enrollment Services office. Other examples of non-Directory Information that may be disclosed without consent include, but are not limited to, a response to subpoenas and/or search warrants, or in cases of emergencies where the life or safety of a student or others is endangered. Upon request, the College may disclose education records without a student's consent to officials of other schools in which a student seeks or intends to enroll.
- **The right to file a complaint with the U.S. Department of Education concerning alleged failure by the College to comply with the requirements of FERPA.** The name and address of the office that administers FERPA is: Family Policy Compliance Office, U.S. Department of Education 400 Maryland Avenue SW, Washington, DC 20202-4605

Directory Information

The College has established the following information as Directory Information: student name, major field of study, enrollment status (full- or part-time), dates of attendance, participation in officially

recognized activities, degrees, honors and awards received, and the most recent educational institution attended.

Freedom of Expression Policy

ArtCenter values and supports freedom of speech, thought, inquiry, and artistic expression for all of its students. The curricular and co-curricular practice of the College fosters and encourages open dialogue and learning through engagement of diverse perspectives of complex social, political, and artistic topics that are integrated into the creative exploration essential to any individual's learning.

The College maintains that free expression and speech are an essential right of all students. This freedom may include viewpoints, images, ideas, language, and speech that challenge another person's values, beliefs, or position in life. Different opinions and opposing viewpoints, including those that may even be viewed as offensive or disturbing, are valued as part of the learning environment and will be protected with the exception of unlawful harassment. The College expects that every student has the responsibility for respecting the rights of others to express their opinions as well as maintaining an awareness of the impact that their opinions and expressions have on others. Additionally, as a private institution, ArtCenter maintains the right to regulate the manner in which students pursue free expression.

Students will be protected against expression, speech, and actions that target the safety of an individual or group, provoke violence, unlawfully discriminate against another individual or group, deny someone's educational or employment access, or violate local, state, and/or federal laws or the College's Non-Discrimination Policy. The College will investigate and make determinations about any actions that may or may not violate such laws and policies and/or that affect campus safety or the educational mission of the institution. Students who believe that their rights have been infringed upon should report the incident to the Assistant Dean of Students in the Center for the Student Experience to initiate a student code of conduct investigation or grievance. Additional assistance and support is available at any time by contacting Campus Security.

Questions about this policy may be directed to the Center for the Student Experience.

Intellectual Property Policy

ArtCenter has established this Intellectual Property Policy to promote a varied and rich educational experience by ensuring that ideas can be freely exchanged, but with an understanding that work product can have value. By attending, teaching at or otherwise being employed by ArtCenter and participating in the educational process, all members of the ArtCenter community agree to abide by this Intellectual Property Policy.

Definitions

Student(s): individuals are considered Students when they are enrolled in "for credit" or "not for credit" courses or classes at ArtCenter whether full-time, part-time, matriculated, or non-matriculated.

Faculty: individuals are considered Faculty when employed or otherwise compensated to lecture, teach or develop materials related to "for credit" or "not for credit" courses, classes, or curriculum at ArtCenter. Faculty also includes library faculty, visiting scholars/lecturers, and individuals holding faculty rank and status at ArtCenter while engaged in research or other projects.

Staff: all individuals employed by the College, full-time or part-time, and including workers hired on a temporary basis, are considered Staff other than when acting in the capacity of Student or Faculty. Students are considered Staff for works created as part of work-study or teaching assistantship assignments. Staff shall also include all volunteer contractors servicing the ArtCenter community, except for individuals acting within their capacity as members of the Board of Trustees.

Intellectual Property Rights: All legally protectable intellectual property rights, including copyright, patent, trademark, service mark, and trade secret, excluding any Use Rights provided under this Intellectual Property Policy.

Works: All works of authorship, artistic works, inventions, and other such work products to which Intellectual Property Rights may attach, including:

- **Works:** Works created by faculty or students in the course of their individual scholarly, academic, and artistic pursuits and in the scope of their respective employment or student status at the College, including instructional materials produced by faculty for use in the course of classroom and studio activities, works of art or scholarship produced by faculty or students in the course of classroom and studio activities, and the like.
- **Sponsored Works:** Works created by faculty or students with the sponsorship or other special support of the College or an external entity, including works created in classes sponsored by external entities. **College-Commissioned Works:** Works created by faculty or students at the specific request of the College and not in the course of their individual scholarly, academic, and artistic pursuits, including materials created for use in or as special College publications and promotional materials, logos, graphic or other designs, commemorative items, and the like.
- **Administrative and Other Works:** Works created by faculty in the course and scope of their employment other than Scholarly and Artistic, Sponsored, and College-Commissioned Works, including evaluations of student work, correspondence and memos, materials prepared in connection with work on College committees, materials created for use in routine College bulletins, brochures, and catalogs, and the like; and Works created by staff (including student employees) in the course and scope of their employment.

Use Rights: The non-exclusive, royalty-free, perpetual, and irrevocable rights of a specified party to make specified uses of specified Works, with appropriate attribution, in those cases in which the specified party does not exclusively hold the Intellectual Property Rights to those Works, including:

- **Faculty Use Rights:** Use Rights of faculty to make, distribute, display, perform, and otherwise use reproductions of, and make derivative works based on, their own Works for noncommercial educational and scholarly purposes, as examples of their own work, and for purposes of exhibition; and to make photographic or similar representational reproductions of their students' Works, and to distribute, display, perform, and otherwise use those reproductions, for noncommercial educational and scholarly purposes and as examples of their students' work.
- **Student Use Rights:** Use Rights of students to make, distribute, display, perform, and otherwise use reproductions of, and make derivative works based on, their own Works for noncommercial educational and scholarly purposes, as examples of their own work, and for purposes of exhibition.
- **College Use Rights:** Use Rights of the College to make photographic or similar representational reproductions of faculty and student Works located at or made available to the College, and to distribute, display, perform, and otherwise use those reproductions, for the purposes of education and scholarship, exhibition, accreditation, development, alumni relations, promotion, and the like; as examples of faculty and student work; and for inclusion in its permanent collection and/or archives.

Computer Software: Computer software is defined as anything executable in a computer such as, for example, computer programs, source code, source code listings, design details, algorithms, processes, flow charts, formulae and related material that would enable the software to be reproduced, recreated or recompiled, computer data bases and documentation. Computer software is covered separately in ArtCenter's Technology Information Policy.

Ownership of Work

General Premise: Except as otherwise specified in this policy, faculty and students generally retain their rights in anything created while attending or employed by ArtCenter.

Group Works: If students create work as a group, the students jointly own the work. Each joint owner will have Student Use Rights. However, any commercialization must be agreed to by all members of the group, including submitting the work for any competitions or contests. No individual member of a group will arbitrarily or unreasonably holdback his or her approval of a license for commercialization or submission.

Input and Comment: Recognizing that learning is enhanced by the free exchange of ideas, mere advice, comment or input will not be considered as resulting in any ownership rights in another student's or faculty's work. *As a condition to participating in the academic environment, students and faculty agree that such advice, general ideas and input may be freely used by anyone for any purpose at any time without accounting to, or any obligation to compensate, any of the others as a result of such use.*

Rights of ArtCenter in Student Work: ArtCenter will have, without compensation to the student, College Use Rights in works created by students in the course of their studies at ArtCenter.

Sponsored Works and Other Projects Involving Outside Partners: In order to provide unique educational opportunities, ArtCenter collaborates with outside partners to support a variety of activities, including, but not limited to sponsored projects, workshops, and funded research. Partners participate in the educational process, either directly or indirectly, creating opportunities for valuable exchange of ideas and perspectives. *As a condition to participating in these projects, faculty and students grant certain rights to ArtCenter and such outside sponsors. Appropriate contractual documents will be deployed on a case-by-case basis. See the Office of Educational Partnerships for more information.*

Faculty Led Research Not Involving Outside Sponsors: Work created in faculty-led research projects not involving outside sponsors will be jointly owned by faculty member and student research assistants. ArtCenter will have, without compensation to the faculty or students, College Use Rights in the works created in faculty-led research projects.

Coursework: Faculty own the syllabi, lectures and teaching materials they create. ArtCenter will have, without additional compensation, College Use Rights for syllabi, whether or not additional compensation has been given to the faculty member for purposes of developing course or teaching materials. Faculty will not have any ownership rights in the student work or learning outcomes specified by the course description.

Lectures: Faculty and Visiting Lecturers own the contents of their lectures. All public lectures may be recorded provided that a signed release is obtained. ArtCenter's rights to use such lectures shall be governed by the terms of the signed release. Such a release will generally provide that ArtCenter will have, without the payment of compensation, the non-exclusive, royalty-free, perpetual, and irrevocable right to (i) use the recordings and transcripts of the recordings, in whole or in part, for teaching and research purposes; and (ii) to use, reproduce, display and exhibit such lecture, in whole or in part, on its website, and other promotional or educational collateral.

College-Commissioned Works: ArtCenter shall own all College-Commissioned Works. Faculty shall not have Faculty Use Rights and students shall not have Student Use Rights in College-Commissioned Works.

Administrative and Other Works: ArtCenter shall own all Administrative and Other Works. Faculty shall not have Faculty Use Rights and students shall not have Student Use Rights in Administrative and Other Works.

Modification by Agreement with Respect to Particular Works: It is anticipated that the relevant parties may on occasion wish to modify the allocation of ownership and usage rights provided by the general rules with respect to specific Works, particularly in cases involving Sponsored Works. The relevant parties may do so if the party whose normal rights under the applicable general rule would be restricted agrees to the desired modification. If the relevant parties are unable to reach agreement, the allocation of ownership and usage rights provided by the relevant general rule will remain in effect.

Brands and Logos

Removal of Brands: ArtCenter may remove brands from any photographs or other reproductions of branded works that ArtCenter displays, reproduces and/or exhibits in publications about ArtCenter, on its website or otherwise.

Online Courses

Except as otherwise provided by any other policy or in a written agreement signed by ArtCenter and the participating faculty, the faculty retains ownership of materials prepared for ArtCenter Online Courses. ArtCenter may negotiate ownership when significant use will be or has been made of the Institute's resources. If student course work is placed on the ArtCenter Online Courses site based on its College Use Rights, then copyright in the work remains with the student with a perpetual, non-revocable, worldwide license granted to ArtCenter. Faculty and students shall disclose to ArtCenter whether any of the materials they create are based on the works of others and require licenses to make the material openly available on the Web. ArtCenter will promptly remove any material that is determined to be infringing on the rights of others.

Use of Copyrighted Materials

To teach, members of the ArtCenter faculty often find it necessary to make available to their students copyrighted material other than textbooks. Frequently the best way to do that is to copy such material and distribute it to the students. Additionally, student may need to use copyrighted material to prepare coursework or other projects to complete assigned tasks. The Copyright Act of 1976, 17 U. S. C. § 1 et seq. (effective January 1, 1978), provides for duplication of copyrighted materials of others where the copying is considered a "fair use" of the material.

To facilitate legitimate copying by ArtCenter faculty, staff and students within the purview of the Copyright Act while carrying out educational, research, creative and scholarly pursuits, ArtCenter is publishing this copyright policy statement. This statement presents ArtCenter College of Design's criteria for copying copyrighted materials.

1. Policy Statement and Regulatory Compliance,

- It is the policy of ArtCenter College of Design that all members of the ArtCenter community must comply with United States Copyright Law.
- Copyrighted materials may be copied freely by the owner of the copyright on the materials.

2. Fair Use Standards

- Faculty, staff and students are permitted to use and duplicate copyrighted materials of other parties for educational and classroom uses, provided such activities are within the fair use standard, 17 U. S. C. § 107. The fair use standard requires consideration and balancing by ArtCenter faculty, staff and students of the following factors to determine if duplication or use by a third party constitutes a fair use:

1. **The purpose and character of the use, including whether the use is of a commercial nature or is for nonprofit educational purposes.**

Non-profit educational purposes, such as duplication for classroom purposes rather than commercial purposes, often support a finding of fair use.

2. **Nature of the copyrighted work.**

Is the work published or unpublished, fact or fiction? Published factual works, such as form books, dictionaries or other factual works, by their nature more readily support a finding of fair use than do unpublished works or non-factual, fictional, creative works.

3. **Amount and substantiality of the portion used in relation to the copyrighted work as a whole.**

If the portion of the work copied or used in relation to the entire work is quantitatively and qualitatively insignificant that supports a finding of fair use. No specific number of words or percentage copied of the work is set as being permissible. However, see the “safe harbor” guidelines discussed below. Copying of a minor portion of a work may be found to be other than a fair use if the portion constitutes the essence or critical part of the copied or used work.

4. **The effect of the use upon the potential market for or value of the copyrighted work.**

This factor is considered the most important element to be considered under the fair use analysis. Duplication or use of a copyrighted work that is not detrimental to and does not diminish the potential market for the work will support a finding of fair use.

5. **The copyright holder explicitly releases the published materials from strict observance of the law.**

Frequently publishers, particularly association and scholarly publishers, will exempt educational uses of their materials from strict observance of the copyright law. Exemptions must be stated within the published materials. In such cases, it is permissible to copy the materials without permission or recompense, up to and including the limits set by the publishers, even when they exceed fair use requirements. On the other hand, a publisher may not claim rights in published materials, which exceed those established under law. Though such claims may be made, faculty, staff and student are under no legal obligation to follow them.

6. **The faculty, staff or student has obtained the right to use the materials in writing from the copyright holder who has explicitly released them for stated classroom or research purposes.**

Notwithstanding the limitations of the law, publishers generally have established copyright clearance offices and standard practices to allow for educational uses in excess of legal limitations. Frequently, publishers will not ask for payment and all that is required is a written request for permission to use materials for classroom purposes.

7. a). Duplication of materials for profit. b). Duplication of material from published textbooks. c). Duplication of unpublished materials. d). Duplication of computer software for multiple use. e). Duplication of the same materials for classroom use term after term. The following duplication activity generally will not per se constitute fair use and should not be engaged in by ArtCenter faculty, staff or students without permission from the copyright owner.

3. “Safe Harbor” Guidelines

- **Fair use analysis is, in many circumstances, a complex and difficult analysis.** As an alternative, private organizations representing educational institutions, authors and publishers have developed an Agreement On Guidelines For Classroom Copying In Not-For-Profit Educational Institutions With Respect To Books And Periodicals; representatives of music publishers and music teachers have developed Guidelines For The Educational Uses Of Music; and representatives of educational institutions, copyright proprietor and creative guilds have developed Guidelines For Off-Air Recording of Broadcast Programming For Educational Purposes. These three guidelines provide a “safe harbor” with regard to fair use, in that any copying or use within these guidelines should be well within the limits of fair use, although other broader activities may also be within the fair use doctrine. These three established guidelines are available in the Library, at ArtCenter and on ArtCenter’s Web site.

4. Compliance with Copyright

- ArtCenter faculty and staff desiring to use copyrighted materials are responsible for ensuring compliance with applicable copyright law, including making an initial good faith determination as to whether or not the desired use falls within the fair use exemption. In the event of genuine doubt regarding the application of copyright law, ArtCenter faculty and staff should consult with the Office of the Provost regarding such matters. ArtCenter does not assume legal responsibility for any independent application of copyright principles made by ArtCenter faculty or staff that are not in good faith or that do not otherwise comply with this policy or the guidance provided by or determinations made by the Office of the Provost. Permissions must be obtained in all instances where ArtCenter faculty or staff determines in good faith that the desired use exceeds fair use or other applicable limitations on the rights of copyright owners.
 1. If any ArtCenter faculty or staff has reason to believe that the copyright owner will contend that the proposed use exceeds fair use, then, prior to such use or promptly upon learning of the owner's contention, the ArtCenter faculty or staff will notify the Office of the Provost, and the Office of the Provost will make a determination regarding the proposed use. Faculty and staff will likewise notify the Office of the Provost if they have any reason to believe that there exists any dispute relating to the use or proposed use of copyrighted material, and the Office of the Provost will make a determination regarding the dispute. The Office of the Provost will promptly consider all disputed matters relating to use of copyrighted materials by ArtCenter faculty or staff and will make any determinations required within a reasonable time.
 2. If any ArtCenter faculty or staff has reason to believe that the copyright owner will contend that the proposed use exceeds fair use, then, prior to such use or promptly upon learning of the owner's contention, the ArtCenter faculty or staff will notify the Office of the Provost, and the Office of the Provost will make a determination regarding the proposed use. Faculty and staff will likewise notify the Office of the Provost if they have any reason to believe that there exists any dispute relating to the use or proposed use of copyrighted material, and the Office of the Provost will make a determination regarding the dispute. The Office of the Provost will promptly consider all disputed matters relating to use of copyrighted materials by ArtCenter faculty or staff and will make any determinations required within a reasonable time.
 3. Students are expected to individually, within the context of the Student Code of Conduct and other applicable ArtCenter Rules and Regulations, act responsibly and ethically by applying fair use principles to the completion of their activities and projects. ArtCenter does not assume legal responsibility for violations of applicable copyright law by students who are not employees of ArtCenter. Students who are employees of ArtCenter and who are acting in their capacity as employees, are subject to all provisions of this Policy relating to faculty and staff.

Creating a Course Reader

It is ArtCenter's that all material contained in course readers, must have prior permission from copyright owners.

To create a course reader (more than 50 pages, multiple articles), faculty must submit to the department coordinator collated masters with a bibliography (Reader Worksheet) that contains the following information (if applicable): Author/Editor/Translator of source, ISBN#, Volume, Edition, Publisher and Year, Book/Journal Title, Chapter/Article Name, Author of Article, Starting and Ending pages, and total number of pages. Articles will then be sent for copyright approval, photocopied, and bound. Obtaining such approval may take time, and faculty should submit the proposed course reader sufficiently in advance of the proposed use. Students will be able to purchase the readers in the student store.

Derivative Works

A "derivative work" is a work based upon one or more pre-existing works, such as a translation, musical arrangement, dramatization, fictionalization, motion picture version, sound recording, art reproduction, abridgment, condensation, or any other form in which a work may be recast,

transformed, or adapted. A work consisting of editorial revisions, annotations, elaborations, or other modifications which, as a whole, represent an original work of authorship, is a “derivative work”.

Faculty and students acknowledge that work done while attending ArtCenter can be the basis for derivative works now and in the future. To that end faculty and students grant to ArtCenter, future faculty and future students the right to prepare or create new versions of any work created while at ArtCenter for non-commercial purposes only under the Creative Commons Attribution Non-Commercial Share Alike 3.0 license. All applicable rights in these derivative works will be vested in the faculty and students that create the derivative work, with proper attribution to the original author.

The development of computer software is not covered under the general intellectual property policy, but is separately addressed in the ArtCenter’s Information Technology Policy.

ArtCenter Owned Intellectual Property

The underlying premise and purpose of ArtCenter is not to own the intellectual property of faculty or students but, in some instances, ArtCenter does obtain rights to course materials, and other intellectual property. On a case by case basis ArtCenter may make such intellectual property freely and openly available to others for non-commercial educational purposes, and grant the right to anyone to use the materials, either “as is,” or in a modified form under the Creative Commons Attribution Non-Commercial Share Alike 3.0 license (“ArtCenter Creative Common Licensed Materials”). ArtCenter shall clearly identify materials it is making available as ArtCenter Creative Common Licensed Materials, and in such an instance, there is no restriction on how a user can modify such materials for the user’s purpose. ArtCenter Creative Common Licensed Materials may be edited, translated, combined with someone else’s materials, reformatted, or changed in any other way. However, there are three requirements that a third party user must meet to use such materials:

- **Non-commercial Use of ArtCenter Creative Common Licensed Materials:** Use of ArtCenter Creative Common Licensed Materials is open to all except for persons or profit-making entities who charge a fee for access to educational materials. ArtCenter Creative Common Licensed Materials may not be sold by any nonprofit entity except as permitted under the Commons Attribution Non-Commercial Share Alike 3.0 license.
- **Attribution:** Any and all use or reuse of the material, including use of derivative works (new materials that incorporate or draw on the original materials), must be attributed to ArtCenter and, if a faculty member’s or student’s name is associated with the material, to that person as well.
- **Share alike (aka “copyleft”):** Any publication or distribution of original or derivative works, including production of electronic or printed class materials or placement of materials on a Web site, must offer the works freely and openly to others under the same terms that ArtCenter first made the works available to the user.

If you would like to use ArtCenter College of Design materials please contact the Office of the Provost.

Use of ArtCenter College of Design Name

“ArtCenter College of Design”, and its logos and seal are trademarks of ArtCenter College of Design. Except for purposes of attribution as required for materials made available under our Creative Commons License, no person or entity may use ArtCenter’s names or logos, or any variations thereof, without prior written consent of ArtCenter. ArtCenter prohibits the use of its name in any of its forms and ArtCenter’s seals or logos for promotional purposes, or in any way that deliberately or inadvertently claims, suggests, or in ArtCenter’s sole judgment gives the appearance or impression of a relationship with or endorsement by ArtCenter College of Design.

Citation Policy

If you reuse or repost ArtCenter materials you must give proper attribution to the original ArtCenter faculty or student author(s). Please utilize the following citation:

Name], [Course Title], [Term]. (ArtCenter College of Design, Pasadena, California), [URL] (Accessed [Date]). License: Creative commons BY-NC-SA

Example:

Jane Doe, Advanced Graphic Studio 1, Spring 2010. (ArtCenter College of Design), artcenter.edu/catalog (Accessed February 24, 2010). License: Creative commons BY-NC-SA

Procedures

This policy will be administered by the Office of the Provost. The Office of the Provost will establish reasonable procedures to be adopted by the College to ensure compliance with this policy, including a procedure for considering in a timely manner any questions, objections, complaints, or other challenges arising from or relating to this policy. The Office of the Provost will also create and maintain a set of “Frequently Asked Questions” providing additional information about specific applications of this policy and about intellectual property law and rights generally.

This policy is complete and effective as of the publication date set out above, and may be amended from time to time by ArtCenter in consultation with faculty and staff. This policy and all amendments will be published by and made available through the Office of the Provost. Amendments will be effective as of their date of publication.

Misrepresentation Policy

ArtCenter College of Design is prohibited under federal regulations from making any false, erroneous, or misleading statement directly or indirectly to a student, prospective student, member of the public, accrediting agency, state agency or to the Department of Education. Misleading statements includes any statement that has the likelihood or tendency to deceive or confuse. A statement is any communication made in writing, visually, orally, or through other means. This includes student testimonials given under duress or because such testimonial was required to participate in a program.

Federal regulations further provide that substantial misrepresentation is any misrepresentation on which the person to whom it was made could reasonably be expected to rely, or has reasonably relied, to that person’s detriment.

The regulations regarding misrepresentation describe misrepresentation with respect to:

- Nature of the education program
- Nature of financial charges
- Employability of graduates
- Relationship with the Department of Education

A Title IV eligible school may not describe its participation in a way that suggests approval or endorsement by the Department of Education of the quality of its educational programs.

Any violation of this directive will be taken seriously and the College will ensure that it is not repeated.

Rights of Pregnant and Parenting Students

1. Rationale for Policy

A. Policy Statement

ArtCenter College of Design (“ArtCenter” or “the College”) is committed to maintaining an inclusive community that is supportive of all students. As defined by ArtCenter’s Sexual Misconduct Policy, the College prohibits harassment and discrimination on the basis of sex, in accordance with Title IX of the Higher Education Amendments of 1972 (“Title IX”), which prohibits discrimination on the basis of

sex in education programs and activities. Specifically, in compliance with Title IX, ArtCenter does not unlawfully discriminate against any student or exclude any student from its education program or activity, including any class or extracurricular activity, on the basis of that student's pregnancy, childbirth, false pregnancy, termination of pregnancy, or recovery from such conditions. ArtCenter is committed to providing relevant resources and accommodations, including granting appropriate leave, for the period of time deemed medically necessary by the student's physician, ensuring that the student is reinstated to the same status they had prior to the leave.

This Policy has been developed to specifically outline the rights of pregnant and parenting students, as a part of ArtCenter's ongoing efforts to ensure the protection and equal treatment of students who are pregnant, who are living with pregnancy-related conditions, and who identify as new parents. ArtCenter fully recognizes that pregnancy is not a disability. In terms of institutional assistance, students who are pregnant can expect similar accommodations and support as an individual with a temporary disability. As described in this Policy, ArtCenter will take reasonable steps to ensure that students have opportunities for academic adjustments as necessary, including ensuring that a student does not lose academic progress or access to their course catalog when taking a leave of absence or medical leave related to pregnancy or parenting status.

B. Scope of Policy

This Policy applies to all ArtCenter students in all aspects of ArtCenter's educational programs and activities, which includes, but is not limited to, admissions related activities, extracurricular activities, student employment, etc.

For the purposes of this Policy, the term "parenting" refers to raising a child in a reasonably immediate post-partum period. "Reasonable accommodations" are changes to a student's academic environment or typical operations to enable a pregnant student or a student with pregnancy-related conditions to continue to pursue their education at ArtCenter, thereby ensuring equal access to the College's education program or activity. Such accommodations are provided following coordination with appropriate ArtCenter administrators and when deemed a medical necessity by the student's selected health care provider.

C. Enforcement of Policy

The Center for the Student Experience (CSE) and the Title IX Office work collaboratively to ensure equal access for students under Title IX. General questions about this Policy and available supportive measures should be directed to the Title IX Coordinator:

Title IX Coordinator
Brittany Raygoza
Director of Title IX Compliance and Programs
Brittany.raygoza@artcenter.edu
626 396-2340

The point of contact within the CSE regarding this Policy and other issues of student equity is:

Jessica Krause
Associate Director for Student Equity
Jessica.krause@artcenter.edu
626 396-2323

2. Non-Discrimination and Reasonable Accommodation

Title IX specifically prohibits discrimination against or harassment of students who are pregnant, have just given birth, or are experiencing pregnancy-related conditions. ArtCenter is committed to providing a safe environment for such students to continue their academic program free of harassment and discrimination and without limitations due to pregnancy or related conditions.

A. Accommodations for Students Affected by Pregnancy, Childbirth or Related Conditions

ArtCenter College of Design is committed to providing reasonable accommodations for students affected by pregnancy, childbirth, or related conditions. ArtCenter and its faculty and staff will not require students to limit their participation in education programs and activities or take a leave of absence as a result of pregnancy or pregnancy-related conditions. As such, ArtCenter is committed to providing the following reasonable accommodations:

1. Students affected by pregnancy, childbirth, or related conditions will receive benefits and services no less than those provided to students with temporary medical conditions.
2. Students with pregnancy-related disabilities, like any student with a short-term or temporary disability, are entitled to reasonable accommodations designed to help them continue in their academic coursework without limitations or disadvantages due to their condition.
3. ArtCenter will not impose artificial deadlines or time limitations on students' requests for reasonable accommodations, but the College is limited in its ability to impact or implement accommodations retroactively.
4. Reasonable accommodations may include, but are not limited to:
 - a. Adjustments/accommodations requested by a pregnant student to protect the health and safety of the student and/or the pregnancy, such as allowing the student to maintain a safe distance from hazardous substances;
 - b. Modifications to the physical environment, such as accessible seating;
 - c. Mobility support;
 - d. Granting breaks from class (in person or online) to use the restroom or adjust the physical body;
 - e. Extended deadlines and/or allowing the student to make up tests or assignments missed for pregnancy-related absences;
 - f. Offering remote learning options when available and appropriate;
 - g. Not academically penalizing for medically-necessary absences (this must be granted, irrespective of classroom attendance requirements set by a faculty member or department);
 - h. Granting a leave of absence per ArtCenter's Medical Leave Policy or implementing incomplete grades for classes that will be resumed as a future date; or
 - i. Allowing breastfeeding students reasonable time and space to pump breast milk in private, clean, and reasonably accessible Lactation Rooms, which are available on both Hillside and South Campuses. Each lactation room is a private locking space with a sink, small counter/table, lounge-type chair, carpet, mirror, electrical outlet, phone, and a refrigerator for storing breast milk. Students can gain key access to these locked facilities by contacting the Title IX Office, Center for the Student Experience or Human Resources. Reservations are not required for use of Lactation Rooms. More information on Lactation Rooms is available for students, faculty, and staff on the [Title IX Inside page](#).

Students may seek assistance from the Center for the Student Experience or the Title IX Office for the above accommodations. ArtCenter will treat pregnancy, childbirth, and related conditions in the same manner as temporary disabilities. This means that pregnant students will be treated by ArtCenter the same as a student who is experiencing a temporary disability, and will receive similar options and resources. The College may require a pregnant student or student who has given birth to submit medical certification for participation in any program only if the program also requires such certification from all students with other conditions requiring the attention of a physician. Options for online course completion, make-up assignments, and extended deadlines will be employed similar to how they are utilized with students experiencing other temporary medical conditions.

Information about pregnant students' requests for accommodations will be kept private and only shared with faculty and staff to the extent necessary to provide the reasonable accommodations or adjustments to the students' schedule. Any ArtCenter employee who receives this information will regard it as private and will not disclose the information unless necessary. The Title IX Coordinator

takes responsibility for the appropriate documentation of reasonable accommodations under this policy.

Students are encouraged to communicate with their faculty members and relevant departments listed in Section 1C of this Policy to determine a plan for how to best address conditions as pregnancy progresses, anticipate any changes to reasonable accommodations and effectively remain on track with academic progress as comfortably as possible. The Title IX Coordinator will assist with plan development and implementation as needed.

B. Academic Leave of Absence

As long as students can maintain appropriate academic progress, ArtCenter does not require students experiencing pregnancy, childbirth, or related medical conditions to take a leave of absence, limit their academic course load, or withdraw. Pregnant and parenting students interested in taking a leave of absence may do so under the College's Leave of Absence (LOA) Policy or Medical and Psychological Leave Policy. Students taking a leave of absence under this Policy are asked to provide notice of their intent to take leave as soon as practicable, so that the College may work with them to make appropriate arrangements for their leave and return. Students who are not the birth parent may also be granted a leave of absence. Students are not required to reapply to the College unless they have not attended courses for two or more years.

Students intending to take a Leave of Absence (LOA) or Withdrawal from ArtCenter must complete and submit a Leave of Absence Request or a Withdrawal form, both available in Enrollment Services. International students may have additional requirements or restrictions on LOA processes and must meet with the International Student Advisor prior to taking a LOA or Withdrawal from ArtCenter. As described in the Student Handbook, a LOA or Withdrawal is effective according to the date that the form was approved and signed by Enrollment Services. Students who are enrolled in ArtCenter Extension that are intending to withdraw from ACX classes must submit a Change of Program form, available through the ACX office. Taking a LOA or Withdrawal from ArtCenter may have financial implications, as by law, the Financial Aid office must refund certain kinds of aid (government grants, loans, ArtCenter scholarships, etc.) to their respective sources if a student is not enrolled at ArtCenter. Students are welcome to discuss this with the College prior to their leave. Students on a LOA who withdraw or take a term off from the College are not covered by student health insurance. The Center for the Student Experience can provide students with information about alternative insurance options, including the option of purchasing the school's health insurance plan.

To the extent possible, ArtCenter will take reasonable steps to ensure that students who take a leave under this Policy are able to return to their academic program in the same status as when the leave began, without a tuition penalty or academic penalty. Tuition penalties do not include regularly scheduled tuition raises. Continuation of students' scholarships or similar College-sponsored funding during the leave term will depend on the students' registration status and the policies governing the scholarship or funding program. ArtCenter is committed to ensuring that students will not forfeit their future eligibility for scholarships or College-sponsored funding by exercising their rights under this policy.

C. Student Employee Leave

Students who are employed by ArtCenter are entitled to protections under the Family and Medical Leave Act. For employment purposes, including any relevant leave or benefits, pregnancy and related conditions are treated as any other temporary disability. Students may take a leave of absence from their ArtCenter positions following applicable policy. Students who are also full-time or part-time employees should work with the Title IX Office and Human Resources to arrange for a medical leave of absence or work-related accommodations as necessary.

D. Modified Academic Responsibilities for Parenting Students

1. Students with child caretaking/parenting responsibilities who wish to remain engaged in their coursework while adjusting their academic responsibilities because of birth or adoption of a child or placement of a foster child may request an academic modification period during the first [X] months from the time the child entered the home. Extensions may be granted when additional time is required by medical necessity of extraordinary caretaking/parenting responsibilities.
2. During the modification period, the student's academic requirements will be adjusted and deadlines postponed as appropriate, in collaboration among the Title IX Office, the Center for the Student Experience, and the appropriate academic department(s).
3. Students seeking a period of modified academic responsibilities may consult with their department chair or with the Title IX Office to determine appropriate academic accommodations requests. The Title IX Office will communicate all requests under this policy to students' department chairs or directors and coordinate accommodation-related efforts with the academic department unless the students specifically requests otherwise. Students are encouraged to work with their advisors and faculty members to reschedule course assignments, projects, examinations, or other requirements, and/or to reduce their overall course load, as appropriate, once authorization is received from the Title IX Office and the Center for the Student Experience. If, for any reason, caretaking/parenting students are not able to work with their faculty members to obtain appropriate modifications, students should alert the Title IX Office and/or the Center for the Student Experience as soon as possible, and these offices will help facilitate needed accommodations and modifications.
4. Students can request modified academic responsibilities under this policy regardless of whether they elect to take a leave of absence.
5. While receiving academic modifications, students will remain registered and retain benefits accordingly.

E. Additional Protections Against Discrimination

Title IX specifically prohibits discrimination against or harassment of students who are pregnant, have just given birth, or have pregnancy-related medical conditions such as false pregnancy, termination of pregnancy, recovery from any of these conditions, or those who take a leave of actions due to the birth or adoption of a child. ArtCenter prohibits discrimination on these bases in Section 5 of the College's Sexual Misconduct Policy. Prohibition of harassment or discrimination applies to all classes, co-curricular programs, opportunities for student leadership, or other aspects of the College's education program and activities. Retaliation is also prohibited under the Sexual Misconduct Policy. Any student who believes that they have experienced harassment or discrimination because they are pregnant, have pregnancy-related conditions, or have taken or sought a parental leave should contact the Title IX Coordinator.

3. Application of Policy

A. Policy Application

This Policy is effective on May 26, 2021. The College reserves the right to make changes to this Policy as necessary, and once those changes are posted online, they are in effect. This Policy will be reviewed and updated annually by the Title IX Coordinator.

Inquiries about the application of Title IX at ArtCenter may be referred to ArtCenter's Title IX Coordinator and/or to the Assistant Secretary for Civil Rights at the U.S. Department of Education. Questions about this Policy or reports of potential violations of this Policy may be made at any time, including outside of business hours, to:

Title IX Coordinator
Brittany Raygoza
Director of Title IX Compliance and Programs

Brittany.raygoza@artcenter.edu
626 396-2340

In addition to reporting to the Title IX Coordinator, students may file a complaint with the Office for Civil Rights (“OCR”) within the Department of Education:

Office for Civil Rights (OCR) Headquarters
U.S. Department of Education
400 Maryland Avenue, SW
Washington, D.C. 20202-1100
Customer Service Hotline #: 800 421-3481
Facsimile: 202 453-6012
TDD#: 877 521-2172
Email: OCR@ed.gov
Web: <http://www.ed.gov/ocr>

Office for Civil Rights, California Office
U.S. Department of Education
50 United Nations Plaza
Mail Box 1200, Room 1545
San Francisco, CA 94102
Phone: 415 486-5555
Fax: 415 486-5570
TDY: 800 877-8339
Email: ocr.sanfrancisco@ed.gov
Web: <http://www.ed.gov/ocr>

B. Updated Resources

Additional information about Title IX and relevant resources may be found at artcenter.edu/title-ix.

All students are encouraged to familiarize themselves with the Sexual Misconduct Policy, Lactation Room locations, and gender inclusive restroom locations, all outlined on the Title IX Inside Page.

Social Media Policy

ArtCenter has established these standards and rules that must be followed by anyone posting, approving, or otherwise engaging in social media on behalf of the College. Please remember when you are posting on an ArtCenter account, you are speaking for and representing the institution, not yourself. If you have any concerns about whether or not something is appropriate to post, do not post it until you have received approval from a supervisor. Anyone posting, approving, or otherwise engaging in social media on behalf of the College is required to familiarize themselves with and adhere to the standards and rules set forth in this policy:

- Become familiar with and adhere to the Student Code of Conduct and/or the Employee Ethics and Professional Conduct standards (in the Employee Handbook) when engaging on social media on ArtCenter's behalf.
- People posting on ArtCenter's institutional accounts are reminded that information is being shared with the public and is subject to defamation, privacy, trademark, and copyright laws and regulations, as well as other state, local, and federal statutes and regulations, and individuals may be held personally responsible for any offending content.
- Do not post hate speech, threats of violence, or racial epithets.
- Do not use social media platforms to harass or demean others.
- Posting hate speech, threats of violence, harassment, or racial epithets on ArtCenter social media accounts will not be tolerated.

- Do not use social media to post or display comments about coworkers, supervisors, students, faculty, or the College that are vulgar, obscene, threatening, intimidating, untrue, or that violate the College's workplace policies against discrimination, harassment, or hostility on account of age, race, religion, sex, ethnicity, nationality, disability, or other protected class, status, or characteristic.
- Do not post any information or conduct any online activity that may violate local, state, or federal law. Any conduct that is impermissible under the law if expressed in any other form or forum is impermissible if expressed through social media.
- In any use of social media on behalf of ArtCenter, employees—including faculty, staff, and student employees—must follow applicable state and federal requirements including, but not limited to, those regarding student and employee privacy.
- Do not express political opinions or engage in political activities.
- As a non-profit organization, ArtCenter is prohibited from directly or indirectly participating in, or intervening in, any political campaign on behalf of (or in opposition to) any candidate for elected public office. The College may only promote non-partisan voter education or registration activities.
- Do not post confidential or proprietary information about ArtCenter students, faculty, staff, or alumni. The College's confidential or proprietary information includes but is not limited to: financial information, future business performance and business plans, business and brand strategies, and information that is or relates to College trade secrets. All College rules regarding College confidential or proprietary information and personal information, including the College's written information security program, are applicable to all social media channels and platforms, including blogs and social networking sites. For example, any information that cannot be disclosed through a conversation, a note, a letter, or an e-mail also cannot be disclosed on a social media platform. This includes private or direct messaging on any social media platform.
- Respect the copyright and intellectual property (IP) rights of others and of the College. For guidance, consult ArtCenter's intellectual property policy. Never post artwork that incorporates someone else's IP (creative work) if it hasn't been properly licensed for use by the College because that poses significant potential risk to the College. It is the responsibility of the artist/designer/filmmaker who is using someone else's work to secure appropriate permissions.
- Do not solicit funds or donations on social media for the College, including for use by the department. Do not promote individual or other organizations' fundraising efforts. Any fundraising activities must be done in consultation with the Development Department. As a non-profit organization, the College is prohibited from promoting third-party fundraising and individual crowd-funding efforts.
- The Marketing and Communications Department (Marcom) will maintain a list of College-sponsored social media pages and sites. Departments or College units that have a social media presence or would like to start one must notify Marcom so that they can be included on this list.
- All College-sponsored social media sites must designate a full-time employee responsible for monitoring the site and ensuring that the content is accurate and reasonably current. Out-of-date or unmonitored social media sites should be removed.
- All social media accounts created by College employees on behalf of the College remain the property of ArtCenter College of Design. Account information, including passwords and email addresses linked to a specific social media account, should be stored in a secured location (e.g., a Google doc or ArtCenter email address) that the supervisor is aware of and has access to. This information must also be provided to Marcom.
- During a local, state, or campus emergency, or a similar state of heightened awareness, Marcom is responsible for all outgoing communications from the College as developed in coordination with the Executive Cabinet, Senior Leadership and/or the Emergency Response Team. Individuals should refrain from posting messages on individual social media accounts unless done so under the advisement of the Marcom team.

These policies are enforced by Marcom which reserves the right to edit or delete disparaging, inappropriate, and/or offensive posts, including content that violates ArtCenter policy or federal or state law. Any individual or department who falls out of compliance is subject to disciplinary action,

including the potential suspension of any social media or online presence created by the individual or department.

Tobacco-Free and Smoke-Free Campus Policy

ArtCenter College of Design (ArtCenter) is committed to providing a safe and healthy working and learning environment for our students, faculty and staff on its campuses. To that end, it hereby adopts a Tobacco- and Smoke-Free Campus Policy effective January 1, 2019.

ArtCenter adopts this policy to protect the public health and welfare by prohibiting smoking, including the use of electronic nicotine delivery systems (also known as vapes or e-cigarettes), on ArtCenter campuses; to guarantee the right of nonsmokers to breathe smoke-free air, while recognizing that the need to breathe smoke-free air shall have priority over the desire to smoke; and to encourage a healthier, more productive learning environment for all members of our campus community.

Policy

ArtCenter campuses shall be entirely tobacco- and smoke-free effective January 1, 2019.

The Tobacco- and Smoke-Free Campus Policy applies to all ArtCenter facilities, property and vehicles, owned or leased, regardless of location. No smoking will be allowed anywhere on our campuses, including all indoor and outdoor spaces. This policy applies to all students, faculty, staff and other persons on campus, regardless of the purpose for their visit.

Cigarettes and tobacco products, including but not limited to vapes, electronic cigarettes, cigars, pipes, hookahs and chewing tobacco shall not be used, sold or distributed as samples on campus grounds, either in vending machines or any area on campus.

No tobacco or electronic smoking device related advertising or sponsorship shall be permitted on ArtCenter property, at ArtCenter-sponsored events or in publications produced by ArtCenter, with the exception of advertising in a newspaper or magazine that is not produced by ArtCenter and which is lawfully sold, bought or distributed on ArtCenter property. Further exceptions exist for the depiction of smoking and tobacco use in artistic works created by students for the purpose of storytelling and character development.

This policy supplements and further restricts tobacco use as outlined in municipal codes established by the State of California and the City of Pasadena.

Questions regarding this policy should be handled through existing departmental administrative channels and administrative procedures.

Resources

In enacting this policy, ArtCenter has ensured our student and employee health insurance plans include cessation resources to support students, faculty and staff who want to quit smoking. Please contact the Center for the Student Experience (CSE) or Human Resources (HR) for support.

Enforcement

We are initiating this policy to address the overall health and wellness of our community and its environment. ArtCenter does not require students, faculty and staff to quit using tobacco products, however, we do expect individuals to follow the policy while on campus.

While the College's Tobacco- and Smoke-Free Policy is not meant to be punitive, repeat offenses may become a student or employee conduct issue and referred to CSE or HR.

The success of this policy will depend on the thoughtfulness, consideration and cooperation of smokers and nonsmokers alike. All students, faculty and staff share in the responsibility for adhering to and enforcing it.

Vaccination Policies Effective September 1, 2021

Vaccination Policy for Students

The COVID-19 pandemic continues to pose serious health risks to our community. Fortunately, there now are vaccinations readily available that have shown to be effective in protecting individuals from hospitalization and death caused by the COVID-19 virus.

The Centers for Disease Control and Prevention (CDC) has declared that COVID-19 vaccines are safe and effective, and everyone 12 years of age and older is now eligible to get a COVID-19 vaccination.

ArtCenter is committed to providing a safe and healthy educational environment for all members of our community, including our students. Guided by the latest information from the CDC, the California Department of Public Health and the Pasadena Public Health Department, commencing for the Fall 2021 term, ArtCenter will be re-opening its facilities to those who are fully vaccinated.

In order to obtain campus access and enter an ArtCenter building, students will be required to provide proof of being fully vaccinated for COVID-19. Annual vaccines or booster vaccines will be required based on FDA recommendations.

For those students who will not or cannot get vaccinated for any reason, ArtCenter will continue to offer effective remote learning options, as has been done throughout the pandemic. Students seeking an exemption to the vaccination requirement will engage in an interactive process, on an individual basis, to determine if there is a reasonable accommodation that can be provided.

Vaccination Policy for Employees

The COVID-19 pandemic continues to pose serious health risks to our community. Fortunately, there now are vaccinations readily available that have shown to be effective in protecting individuals from hospitalization and death caused by the COVID-19 virus.

The Centers for Disease Control and Prevention (CDC) has declared that COVID-19 vaccines are safe and effective, and everyone 12 years of age and older is now eligible to get a COVID-19 vaccination.

ArtCenter is committed to providing a safe and healthy work environment for all members of our community, including our faculty and staff. Guided by the latest information from the CDC, the California Department of Public Health and the Pasadena Public Health Department, commencing for the Fall 2021 term, ArtCenter will be re-opening its facilities to students who are fully vaccinated, and faculty and staff who directly support students will need to return to work at the ArtCenter facilities.

Accordingly, commencing for the Fall 2021 term, ArtCenter is imposing a mandatory COVID-19 vaccination policy for any employee working at or visiting an ArtCenter facility, campus or partner facility for any reason, and proof of vaccination will be required. Annual vaccines and/or booster vaccines will be required based on CDC or FDA guidance.

For those faculty and staff covered by this policy who cannot get vaccinated for medical or religious reasons, they will need to provide appropriate documentation, and ArtCenter will engage in an interactive process, on an individual basis, to determine if there is a reasonable accommodation that can be provided.

Vaccination Policy for Visitors

The COVID-19 pandemic continues to pose serious health risks to our community. Fortunately, there now are vaccinations readily available that have shown to be effective in protecting individuals from hospitalization and death caused by the COVID-19 virus.

The Centers for Disease Control and Prevention (CDC) has declared that COVID-19 vaccines are safe and effective, and everyone 12 years of age and older is now eligible to get a COVID-19 vaccination.

ArtCenter is committed to providing a safe and healthy environment for all members of our community, including campus visitors. Guided by the latest information from the CDC, the California Department of Public Health and the Pasadena Public Health Department, commencing for the Fall 2021 term, ArtCenter will be re-opening its facilities to those who are fully vaccinated.

Accordingly, commencing for the Fall 2021 term, any visitor, contractor, vendor, trustee, guest or student-contracted vendor entering an ArtCenter facility, campus or partner facility must provide proof of being fully vaccinated for COVID-19, including booster vaccines when eligible.

OTHER POLICIES

Photographing students and student work

Photographs of students and/or their work, individually or in groups, are often taken at the College by photographers working under the direction of Marketing and Communications or other administrative departments. The College reserves the right to make use of these photographs in whatever manner it finds appropriate, including promoting the College.

College Use Rights—works created by students

Pursuant to the College's Intellectual Property Policy, ArtCenter will have, without compensation to the student, College Use Rights in works created by students in the course of their studies at ArtCenter.

See the Intellectual Property Policy for definitions and details regarding the College's use rights.

Copyright and Peer-to-Peer File Sharing Policy

In accordance with the Higher Education Opportunity Act (HEOA) of 2008, ArtCenter has adopted a policy on illegal sharing of intellectual property that prohibits students from engaging in copyright infringement. Any unauthorized distribution of copyrighted works is copyright infringement, pure and simple. While some peer-to-peer file sharing is perfectly legal if the work being shared is not copyrighted or is shared with the authorization of the copyright owner, all other unauthorized distribution of copyrighted material violates federal copyright laws.

The College currently employs network monitoring technology to manage network traffic and to ensure that the College's network use is the result of legal purposes only. As such, you are expected to comply with requests from Information Technology (IT), if contacted, to ensure that the College's network is utilized only for legal purposes.

Penalties for copyright infringement can include expulsion from the College and both civil and criminal penalties; anyone found liable for infringement may be ordered to pay either actual damages or statutory damages. For “willful” infringement, penalties increase substantially.

There are many legal alternatives to downloading music and video. Please see a current list of popular sites at educause.edu/legalcontent.

Communications Policy

ArtCenter will use a variety of means to communicate with students, including Inside ArtCenter (inside.artcenter.edu), phone, postal mail, email and the College’s website. For this reason, each student must have a local address and functioning phone number on file with Enrollment Services. Students are responsible for updating this information online at inside.artcenter.edu. Students will be held responsible for information mailed to the address on file even if that address has not been updated by the student.

ArtCenter uses email as an official form of communication with students. Every registered ArtCenter student is provided an Inside Mail account with an address in the form:

username@inside.artcenter.edu. It is the student’s responsibility to check Inside Mail messages several times per week to ensure that these official communications are received. Important information such as policy changes, schedules and deadlines are sent to Inside Mail. In addition, faculty may choose to send information regarding courses and assignments to students’ Inside Mail addresses. Students choosing to check their Inside Mail by means other than through inside.artcenter.edu do so at their own risk. If students set up IMAP or POP for Inside Mail and for some reason they do not receive their email, they are still responsible for the information. ArtCenter requires that students use the Inside Mail account for their ArtCenter official business to ensure that they receive all messages.

In keeping with safe security practices to protect your Inside ArtCenter student account, you are required to change your assigned default password given at orientation or registration by visiting ArtCenter’s identity management site (ACID) at artcenter.edu/changepassword. There you can change and manage your password any time you choose using a self-service model; all you need to do is choose at least two security questions. Changing your password only takes a minute. Remember, it is not just a good practice but a necessity to keep your information private. Additionally, you should never use a predictable password and never share your password with anyone.

Your Inside ArtCenter student account provides access to various technology resources around the campus, such as access to the computer labs and multiple services through Inside ArtCenter, including ability to access multiple services with a single password, it is all the more important to keep your account protected.

Changes to policies, procedures and fees

ArtCenter reserves the right to modify tuition, fees, and the calendar, and to discontinue or modify course offerings, majors, graduation requirements, student services, rules, policies, and procedures as it deems appropriate. Students will be provided with notice of these changes whenever possible through means such as the College website, posted notices, Catalog, and the Student Handbook. No exceptions may be made to any of the academic or academic-related policies. No representation by any College employee to the contrary may be considered authorized or binding.

For the most current and comprehensive academic information, as well as a complete list of institutional disclosures and policies, visit artcenter.edu Policies and Disclosures section.

Additional information is available to deposited and current students on our intranet, Inside ArtCenter. If you have questions that are not answered either here or on our website, please contact the Admissions Office 626 396-2373 or admissions@artcenter.edu.

APPENDICES

Appendix A—Campus Maps

Appendix B—Portfolio, Video and Essay Requirements by Major—Undergraduate Programs

Appendix C—Portfolio Requirements—Graduate Programs

Appendix D—Course of Study and Learning Outcomes by Major

Appendix E—Title IX policy

Appendix F—ArtCenter at a Glance

Additional information is available to deposited and current students on our intranet, Inside ArtCenter. If you have questions that are not answered either here or on our website, please contact the Admissions Office 626 396-2373 or admissions@artcenter.edu.

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Appendix F—ArtCenter at a Glance

ArtCenter College of Design Campus Locations

Map not to scale

Hillside Campus
1700 Lida St.
Pasadena, CA 91103

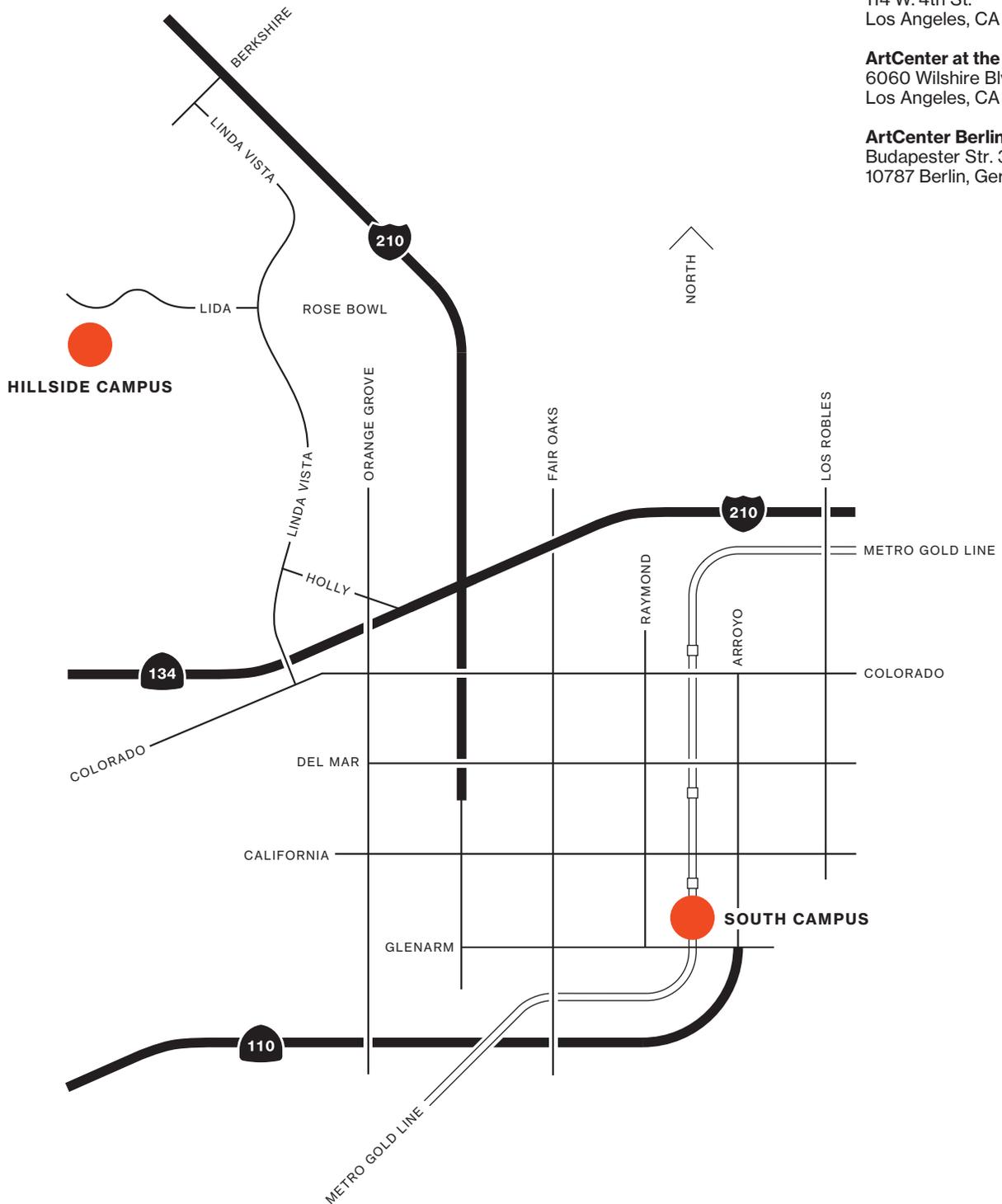
South Campus
870–950 S. Raymond Ave.
1111 S. Arroyo Pkwy.
Pasadena, CA 91105

Satellites

ArtCenter DTLA
114 W. 4th St.
Los Angeles, CA 90013

ArtCenter at the Petersen
6060 Wilshire Blvd.
Los Angeles, CA 90036

ArtCenter Berlin
Budapester Str. 38–50
10787 Berlin, Germany



Connecting dots: Traversing ArtCenter's main campuses



Hillside Campus
1700 Lida St.
Pasadena, CA 91103

South Campus
870 and 950 S. Raymond Ave.
1111 S. Arroyo Pkwy.
Pasadena, CA 91105

Contact
Directions 626 396-2246
Main 626 396-2200

Whether taking public transportation or driving, travelling between ArtCenter's Hillside Campus and South Campus generally takes 20–30 minutes. Please note there are three buildings at South Campus, each with their own parking lot.

Public transportation
Route 51 and 52 of the Pasadena Transit system offers weekday service between both campuses. Schedule and route information: 626 744-4055 or pasadenatransit.net

Driving directions

Be mindful of the 25 MPH speed limit on Lida St. near Hillside Campus.

Hillside to South

Begin by turning **right** onto Lida St. (0.8 miles)

Turn **right** onto Linda Vista Ave. (1.7 miles)

Turn **left** onto W. Holly St. (0.3 miles)

Turn **right** onto Orange Grove Blvd. (0.8 miles)

Turn **left** onto W. California Blvd. (0.6 miles)

Turn **right** onto S. Arroyo Pkwy. (0.6 miles)

Turn **right** onto Glenarm St.

For the 1111 Building, turn **right** into the first driveway (before the train tracks);

or

For the 950 Building, turn **right** onto S. Raymond Ave and **right** into the first driveway;

or

For the 870 Building, turn **right** onto S. Raymond Ave. and **right** into the fourth driveway

South to Hillside

Begin by heading **north** on S. Raymond Ave. (0.8 miles)

Turn **left** onto E. Del Mar Blvd. (0.6 miles)

Turn **right** onto Orange Grove Blvd. (0.5 miles)

Turn **left** onto W. Holly St. (180 feet)

Slight **right** onto Linda Vista Ave. (1.7 miles)

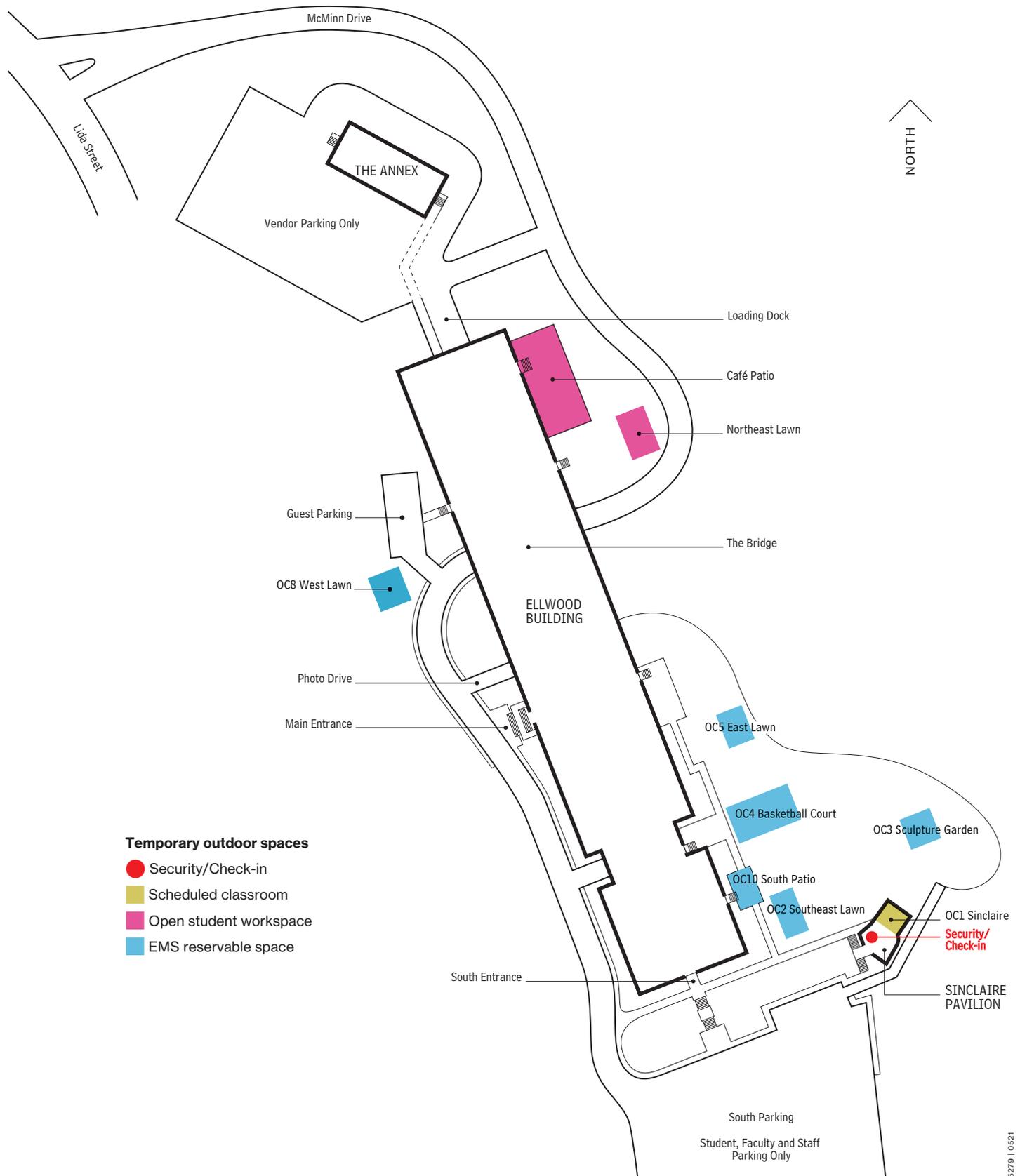
Turn **left** onto Lida St. (0.9 miles)

Turn **left** at the sign for ArtCenter College of Design

ArtCenter College of Design Hillside Campus Outdoor Spaces

1700 Lida Street, Pasadena, California 91103

May 2021



Temporary outdoor spaces

- Security/Check-in
- Scheduled classroom
- Open student workspace
- EMS reservable space

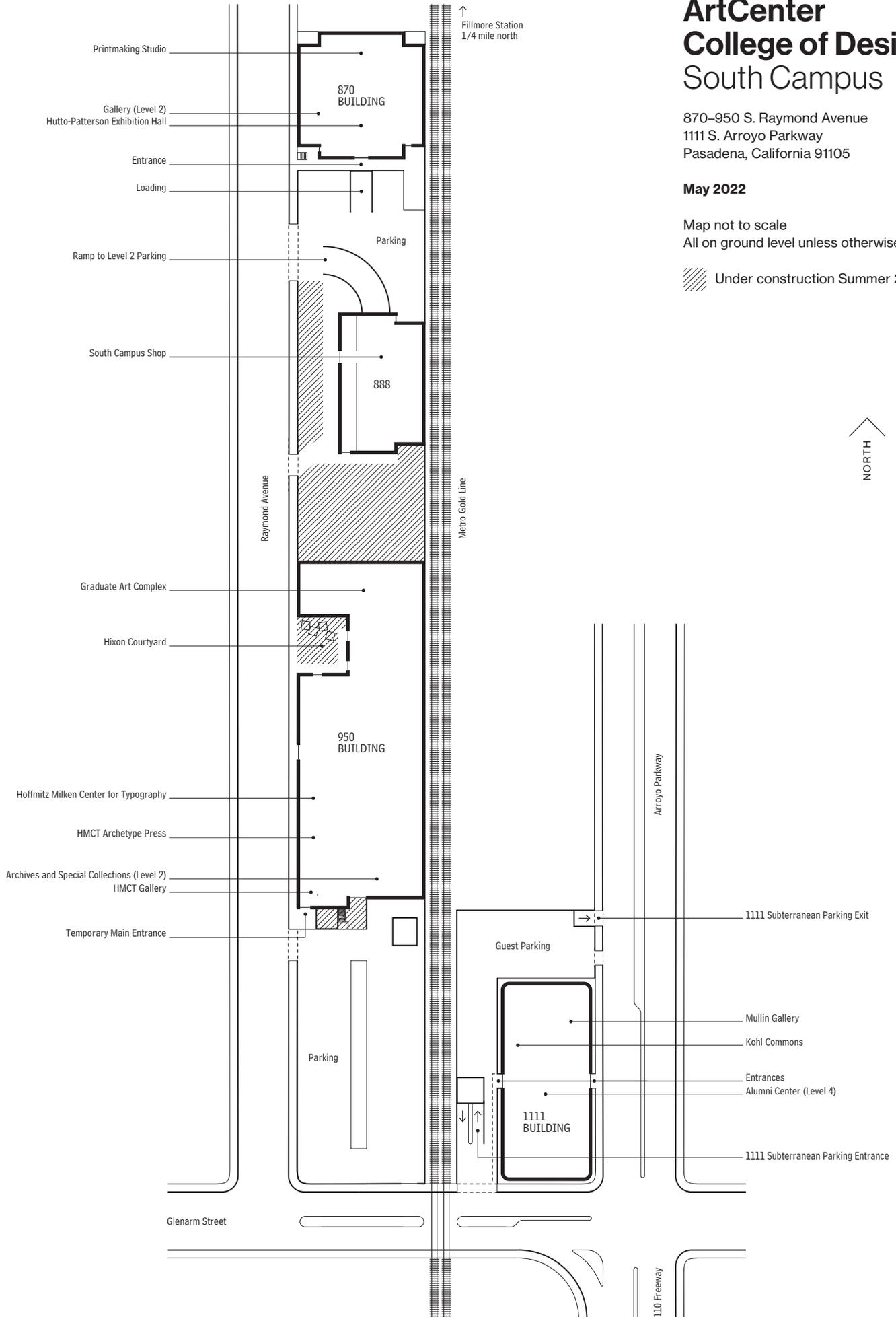
ArtCenter College of Design South Campus

870–950 S. Raymond Avenue
1111 S. Arroyo Parkway
Pasadena, California 91105

May 2022

Map not to scale
All on ground level unless otherwise noted

 Under construction Summer 22



ArtCenter College of Design 870 Building

South Campus, 870 S. Raymond Avenue, Pasadena, California 91105

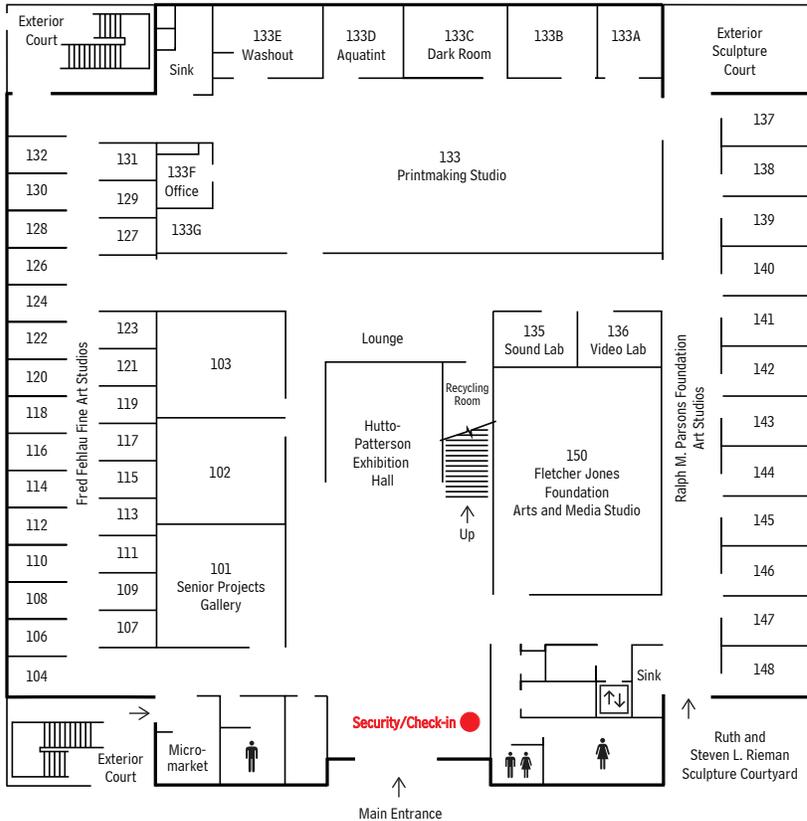
May 2022



LEVEL 2



LEVEL 1



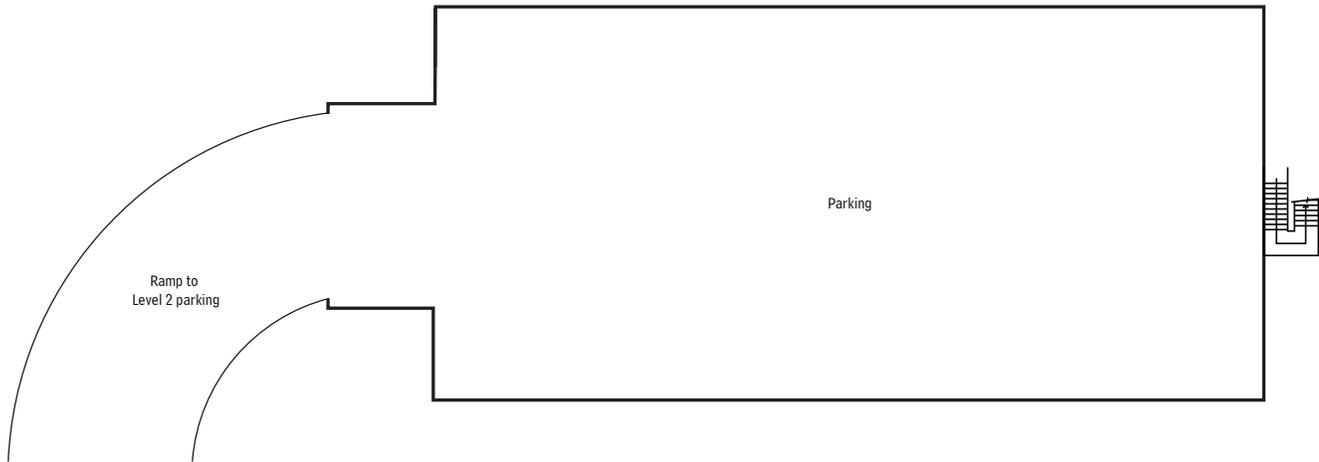
ArtCenter College of Design 888/South Campus Shop

South Campus, 888 S. Raymond Avenue, Pasadena, California 91105

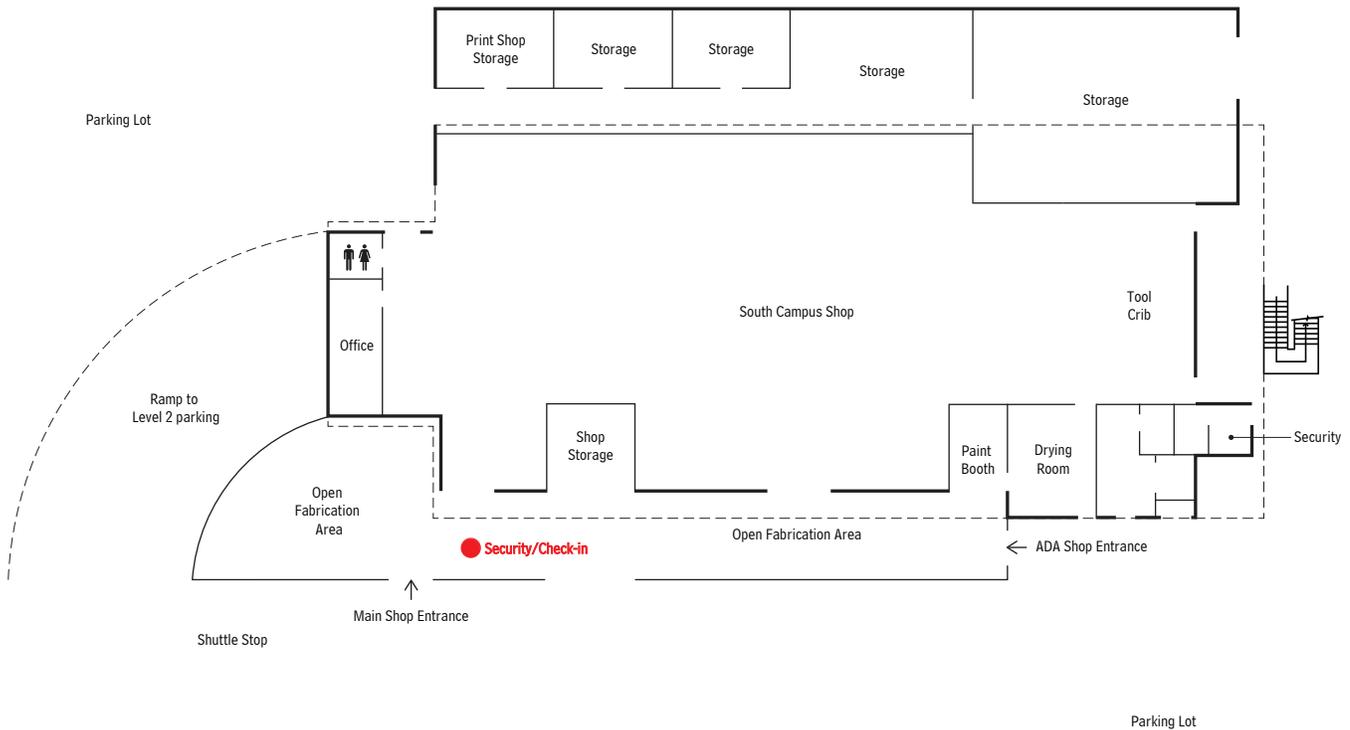
January 2022



LEVEL 2



LEVEL 1



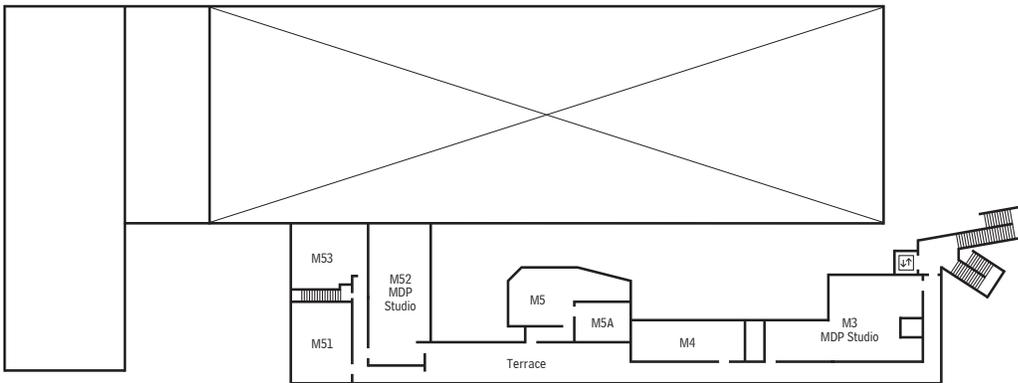
ArtCenter College of Design 950 Building

South Campus, 950 S. Raymond Avenue, Pasadena, California 91105

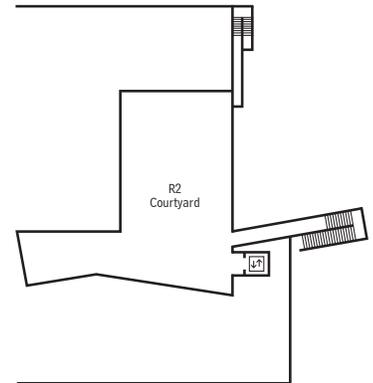
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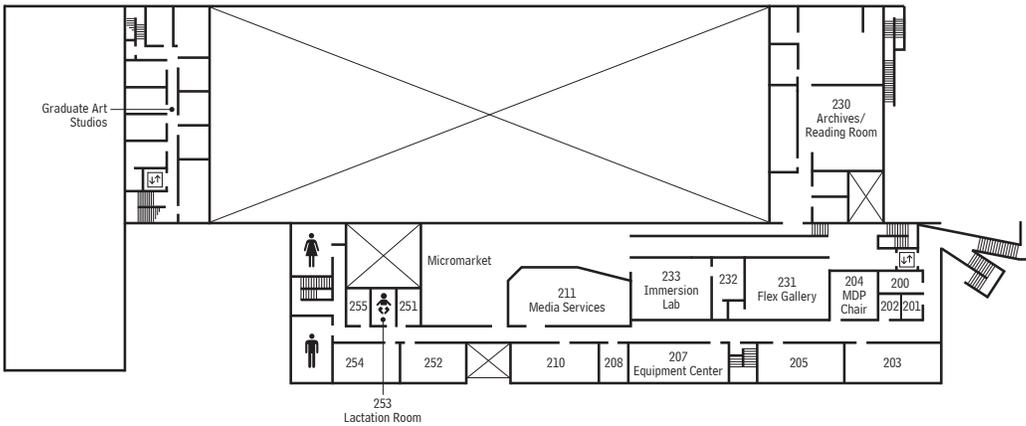
MEZZANINE



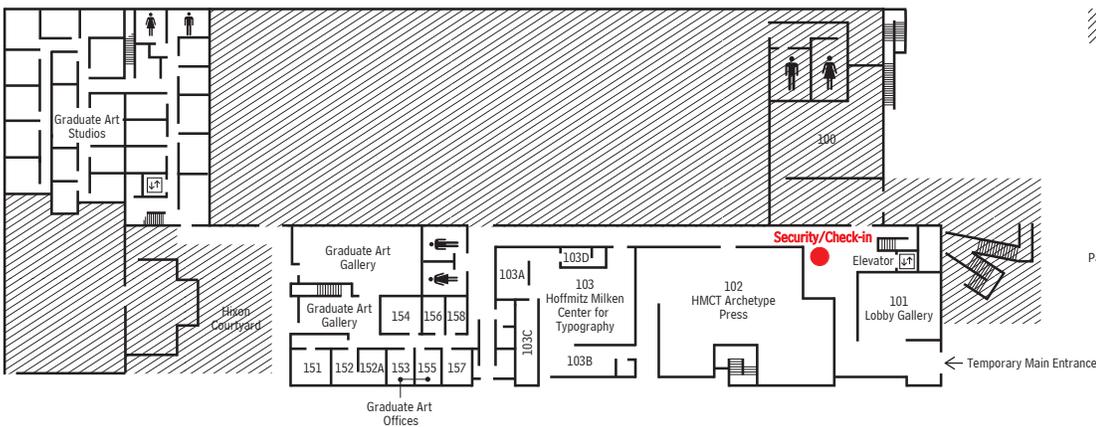
ROOFTOP



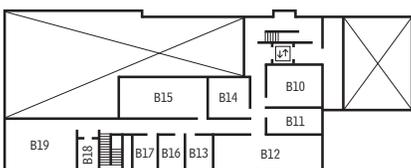
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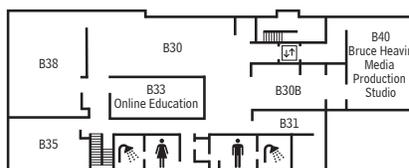
LEVEL 1



LEVEL B1



LEVEL B3



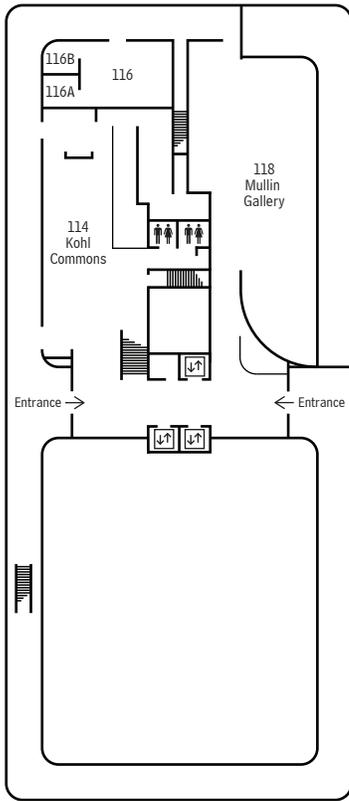
ArtCenter College of Design 1111 Building

South Campus, 1111 S. Arroyo Parkway, Pasadena, California 91105
 May 2022

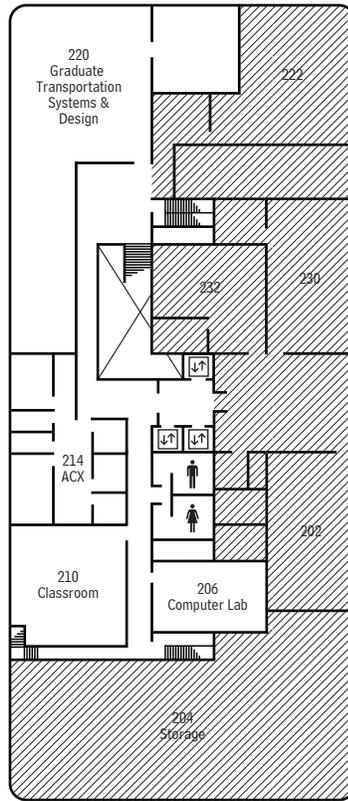
Under construction Summer 22



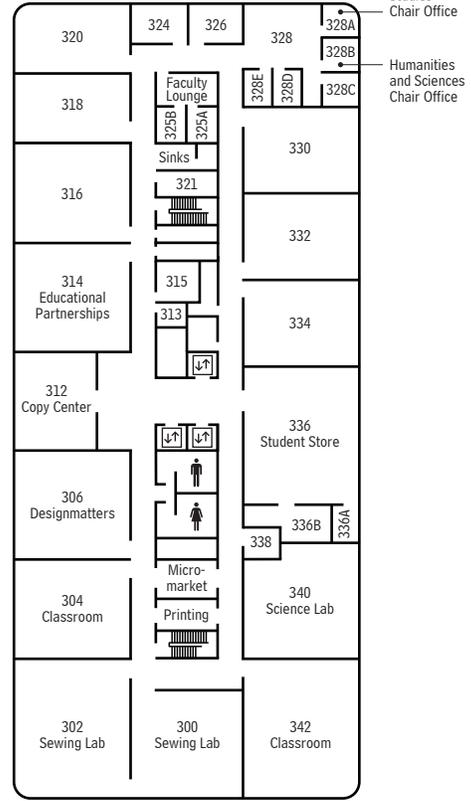
LEVEL 1



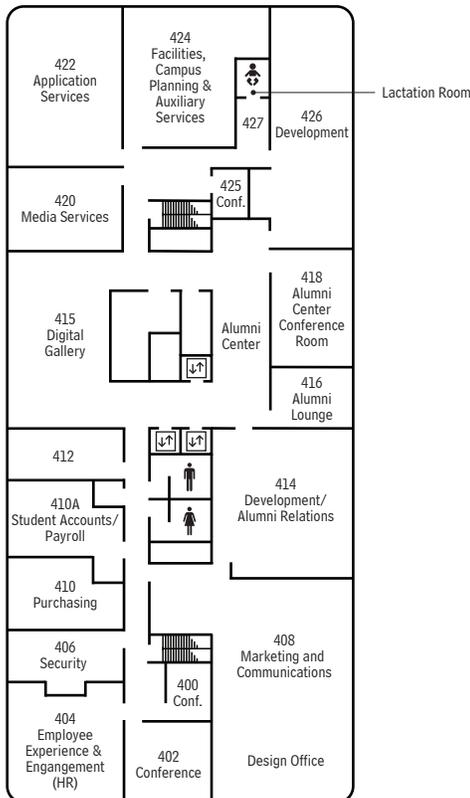
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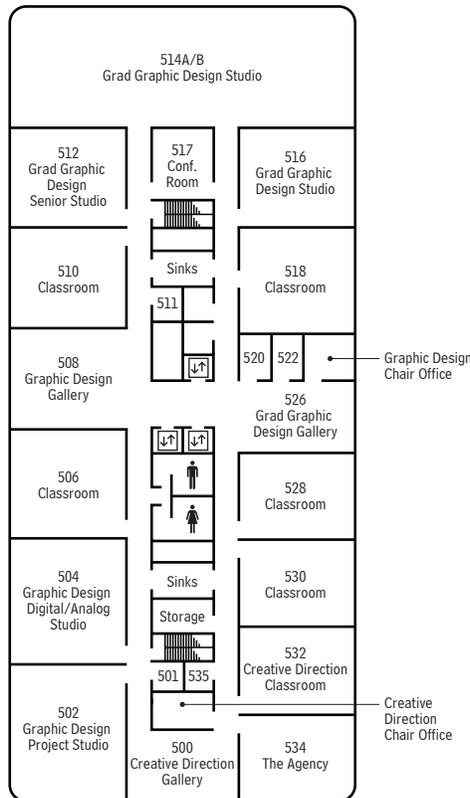
LEVEL 3



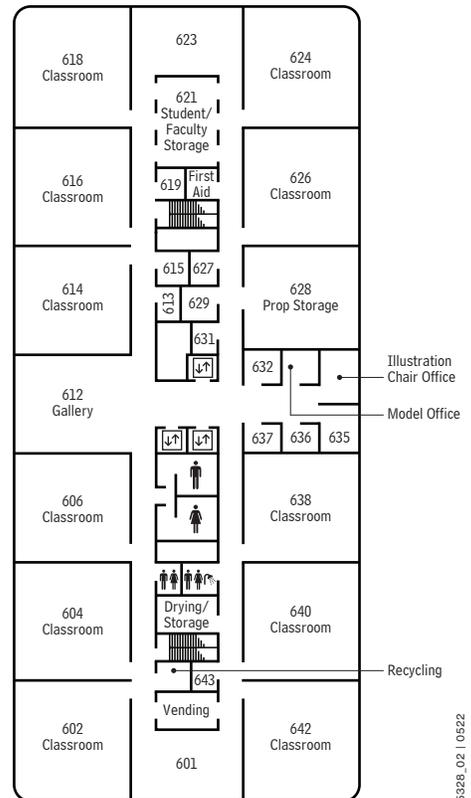
LEVEL 4



LEVEL 5



LEVEL 6

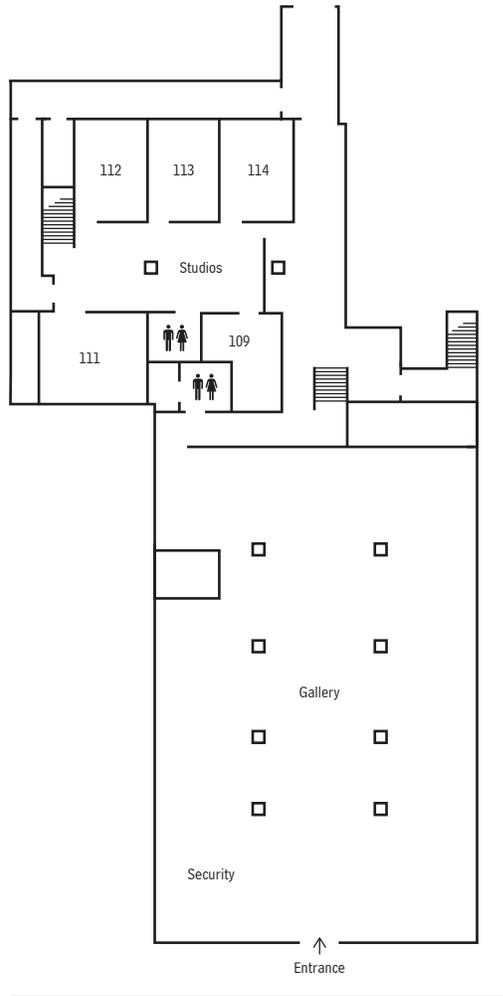


ArtCenter College of Design ArtCenter DTLA

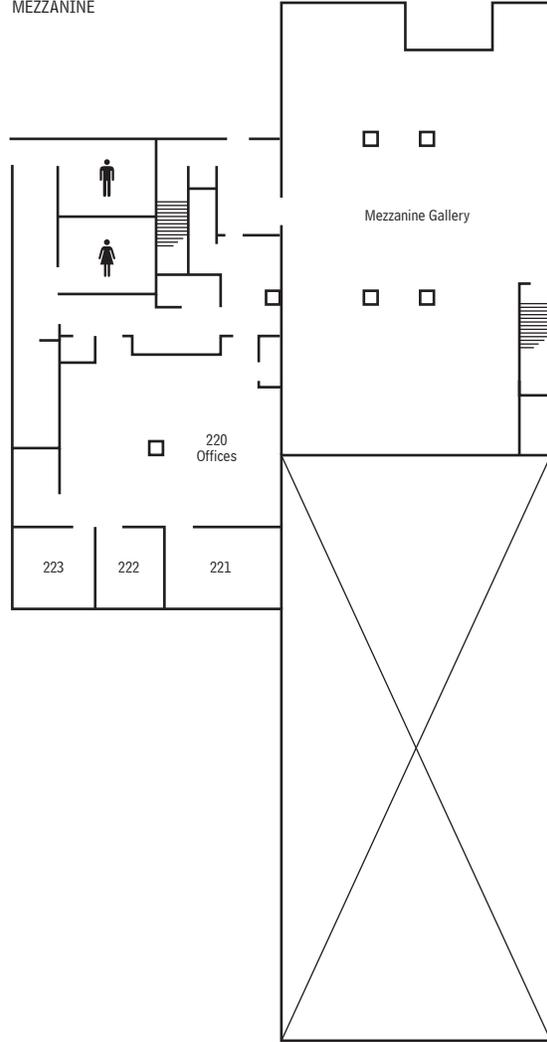
114 W. 4th Street, Los Angeles, California 90013



LEVEL 1



MEZZANINE



W. 4th Street

APPLICATION REQUIREMENTS BY MAJOR—UNDERGRADUATE PROGRAMS

Portfolio Requirements

Our portfolio requirements were updated on September 1, 2021. If you are applying for the Spring 2022 or Summer 2022 terms and have already begun developing your portfolio according to the previous requirements, you may submit this portfolio once complete. All other applicants should adhere to the new requirements.

First Year Immersion

Submit **12-15 selections** of your creative work that demonstrate your aptitude for communicating ideas visually. This can include work in any medium and can either show your interests in a range of art and design disciplines or be concentrated in one specific area. Ultimately, we are interested in seeing work that is rooted in your personal curiosity and unique point of view. We encourage you to think beyond technical exercises done as class assignments and show us projects that give us a sense for who you are, what the world looks like to you, and who you aspire to be as an artist or designer. If your portfolio focuses primarily on lens-based work (Photography, Film), we suggest you also include a few pieces that demonstrate your drawing abilities.

In addition, submit your required portfolio video/essay.

Creative Direction

Design **3 campaigns** that serve to connect an existing or imaginary brand, client, or cause with the public. As a Creative Director, you should strategically expand your brand, client, or cause's reach, connecting it to its market in a fun, impactful, and enduring way, initiating two-way engagement with your target audience.

The campaigns you create could include strategic social media campaigns, video content, promotional stunts, print ads, in-store experiences, online experiences, and more. Think about some of the things you're most passionate about and design content that will get it out into the world and allow others to engage with it.

For each campaign, show us examples of the ideas you generated before deciding on your final solution(s). Each campaign should include process examples such as mind-maps, personas/market research, or thumbnail sketches of different design directions in addition to your final pieces. Feel free to explore your ideas through a variety of formats and options.

In addition, submit your required portfolio video/essay.

Entertainment Design

Concept

Submit a **20-25 page portfolio** that demonstrates your ability to immerse us in imaginative story worlds that adhere to a specific visual and narrative logic appropriate to the story you are telling.

Concept art incorporates both “concept” and “art”. We want to see both your imaginative thinking to solve creative problems (concept) and the strength of your artistic skills (art). Immerse us in unique narratives by thoughtfully designing the elements of the world as dictated by the needs of the story-- either re-envisioning an existing story or creating a brand new one. Think big, make unexpected choices, and connect us to your story on an emotional level by visualizing your story in a way that only you can. Show us your passion and surprise us!

Your portfolio should feature **2-3 different story worlds**, demonstrating different visual styles.

The four elements of the story world you should include in your portfolio are:

- Characters/Creatures
- Architecture/Environments
- Vehicles
- Props

Not all four elements are needed for each story, but each element should be represented in at least one of your stories. For instance, you could have characters, props, and environments for one project and only characters and vehicles for another.

When depicting each of these elements, be sure to include:

- **Research/inspiration.** Show us the inspiration for your design thinking by sharing visual inspirations and key concepts that will inform your design decisions.
- **Process/Ideation.** Include a number of sketches that demonstrate your development process, show us different design directions you explored in developing the elements of your story. Demonstrate your proficiency in the fundamentals of anatomy, drawing, and perspective.
- **Final Renderings.** Demonstrate your final design decisions through a digital or marker rendering or a keyframe painting. Keyframe paintings are a good way to put multiple elements together and demonstrate your proficiency in the fundamentals of painting, lighting, and composition.

In addition, please include 5 sample sketchbook pages and 6 figure drawings from a live model. These drawings should not be related to the stories you are depicting.

Animation

Submit a **20-25 page portfolio** that demonstrates your ability to tell an animated story.

Your portfolio should be built around an original idea for an animated short film, feature film, or TV show and should demonstrate deep engagement with the ways in which movement, performance, and expression play vital roles in visual storytelling.

The elements of your portfolio should include:

- **Story Pitch.** A concise (1-2 sentence) synopsis of the original storyline that will be the basis of your portfolio.
- **Character designs.** Design at least 3 characters central to your story pitch. Each character should be presented on a page of fully rendered drawings conveying the movements, expressions, attitudes and idiosyncrasies that express the character’s personality within the context of the storyline. Include reference images, inspiration, character development/exploration.

- **Finished keyframes.** Create at least 5 fully rendered illustrations that convey critical, narrative moments from your storyline, depicting your characters in dramatic moments throughout the story's arc.

In addition, please include the following elements that don't need to be connected to your story:

Animated Work. Studies/exercises, clips/scenes of animated projects you have created, or 1-2 short films. These do not need to be fully completed films, but can be shorter clips that show us how you use movement and performance to tell a story or convey a character.

Figure drawings. 6-8 figure drawings from a live model. This should include gestural sketches as well as more finished drawings.

Sketchbooks. Include 3-4 pages from your sketchbook, focusing on observational drawings such as animals, people, locations.

While it is not required, if you have already produced work related to one our program tracks (character animation, storyboarding, modeling, art direction, lighting for animation), please also include any relevant example(s), such as models, storyboards, lighting exercises, or motion/movement studies.

Game Design

Submit a **one-minute pitch video and a 10-15 page original idea/concept proposal** for a game.

Your proposal should go beyond just the story elements of your game and should articulate how the player will navigate, experience, strategize, and progress through the stages of your game. The emphasis of your proposal should not be focused on game art but instead upon designing the elements of the game from a player experience perspective. Sketches and/or renderings may be used throughout the different elements of your concept proposal where helpful to communicate your ideas.

Your pitch video should consist of you presenting the basic game concept and talking us through the basic structure of the game. This is your opportunity to sell us on what makes your game unique and why you think it will resonate with players. Videos can be submitted through the online application or the applicant portal as a YouTube/Vimeo link (not password protected) or video file titled "Pitch Video."

Your game concept proposal should be a single, cohesive document that includes:

- **A short paragraph that details the main features of the game**, including the target platform (console or mobile) and audience
- **A description of the different categories/layers of navigation and movement available to the player (main mechanics)**, articulate how the player will navigate the game
- **A brief description of the "game flow,"** detailing the overall structure of the game, the ways in which levels build and progress into one another, and how the player progresses toward completing/winning the game
- **An art direction brief describing the visual aesthetic and design of the game's story world**, including visual research/reference as well as sketches and/or renderings of sample characters and environments
- **A description of "five minutes of gameplay"** that takes us through a narrative or puzzle sequence in your game from the player's perspective

If you have a working prototype of your game running on PC or Mac, please feel free to include (it should not require specific software or hardware; detailed instructions for installation and interaction, including platform requirements, must be included). A prototype is not required. You can also include a video walk-through as well, if you have one.

Film

Submit at least **2-3 films** that demonstrate your ability to craft narrative stories for an audience. Narrative films should take on a beginning/middle/end structure, establish a protagonist's objective/motivation, and dramatize the escalation of conflict that results when the protagonist endeavors to achieve that objective. The total run time of the films you submit should not exceed 20 minutes and films should be presented in their entirety, not edited down and included in a reel.

Acceptable films can be of any genre and can include short films, spec commercials, music videos, and more, but all work should be narrative. If you include documentary work in your portfolio, make sure that it is told in a narrative manner and goes beyond traditional talking head formats. High-end production value is not critical, but your work should demonstrate competency in cinematography, lighting, staging, editing and sound. At least one of your projects should employ sync sound.

Submit only projects on which you played a key creative role, such as director, cinematographer or editor; be sure to clearly indicate the role you played on each project.

Films can be submitted as accessible links (not password protected) to Vimeo (preferred), YouTube or as video files.

In addition, submit your required portfolio video/essay.

Fine Art

Submit **15-20 selections of your work** in any media that demonstrate your ability to explore concepts, ask questions, and examine ideas visually. Work can include all forms of drawing, painting, sculpture, printmaking, mixed media, photography, film, video, performance, sound and installation. While it can be helpful to see work that demonstrates your foundation skills, we are typically more interested in seeing personal work rooted in your individual curiosity, work that reveals experimentation and pushes the boundaries of a traditional narrative relationship to audience.

Students seeking the Illustration minor should include **4-6 figure drawings** from a live model.

In addition, submit your required portfolio video/essay.

Graphic Design

Submit **6-10 Graphic Design projects** that demonstrate your ability to combine image, typography, and layout to communicate your ideas. Acceptable projects could include posters, brochures, editorial design, package design, motion graphics, web design, identity systems, and more.

Be sure to include process work that shows the development of each project, giving us a sense for your thinking and exploration. This might include mind maps, typographical explorations, thumbnail sketches of different layouts, color studies, and more.

We are interested in seeing work that is rooted in your personal curiosity and unique point of view as a designer. Think beyond technical exercises done as class assignments and show us projects about something important to you, visual problems you long to solve, or brands you would like to present more effectively.

Illustration

Design, Fine Arts Painting, Motion, Surface Design, Undecided

Submit a total of **20-25 drawings or paintings** that demonstrate your ability to draw from observation, to tell stories, and to utilize illustrative elements such as composition, color, and more to convey your ideas and technical abilities.

Your portfolio should include:

- **8-12 figure drawings** from a live model, including gestural and more developed pieces.
- **8-10 imaginative pieces** that demonstrate your use of color, composition, and narrative. These should be finished, fully realized pieces that tell stories and communicate effectively. Some suggested types of imaginative work we recommend you include are:
 - Posters, book covers or album covers incorporating hand-drawn text and illustrated imagery
 - story-driven illustrations (digital or traditional)
 - a self-portrait
 - a concept painting of a personal moment or experience.
- **5-6 pages from your sketchbook.** These pages should include observational drawings and unfinished explorations that express your point of view as an artist.

More so than seeing work you do as assignments that are focused predominantly on technical ability, we are interested in seeing work that is rooted in your personal curiosity and unique point of view as an artist. Through your work, we want to see who you are, what the world looks like to you, and who you aspire to be as an illustrator.

Entertainment Arts, Entertainment Arts Consumer Products

Submit a total of **20-25 drawings or paintings** that demonstrate your ability to draw from observation, to tell stories, and to utilize illustrative elements such as composition, color, and more to convey your ideas and technical abilities.

Your portfolio should include:

- **8-12 figure drawings** from a live model, including gestural and more developed pieces.
- **8-10 imaginative pieces** that demonstrate your use of color, composition, and narrative. These should be finished, fully realized pieces that tell stories and communicate effectively. Some suggested types of imaginative work we recommend you include are:
 - story-driven paintings (digital or traditional)
 - story-driven environment drawings or set designs
 - a self-portrait
 - a concept painting of a personal moment or experience.

Please do not include Fan Art.

- **5-6 pages from your sketchbook.** These pages should include observational drawings and unfinished explorations that express your point of view as an artist.

More so than seeing work you do as assignments that are focused predominantly on technical ability, we are interested in seeing work that is rooted in your personal curiosity and unique point of view as an artist. Through your work, we want to see who you are, what the world looks like to you, and who you aspire to be as an illustrator.

Interaction Design

Submit **3-5 projects** that demonstrate your ability to design user experiences, crafting how people engage with a digital product, system or service. For example, you could redesign an existing web site, mobile app, or other interface to improve the user-experience. Or, identify a particular challenge in everyday life and design an app or interactive solution that specifically addresses that need.

Projects can be screen-based (mobile or social applications, web sites, gestural interfaces or augmented reality), physical (consumer electronics, smart products), or both. But think beyond the screen user interface or object itself to design the ways in which users engage through your design.

Be sure to include the following elements for each of your design projects:

- **Research/inspiration.** Explain the design objectives for your interactive experience, include user research, personas, mind maps of key concepts, and/or visual inspirations that will inform your design.
- **Process/Ideation.** Provide user journey maps, wireframes, thumbnail sketches of possible layouts, and/or sketches of physical objects relevant to your design. This work should demonstrate your development process and show us different design directions you explored.
- **Final Renderings.** Demonstrate your final design through digital mock-ups, URLs, videos, and/or prototypes.

If you have previously worked on collaborative projects that have made it to production, include a statement about your role in the design and any URLs, working versions, videos or multiple images that show how your interactive project works.

Applicants should feel free to include **3-4 other examples** of your art and design work such as drawings, graphic design or any sort of personal work to show us how you think and communicate visually.

In addition, submit your required portfolio video/essay.

Photography and Imaging

Submit a range of **20-25 black-and-white, color, or digital images** in which you are making deliberate choices as a photographer to craft and develop imagery that communicates a concept or idea. We are interested in seeing work that is intentional, has a specific point of view, and utilizes photographic elements such as composition, lighting, framing, and more to communicate your ideas effectively. This can include subject matter such as people, places, or objects. Your portfolio should demonstrate a range of approaches to crafting imagery and can span a variety of styles, subjects, and visual aesthetics, but should emphasize your ability to “make” images more so than just “take” pictures.

We want to see a variety of subjects in various settings. This could include some indoors or in the studio, some outdoors, and/or some in locations that are intentionally chosen. We suggest that you not include multiple images of the same location or multiple pictures of the same person unless you are presenting a sequential or conceptual project built around specific individuals or environments. Such projects are okay to include, but should not dominate your portfolio.

In addition, submit your required portfolio video/essay.

Product Design

Submit **3-5 original commercial product designs**. These projects should go beyond just the visual appearance of your products and also emphasize problem-solving, the mechanical

functionality and sustainability of your products. Your concepts should be practical and applicable to real world users.

Each design should be presented as a project including the following elements:

- **Identify the Problem/Research/inspiration.** Explain the design objectives for your product by establishing a profile of your target user/market, share visual inspirations that will inform your design, present key concepts you aim to articulate in your design, and demonstrate any emphasis on sustainability.
- **Process/Ideation.** Include a number of sketches that demonstrate your development process, show us different design directions you explored, show us your product from multiple perspectives, explore the mechanical functionality of your product, include photographs of any rough prototypes or models of your product.
- **Final Renderings.** Demonstrate your final design through a digital or marker rendering or model.

Industrial design sketching and the applied nature of your products are critical components of the portfolio, so include plenty of sketches and think practically about the problems you aim to solve.

In addition, submit your required portfolio video/essay.

Spatial Experience Design

Submit **3-5 projects** that demonstrate your ability to design the spatial experience of an environment by addressing both the function as well as the conceptual, emotional, and narrative elements of being in that space.

Examples might include designing a branded retail store, a concept-driven restaurant or hotel, a museum or trade-show exhibition, or residential/living spaces. For each project, your work should consider elements such as interior design, architectural design, lighting design, set/exhibition design, or furniture design as relevant to each environment.

Be sure to include each of the following elements for each of your designs:

- **Research/inspiration.** Explain the design objectives for your space by sharing visual and conceptual inspirations that will inform your design, present key concepts you aim to articulate in your design.
- **Process/Ideation.** Include a number of drawings and sketches that explore the development of your space.
- **Final Renderings.** Demonstrate your final design through a digital or marker rendering or through photographs of models that demonstrate your understanding of 3D space, show your technical skills, and articulate your design sensibility.

In addition, submit your required portfolio video/essay.

Transportation Design

Submit **3-5 original vehicle designs.** These projects should demonstrate a passion for and curiosity about the future of transportation and can include cars, trucks, public transportation, boats, motorcycles or alternative mobility. While you can use a particular brand as a starting point, you should create a design that is new, innovative and embraces the future of transportation design.

Each design should be presented as a project including the following elements:

- **Research/inspiration.** Explain the design objectives for your vehicle by establishing a profile of your target user/market, share visual inspirations that will inform your design, present key concepts you aim to articulate in your design.
- **Process/Ideation.** Include a number of sketches that demonstrate your development process, show us different design directions you explored, show us your vehicle from multiple perspectives, explore specific facets of the design as well as the vehicle as a whole.
- **Final Renderings/Models.** Demonstrate your final design through a digital or marker rendering or a digital 3D model.

Automotive sketching and original concepts are critical components of the portfolio, so include plenty of sketches and think beyond the vehicles you currently see on the road.

You can also include a sample of sketchbook work (up to 5 images) highlighting your visual communication skills not featured in your projects. Please group these images in one PDF.

In addition, submit your required portfolio video/essay.

Portfolio Video Essay

Optional for applicants to Entertainment Design—Concept and Animation, Illustration and Graphic Design. Required for all other majors.

At ArtCenter, we believe that communicating the motivation and process behind your work can be as important as the final piece itself. So we ask you to share with us the story behind one of your pieces of work (related to your intended major) in a video essay format.

Address the following questions in your essay:

- Why did you choose to create this piece?
- How did you approach the making of this piece?
- What aspects of this piece satisfied your intentions?
- What, if anything, might you change about your piece?

Instructions:

- Select one piece from your portfolio that is **related to your intended major**.
- Identify the title and date of the piece at the beginning of your video essay and make sure to list the title of the piece as it is listed on your uploaded portfolio, so that we can reference the correct piece.
- The length of your video essay should not exceed 2 minutes total.
- Upload the video essay with the rest of your portfolio in the online application. Make sure you name the piece "Portfolio Video Essay."
- While it is okay to plan your thoughts before recording the video, please do not write out an essay and read it aloud. The purpose of this video is to see how you communicate your ideas verbally.
- It is the *spoken* content of your submission that we are interested in, your ability to reflect upon your creative process and articulate your ideas. Don't be concerned about production quality. Use the technology and resources that are readily available to you. Feel free to use your phone, for instance, to create your video.
- Your portfolio will represent your ability to communicate your ideas visually, so we prefer that this video essay simply consists of you speaking to the camera. However, if you prefer not to appear in the video, you are welcome to also create visuals to support your presentation instead.

Please note:

If English is not your first language, this video may be used—in addition to your TOEFL, IELTS, or Duolingo English score—to assess your ability to communicate your ideas effectively. Think of this as a demonstration of how you might participate in a classroom discussion about your work.

Submitting your Portfolio Video Essay

- Your video essay should be uploaded as a part of your portfolio as a video file or a non-password protected YouTube, Vimeo link on the Portfolio Upload tab of the online application. You can also upload the video after the submission of your application, if you have not finalized your portfolio.
- Please make sure you title the piece "**Portfolio Video Essay**."

Essay Requirements

View the essay requirements by major listed below.

The Short Answer Essay will be submitted in the online application. You can copy and paste your response or upload it as a separate document. Your response is required to submit your essay.

You will upload Essay 1 and Essay 2 as separate documents in the online application or through the applicant portal after you submit your application. Please list “Essay 1” or “Essay 2” at the **top of the document**.

First Year Immersion

Short Answer Essay

Describe the path that has led to your choice to become an artist or designer and describe your educational goals. (100 words max recommended)

Essay 1

Sometimes, the most meaningful aspects of who you are as a creative individual are not apparent from an application for admission. What should we know about you that will help us understand your decision to commit to a creative path? Take this chance to share your story, your motivation, or your personal point of view with us. (400 words max recommended)

Essay 2

Taking a risk comes more easily to some than to others, but for most it will be an important part of becoming an artist or designer. Explain a risk you’ve taken in your life that has paid off—exploring something new, confronting a fear or problem, or taking a stand on an issue. (400 words max recommended)

Creative Direction

Short Answer Essay

Describe the path that has led to your choice of major and describe your educational goals. (100 words max recommended)

Essay 1 - Influences

Who do you believe to be the three major artists and designers who are shaping the discipline you are interested in pursuing or who have influenced you? (400 words max recommended).

Essay 2 – Risk Taking

Taking a risk comes more easily to some than to others, but for most it will be an important part of becoming an artist or designer. Explain a risk you’ve taken in your life that has paid off—exploring something new, confronting a fear or problem, or taking a stand on an issue. (400 words max recommended)

Entertainment Design

Animation/Concept

Short Answer Essay

Describe the path that has led to your choice of major and describe your educational goals. (100 words max recommended)

Essay 1 - Influences

Who do you believe to be the three major artists and designers who are shaping the discipline you are interested in pursuing or who have influenced you? (400 words max recommended).

Essay 2 – Risk Taking

Taking a risk comes more easily to some than to others, but for most it will be an important part of becoming an artist or designer. Explain a risk you've taken in your life that has paid off—exploring something new, confronting a fear or problem, or taking a stand on an issue. (400 words max recommended)

Game

Short Answer Essay

Describe the path that has led to your choice of major and describe your educational goals. (100 words max recommended)

Essay 1

Why do you want to be a game designer? (400 words max recommended)

Essay 2

Provide a brief analysis of a game (non-video game) that you like. Be sure to include a description of the game and an explanation of what you like about the game and your opinion as to what makes the game fun. (400 words max recommended)

Fine Art

Short Answer Essay

Describe the path that has led to your choice of major and describe your educational goals. (100 words max recommended)

Essay 1 - Influences

Who do you believe to be the three major artists and designers who are shaping the discipline you are interested in pursuing or who have influenced you? (400 words max recommended).

Essay 2 – Process

A work of art is the result of many factors, ways of working, and kinds of thinking. Discuss how the elements below are related or integrated in your own work. Explain how you approach the process of art making in regard to these factors, and feel free to add other elements that are important to you. (400 words max recommended)

- Skill.
- Choice of materials or medium.
- Personal experience/feelings/intuition. Why you make art.
- Research/sources of inspiration.

Film

Short Answer Essay

Describe the path that has led to your choice of major and describe your educational goals. (100 words max recommended)

Essay 1 - Influences

Who do you believe to be the three major artists and designers who are shaping the discipline you are interested in pursuing or who have influenced you? (400 words max recommended).

Essay 2 – Risk Taking

Taking a risk comes more easily to some than to others, but for most it will be an important part of becoming an artist or designer. Explain a risk you've taken in your life that has paid off—exploring something new, confronting a fear or problem, or taking a stand on an issue. (400 words max recommended)

Graphic Design

Short Answer Essay

Describe the path that has led to your choice of major and describe your educational goals. (100 words max recommended)

Essay 1 - Influences

Who do you believe to be the three major artists and designers who are shaping the discipline you are interested in pursuing or who have influenced you? (400 words max recommended).

Essay 2 – Risk Taking

Taking a risk comes more easily to some than to others, but for most it will be an important part of becoming an artist or designer. Explain a risk you've taken in your life that has paid off—exploring something new, confronting a fear or problem, or taking a stand on an issue. (400 words max recommended)

Illustration

Tracks: Illustration Design, Fine Arts Painting, Motion, Surface Design, Undecided

Short Answer Essay

Describe the path that has led to your choice of major and describe your educational goals. (100 words max recommended)

Essay 1

Please provide brief answers to each of the following prompts (3-4 sentences for each question).

1. Describe the most profound reaction you've had to a work of art. This might include an experience in a museum or gallery exhibition, engaging with work out in the world, or in books, magazines, or online.
2. What is your favorite story (from a book, novel, poem, fairy tale, or movie)? Why does it resonate with you so deeply?
3. Choose a currently practicing illustrator and tell us what you like about their work.

Essay 2

Please provide brief answers to each of the following prompts (3-4 sentences for each question).

1. What do you feel is the greatest strength you can bring to the field of Illustration?
2. What areas do you feel you need the greatest growth as an illustrator?

Tracks: Entertainment Arts, Entertainment Arts Consumer Products

Short Answer Essay

Describe the path that has led to your choice of major and describe your educational goals. (100 words max recommended)

Essay 1

Please provide brief answers to each of the following prompts (3-4 sentences for each question).

1. What initially sparked your interest in Entertainment Art?
2. Why are you interested in a career in Entertainment Art?
3. Do you spend more time watching movies, playing video games or reading stories? What interests you about this form of entertainment?

Essay 2

Please provide brief answers to each of the following prompts (3-4 sentences for each question).

1. What do you feel is the greatest strength you can bring to the entertainment industry?
2. In what areas do you feel you need the most growth as an illustrator?

Interaction Design

Short Answer Essay

Describe the path that has led to your choice of major and describe your educational goals. (100 words max recommended)

Essay 1

Describe your interest in the Interaction Design major at ArtCenter; the people and projects that inspire you; and what you would like to accomplish in the Interaction Design field when you graduate.(400 words max recommended)

Essay 2

Describe the innovations you think will happen in Interaction Design over the next five years. Describe why you think these innovations will occur and provide evidence for this rationale. (400 words max recommended)

Photography and Imaging

Short Answer Essay

Describe the path that has led to your choice of major and describe your educational goals. (100 words max recommended)

Essay 1 - Influences

Who do you believe to be the three major artists and designers who are shaping the discipline you are interested in pursuing or who have influenced you? (400 words max recommended).

Essay 2 – Risk Taking

Taking a risk comes more easily to some than to others, but for most it will be an important part of becoming an artist or designer. Explain a risk you've taken in your life that has paid off—exploring something new, confronting a fear or problem, or taking a stand on an issue. (400 words max recommended)

Product Design

Short Answer Essay

Describe the path that has led to your choice of major and describe your educational goals. (100 words max recommended)

Essay 1 - Influences

Who do you believe to be the three major artists and designers who are shaping the discipline you are interested in pursuing or who have influenced you? (400 words max recommended).

Essay 2 – Risk Taking

Taking a risk comes more easily to some than to others, but for most it will be an important part of becoming an artist or designer. Explain a risk you've taken in your life that has paid off—exploring something new, confronting a fear or problem, or taking a stand on an issue. (400 words max recommended)

Spatial Experience Design

Short Answer Essay

Describe the path that has led to your choice of major and describe your educational goals. (100 words max recommended)

Essay 1 - Influences

Who do you believe to be the three major artists and designers who are shaping the discipline you are interested in pursuing or who have influenced you? (400 words max recommended).

Essay 2 – Risk Taking

Taking a risk comes more easily to some than to others, but for most it will be an important part of becoming an artist or designer. Explain a risk you've taken in your life that has paid off—exploring something new, confronting a fear or problem, or taking a stand on an issue. (400 words max recommended)

Transportation Design

Short Answer Essay

Describe the path that has led to your choice of major and describe your educational goals. (100 words max recommended)

Essay 1 - Influences

Who do you believe to be the three major artists and designers who are shaping the discipline you are interested in pursuing or who have influenced you? (400 words max recommended).

Essay 2 – Risk Taking

Taking a risk comes more easily to some than to others, but for most it will be an important part of becoming an artist or designer. Explain a risk you've taken in your life that has paid off—exploring something new, confronting a fear or problem, or taking a stand on an issue. (400 words max recommended)

GRADUATE PROGRAMS PORTFOLIO REQUIREMENTS

Art (MFA)

Portfolio

The MFA program in Art is open to candidates working in any medium in the broad field of studio art. Applicants must present 15 to 20 samples of your most current work in any media type, which may include painting, sculpture, mixed media, conceptual art, video, interactive art, or immersive experience. Each submitted piece should include title, medium, and any relevant information that you feel is important for the Admissions Committee to consider.

Work submitted in your portfolio should be focused and represent the body of work that is most pertinent to your further interests and studies. Please cross-reference any gallery exhibitions and the title of the piece/exhibition with your artist's resumé.

Written Essays

Artist's Statement

An Artist's Statement (750 words or less) that provides key insights into your artistic practice and influences. Your statement should also discuss the artists and the types of art that have had the biggest impact on your thinking about art. These need not be visual artists, but if not, give us some idea of how their influence is manifested in your work.

Short Essay Questions: Educational goals

Provide short responses to the following questions:

- (i) Why have you decided to pursue a graduate degree in art? Why have you chosen to apply to ArtCenter's Graduate Art MFA program?
- (ii) What kind of artist do you want to be, and how would you like the Graduate Art faculty to help you to achieve this aspiration?
- (iii) What knowledge do you have of the program's faculty and alumni and how has this affected your decision to apply to the program?

Resume

Include a short resume covering educational and relevant experience including any exhibition history.

Letters of recommendation

At least one letter of recommendation is required and up to three can be submitted. You will be prompted to enter the name and email address for one to three people who will be providing letters of recommendation on your behalf in the online application.

Brand Design & Strategy (MDes Online)

Portfolio

Submit 6-10 Graphic Design projects that demonstrate your ability to combine image, typography, and layout to communicate your ideas. Acceptable projects could include posters, brochures, editorial design, package design, motion graphics, web design, identity systems, brand strategy, and more. Each project should exhibit an individual point of view or a unique approach to problem solving and the portfolio should be edited to highlight your best and most relevant work. We are interested in seeing work that is rooted in your personal curiosity and unique point of view as a designer—projects that say something important to you, visual problems you long to solve, brands you would like to

articulate more effectively. Where applicable, include a brief written description of the project. Collaborative or commercial pieces should clearly state the applicant's contribution or role.

Written Essays

Statement of Intent (750 – 1,000 words):

Outline your motivation for pursuing graduate study in Brand Design & Strategy at ArtCenter. Provide detailed information about your relevant personal, educational, and professional experience in graphic design and provide an overview of your current skill level with graphic design software, typography, publishing, and any relevant media-specific skills (coding, spatial design, etc.). You should also briefly discuss your goals beyond completion of the program and describe how a graduate degree from ArtCenter will help you achieve your career objectives.

Resume

Include a resume summarizing your educational and professional background. It should highlight relevant academic studies, project work, awards and achievements, and work experience.

Letters of recommendation

At least one letter of recommendation is required and up to three can be submitted. You will be prompted to enter the name and email address for one to three people who will be providing letters of recommendation on your behalf in the online application.

Film (MFA)

Portfolio

Submit 2-4 films that demonstrate your ability to craft narrative stories for an audience. The total run time of the films you submit should not exceed 20 minutes, and films should be presented in their entirety—not edited down and included in a reel.

Narrative films must feature distinct storylines, plot development, and character arcs. Submitted work can include short films of any genre (shorts, documentaries, commercials, or music videos) but all work must demonstrate your narrative storytelling abilities. Your work should also demonstrate a high level of proficiency in cinematography, lighting, staging, editing, sound, and other technical aspects of filmmaking. At least one of your projects should employ sync sound with dialogue.

Submit only projects on which you played a key creative role as director, cinematographer or editor.

Personal Video Essay

In a video statement accompanying your application, tell us (1) what inspires you to make films, (2) what kinds of films you aspire to make, and (3) a brief description of your favorite filmmakers and why you feel they are important. Your video essay should be 2-3 minutes in length and should demonstrate your ability to communicate your ideas verbally, similarly to how you might pitch an idea for a project. We recommend your video feature you on screen articulating your ideas without a script, keeping visuals and editing to a minimum as we will see your filmmaking acumen in your portfolio.

The portfolio and personal video essay will be submitted as Vimeo (preferred), YouTube links or as a video file in the online application. Please title this file as "Personal Video Essay." You can also submit your links or video file after submitting your application.

Written Essay

Submit a graduate proposal that defines a filmmaking project that will engage you during your course of study. While the proposal may be preliminary, it must nevertheless be specific and take the form of a story treatment (750 words or less) for a potential film project.

Resume

Include a short resume covering educational and relevant experience.

Letters of recommendation

Letters of recommendation are not required. You will have the option to enter the name and email address for one to three people to provide letters of recommendation on your behalf in the online application.

Furniture, Lighting & Fixtures Design (MS)**Portfolio**

Students should have a background in furniture, lighting and/or fixture investigation and be experienced in the fabrication process in both hand and digital skill sets. Submit at least three completed full-size prototype furniture, lighting and/or fixture projects, including sketching, model making and documentation of the complete design development process. The latter should include variations on ideas, as well as demonstration of the path that led to final decisions. Related artwork can be included if it informs the understanding of your background. Your projects can be submitted as PDF documents or as a link to your personal website.

Written Essay

Provide a written statement (1,000 words or less) that delineates your motivation for pursuing a graduate program and your reasons for the choice of track. This should include topics and areas of interest as well as specific goals to be undertaken in the program. You should also describe specific skills and competencies you want to achieve. The statement should also include your goals beyond completion of the program and describe how a design education will relate to your career objectives.

Resume

Include a short resume covering educational and relevant experience.

Letters of recommendation

Letters of recommendation are not required. You will have the option to enter the name and email address for one to three people to provide letters of recommendation on your behalf in the online application.

Graphic Design (MFA)**Portfolio**

Submit 6-10 Graphic Design projects that demonstrate your ability to combine image, typography, and layout to communicate your ideas. Acceptable projects could include posters, brochures, editorial design, package design, motion graphics, web design, identity systems, brand strategy, and more. Each project should exhibit an individual point of view or a unique approach to problem solving and the portfolio should be edited to highlight your best and most relevant work.

We are most interested in seeing work that is rooted in your personal curiosity and unique point of view as a designer—projects that say something important to you, visual problems you want to solve, brands you would like to articulate more effectively, etc. Where applicable, include a brief written description of the project. Collaborative or commercial pieces should clearly state the applicant's contribution or role.

Written Essay

In 750–1,000 words, provide detailed information about your relevant personal, educational, and professional experience in graphic design. The essay should outline your motivation for pursuing graduate studies at ArtCenter. Include an overview of your current skill level with graphic design software, typography, publishing, and any relevant media-specific skills (coding, spatial design, etc.). You should also briefly discuss your goals beyond completion of the program and describe how a graduate degree from ArtCenter will help you achieve your career objectives.

Resume

Include a resume that outlines your educational and professional background and relevant experiences and activities, including community work.

Letters of recommendation

At least one letter of recommendation is required and up to three can be submitted. You will be prompted to enter the name and email address for one to three people who will be providing letters of recommendation on your behalf in the online application.

Industrial Design (MS)**Portfolio**

Submit 3-5 projects that demonstrate your design and innovation abilities. Projects should present the development of commercial products by showing not only the final design but also the research, strategic thinking, and process work involved in establishing and fulfilling the design objectives for the project. We are interested not only in the design decisions you make, but also in your articulation of why the project is a viable one to pursue developing in terms of the problems it solves and the market it serves.

We want to see you identify important opportunities and needs, as well as develop desirable solutions from this process. Taking a systems approach to design solutions, show us how you research, investigate, and analyze design topics, considering and planning for related business dynamics and technology considerations as you envision and produce desirable 3D objects/products with a high level of consideration for style, proportion, shape, material, color, and more.

The presentation of each project should include elements of research/inspiration/problem identification, process/ideation, and final renderings or images of models and prototypes.

Written Essays

Essay 1: Please describe in 750 words or less: (i) your motivations for pursuing study in Graduate Industrial Design at ArtCenter, (ii) why you think it is a good fit for you, and (iii) what you envision you would ideally be doing five to 10 years after successful completion of the program.

Essay 2: In 2,000 words or less, please respond to the following prompt. If you were given a budget of \$10 million and an uninterrupted time period of two years to work creatively on anything that you wanted to, what would you pursue and why?

Resume

Please submit a formal resume and bio covering educational and relevant prior experience.

Letters of recommendation

Letters of recommendation are not required. You will have the option to enter the name and email address for one to three people to provide letters of recommendation on your behalf in the online application.

Please Note: Students interested in the Innovation Systems Design (ISD) dual MS/MBA degree offered by ArtCenter College of Design and the Drucker School of Management apply after enrollment in the Industrial Design program. Applications are not considered at the time of entry to ArtCenter, but will be reviewed after the students' second term of enrollment.

Interaction Design (MDes Online)**Portfolio**

Submit at least 3 projects that demonstrate the ability to conceive of and create interactive designs. Examples of screen-based interactive projects might include mobile or social applications,

web sites, gestural interfaces, and games. Examples of physical interactive projects might include consumer electronics, smart products, art or environmental projects.

Be sure to include the following elements for each of your design projects:

- **Research/inspiration.** Explain the design objectives for your interactive experience, include user research, personas, mind maps of key concepts, and/or visual inspirations that will inform your design. Be sure to state your role on the project as well as what tools you used in the project's development.
- **Process/Ideation.** Provide user flows, wireframes, mock-ups, thumbnail sketches of possible layouts, and/or sketches of physical objects relevant to your design. This work should demonstrate your development process and show us different design directions **you explored.**
- **Final Renderings or Prototypes.** Demonstrate your final design through digital mock-ups, URLs, videos, and/or prototypes. Prototypes can be mixed fidelity, ranging from screen to emerging technologies. You should also include any reflections upon your discoveries.

People should be at the center of all interactions and your projects should be developed around creative concepts that investigate or challenge the relationships between people, environments and society. Collaborative pieces should clearly state the candidate's contribution or role.

Projects can be professional, self-initiated, and/or class assignments. Other relevant work can be included as well, such as projects demonstrating your work in software, AI/ML, mixed reality, UX Research, strategy, entrepreneurship, and creative or critical writing.

Written Essay

Statement of Intent (750 – 1,000 words):

Outline your motivation for pursuing graduate study in the Interaction Design program at ArtCenter. Provide detailed information about your relevant personal, educational, and professional experience in interaction design and provide an overview of your current skill level with relevant software and design practices relevant to UI/UX design. You should also briefly discuss your goals beyond completion of the program and describe how a graduate degree from ArtCenter will help you achieve your career objectives.

Resume

Include a resume that outlines your educational and professional background and relevant experiences and activities.

Letters of recommendation

At least one letter of recommendation is required and up to three can be submitted. You will be prompted to enter the name and email address for one to three people who will be providing letters of recommendation on your behalf in the online application.

Media Design Practices (MFA)

Portfolio

The design portfolio should be a curated body of work that demonstrates the applicant's expertise in the conception and creation of sophisticated design and other relevant works (e.g., creative or critical writing, business plans, software, curriculum, research, grants, etc.).

Submit 3-5 projects in any design area that demonstrate versatility, criticality, rigor, point of view, willingness to discover, and accomplishment working with graphic, visual, interactive, spatial or experiential media. Projects can be professional, self-initiated and/or class assignments. Applicants are encouraged to include work that demonstrates process, research, experimentation and a spirit of inquiry. Other relevant works may also be included when necessary.

The portfolio should be edited to highlight the applicant's best and most relevant work. Brief written descriptions of the projects should accompany each piece. Collaborative or commercial pieces should clearly state the applicant's contribution or role. Media Design Practices prefers all portfolios in the form of either a PDF or a website. The PDF or website should include stills, screen shots or photo documentation for all projects including print, interactive, motion or video. Where possible, dynamic media projects should be accompanied by links to working examples to ensure the full depth of the project is experienced.

Written Essays

Essay 1 - Statement of Intent (750 words or less)

Outline your motivation for pursuing graduate study in Media Design Practices at ArtCenter and discuss personal goals for the future, along with areas of interest and relevant experience.

Essay 2 - (500-1500 words)

Choose two design projects and discuss each project in terms of its questions, process, rigor, engagement, theoretical orientation, ethics, and politics. Which aspects would you take forward and which would you leave behind as you pursue new critical questions of your own? What would those questions be? We encourage you to include one of your own projects, especially if you have a self-initiated project in which you determined the process and critical direction.

Resume

Include a resume summarizing your educational and professional background. It should highlight relevant academic studies, project work, awards and achievements, and work experience.

Letters of recommendation

At least one letter of recommendation is required and up to three can be submitted. You will be prompted to enter the name and email address for one to three people who will be providing letters of recommendation on your behalf in the online application.

Spatial Experience Design (MS) Portfolio

Students should have a rich background in spatial investigation and be experienced in the exploration of spatial projects in both hand and digital skill sets. Prospective students need to submit at least three completed spatial projects. These projects should be fully documented with indication of goals, research, hand sketch development, digital and hand model making. The conceptual design process should include variations on ideas as well as demonstration of the path that led to final solutions. Related artwork can be included if it informs the understanding of your background. Your projects can be submitted as PDF documents or as a link to your personal website.

Written Essay

Provide a written statement (1,000 words or less) that discusses your motivation for pursuing a graduate program and your reasons choosing this program. This should include topics and areas of interest as well as specific goals to be undertaken in the program. You should also describe specific skills and competencies you want to achieve. The statement should also include your goals beyond completion of the program and describe how a design education will relate to your career objectives.

Resume

Include a short resume covering educational and relevant experience.

Letters of recommendation

Letters of recommendation are not required. You will have the option to enter the name and email address for one to three people to provide letters of recommendation on your behalf in the online application.

Transportation Systems and Design (MS) Portfolio

Submit 3-5 projects demonstrating competency in designing transportation systems. This should include systems-level approaches to improving the function and experience of transportation in any mode and scale. Possible projects might include rethinking approaches to public transit systems and how they would fit into the built environment, designing innovative systems for handling freight or packages, or exploring airborne personal mobility.

Projects should emphasize how overall systems work, so while the design of mobility devices and vehicles might be a component of your projects, your design thinking should go beyond vehicular styling and address ways to improve the deeper mobility system experience or issues. Projects should demonstrate creativity, critical thinking, problem solving, originality of solutions, visualization/drawing skills, 3D exploration, good organizational ability, the ability to research, and a sense of curiosity and inquiry.

If your visualization/drawing skills are limited because of your previous experience, do not be afraid to use what drawing and sketching abilities you do possess to articulate the creativity of your ideas and your design thinking. Simple pencil or ball-point pen sketches and well-placed notes can sometimes do the trick.

Written Essays

Essay 1: Statement of Intent (750 words or less)

Provide a written statement that communicates your motivation for pursuing a graduate degree in Transportation Systems and Design and why you are passionate about designing solutions for transportation and mobility challenges of the present and the future. Tell us what areas of transportation interest you, what types of projects you anticipate undertaking in the program, and what specific skills and competencies you want to acquire. The statement should also articulate your career and creative goals beyond completion of the program.

Essay 2:

In a proposal of 2,000 words or less, please respond to the following: If you were the chief transportation officer for the city of your choice, in which you had adequate budget to pay for advanced transportation solutions, what would be your recommendations to make your city a better place to live, work and play? Explain your choice of city and what transportation challenges it faces, along with your specific solutions as they relate to the impact of transportation.

Resume

Include a short resume covering educational and relevant experience.

Letters of recommendation

Letters of recommendation are not required. You will have the option to enter the name and email address for one to three people to provide letters of recommendation on your behalf in the online application.

Course of Study and Learning Outcomes by Major

Undergraduate Majors

First Year Immersion

ArtCenter's First Year Immersion program includes courses in Humanities and Sciences, creative technologies, visual acuity and a variety of drawing practices.

Additionally, a two-term study skills seminar provides exposure to the College's major fields of study and includes field trips and lectures that help students immerse themselves in Los Angeles' creative culture.

Curriculum is subject to change.

For students entering Fall 2022, Spring 2023 and Summer 2023

TERM 1

Visual and Materials Cultures 1	3
Creative Technologies 360	3
FYI Studio 1	3
Drawing	3
Shop Skills Materials Lab	1
Visual Thinking 1	3
Materials Lab	2

TERM 2

Visual and Materials Cultures 2	3
Immersion Technologies Laboratory	3
FYI Studio 2	3
Visual Thinking 2	3
Major Specific Course	3

TOTAL

Total Required Units	33
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Course of Study Creative Direction

Develop the tools to connect brands with audiences on any platform imaginable—and those yet to be conceived.

Creative Direction at ArtCenter combines immersive agency experience with coursework designed to create well-rounded creative professionals.

Curriculum is subject to change.

Program Learning Outcomes

Mission Statement:

As companies have become increasingly aware of the power of creativity to define, build, and grow their brands, the role of Creative Director has become and even more essential one. And with many of the traditional, siloed resource structures giving way to a more fluid and collaborative model, Creative Directors have the ability to influence every aspect of the way a company looks, sounds, feels, and presents itself to the world.

Conceptual Acuity

Graduates will be able to:

- Show, through their work, a diversity and range of conceptual solutions that are each appropriate for the particular problem being solved.
- Demonstrate a level of speed and efficiency in their idea generation, as well as the discipline to make decisive choices.
- Show an understanding of their creative process and how to best go about attacking a wide range of problems.

Cultural Context

Graduates will be able to:

- Gain an awareness of important historical work that has played a role in the evolution of advertising. Gain a broad awareness of the best current work from around the world.
- Become well-versed in the news and current events in order to create work that is topical, culturally relevant and provocative.

Media Dexterity

Graduates will be able to:

- Demonstrate through execution a thorough knowledge of available forms of media, from print, to television, to digital, to street, to social, to viral.
- Create work across all medium and gain a conceptual understanding of the possibilities and limitations of each.
- Create integrated campaigns that use multiple forms of media and require them to work in unison.

Execuational Mastery

Graduates will be able to:

- Demonstrate an ability to execute in print related projects and fluency in the required graphics programs, such as InDesign, Photoshop, Illustrator, and keynote.
- Demonstrate an ability to execute television/film/video related projects and a fluency in the use of digital photography, digital video shooting and editing, sound recording, music application and special effects.
- Demonstrate an ability to execute digital based projects and a fluency in the programs required to do so.

Presentation Ability

Graduates will be able to:

- Demonstrate the ability to build physical and digital presentations (Keynote, PowerPoint) that are conceptual and well-executed.
- Demonstrate the ability to do oral presentations, both to small and large audiences.

Professional and Ethical Standards

Graduates will be able to:

- Demonstrate a clear knowledge of the various career options with the broader context of the advertising business.
- Demonstrate an understanding of the roles and responsibilities they will be asked to assume within a professional environment.
- Demonstrate a high level of integrity and honesty in their behavior and their work.

Course of Study

For students entering Fall 2022, Spring 2023 and Summer 2023

TERM 1

Writing Studio OR Writing Studio: Intensive	3
Digital Basics: LinkedIn Learning 1.0	1
Creative Direction 101	0
Communication Design 1	3
Basics of Video Production	3
Design 1	3
Type 1: Foundation	3

TERM 2

Art of Research	3
Art Direction 1	3
Visual Concepts	3
Creative Process	3
Basics of Photo OR Narrative Imaging OR Photography for Art Direction	3

TERM 3

Presentation and Career Preparation	3
Art Direction 2	3
Comm Des 3: Narrative & Scale	3
Vis Ix Des 1: Intro to UI	3
Brand Concepts 1	3
HHIS Elective	3

TERM 4

Intro to Modernism OR 3 credits from Subject HHIS	3
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4th Term Review	0
Comm Des 4: Identity Systems	3
Brand Concepts 2	3
Copywriting 1	3
Digital Narrative	3
TERM 5	
Branding Strategies	3
Brand Concepts 3	3
Creating Culture	3
Type 2: Structure	3
TERM 6	
Crashvertising	3
6th Term Review	0
Copywriting 2	3
Ideal Lab	3
TERM 7	
Impact Lab	3
TERM 8	
Portfolio Studio	3
Campaign Lab	3
ADDITIONAL REQUIREMENTS	
Humanities and Sciences electives:	
Humanities	3
Social Sciences	3

Science and Technology	3
Business and Professional Practice	3
Any of the above	15
Studio Electives	11
TOTAL	
Total H&S Units	45
Total Studio Units	87
Total Required Units	132

Course of Study Entertainment Design

Entertainment Design students at ArtCenter choose between specialized tracks in Concept, Animation, or Game Design.

Our Concept track blends and expands upon the illustration and industrial design disciplines. Students receive a rigorous education in drawing, rendering, model building, sculpting and the use of 3D digital tools. Students studying Animation will develop specialties in character animation, storyboarding, modeling, lighting, or art direction. Students in the Game Design track learn to create and convey game concepts for multiple platforms through prototyping and storytelling. Our program develops students as animators, artists, performers, storytellers and designers, equipping them with a wide and deep skillset that delves into design theory, game development, dramatic performance, and both traditional and digital drawing and painting.

Curriculum is subject to change.

Program Learning Outcomes

ANIMATION TRACK

Mission Statement:

The Entertainment Design—Animation Track prepares students to be the next generation of animators by teaching creative and technological skills needed to bring stories to life, memorable animated experiences, and immersive gaming experiences.

Thinking Process & Conceptual Methodology

Graduates will be able to:

- Understand and demonstrate proficiency in story creation, interpretation, production design methodologies and presentation, and balance real-world constraints with imaginative needs.

Storytelling

Graduates will be able to:

- Be fluent in narrative structures (films and written material), non-narrative structures (games or VR experiences), and other information/language structures in relating content, understanding audiences, and world-building, while being able to both interpret and expand one's own stories, and those of others.

Communication Skills

Graduates will be able to:

- Achieve mastery of both traditional and digital media that is relevant to the student's chosen track as well as clearly and professionally express themselves visually, verbally, and interpersonally.

2D & 3D Proficiency

Graduates will be able to:

- Demonstrate fluency in identifying and applying the principles 2D and 3D animation/modeling as well as mastery in the use of pipelines to create the artwork

Painting & Lighting Understanding

Graduates will be able to:

- Develop traditional painting mastery as well as digital painting mastery. Observe and absorb real-world realities to influence conceptual creation and master the powerful use of lighting, composition, and color for storytelling.

Design Knowledge & Critical Thinking

Graduates will be able to:

- Recognize challenges and have a systematic approach to exploring multiple solutions. Find solutions that are repeatable, adjustable, and professionally deployable. Confidently create personalized problem-solving processes to be able to solve clients' visual storytelling challenges.

Professional Awareness

- *Graduates will be able to:*

Understand and implement practical employment skills/knowledge. Develop curiosity as life-long learners by identifying core strengths to build upon while also challenging themselves outside their comfort zone. Interact thoughtfully with people and cultures to cultivate originality and responsibility. Learn to navigate peer-to-peer, client, and team dynamics with collaboration and competence. Understand the pipelines of production in their respective fields of entertainment design.

CONCEPT TRACK

Mission Statement:

The Entertainment Design - Concept Track prepares students to be the next generation of entertainment designers by teaching creative and technological skills needed to bring stories to life, creating conceptual worlds, memorable animated characters, and immersive gaming experiences.

Thinking Process & Conceptual Methodology

Graduates will be able to:

- Understand and demonstrate proficiency in story creation, interpretation, production design methodologies and presentation, and balance real-world constraints with imaginative needs.

Storytelling

Graduates will be able to:

- Be fluent in narrative structures (films and written material), non-narrative structures (games or VR experiences), and other information/language structures in relating content, understanding audiences, and world-building, while being able to both interpret and expand one's own stories, and those of others.

Communication Skills

Graduates will be able to:

- Achieve mastery of both traditional and digital media that is relevant to the student's chosen track as well as clearly and professionally express themselves visually, verbally, and interpersonally.

2D Proficiency

Graduates will be able to:

- Demonstrate fluency in identifying and applying the principles of design with 2D artwork as well as mastery in the use of pipelines to create the artwork.

3D Proficiency

- Demonstrate fluency in identifying and applying the principles of design with 2D artwork as well as mastery in the use of pipelines to create the artwork.

Painting Understanding

Graduates will be able to:

- Develop traditional painting mastery as well as digital painting mastery. Observe and absorb real-world realities to influence conceptual creation and master the powerful use of lighting, composition, and color for storytelling.

Lighting Understanding

Graduates will be able to:

- Master the powerful use of lighting for storytelling and to direct the viewers' focus.

Design Knowledge & Critical Thinking

Graduates will be able to:

- Recognize challenges and have a systematic approach to exploring multiple solutions. Find solutions that are repeatable, adjustable, and professionally deployable. Confidently create personalized problem-solving processes to be able to solve clients' visual storytelling challenges.

Professional Awareness

Graduates will be able to:

- Understand and implement practical employment skills/knowledge. Develop curiosity as life-long learners by identifying core strengths to build upon while also challenging themselves outside their comfort zone. Interact thoughtfully with people and cultures to cultivate originality and responsibility. Learn to navigate peer-to-peer, client, and team dynamics with collaboration and competence. Understand the pipelines of production in their respective fields of entertainment design.

GAME DESIGN TRACK

Mission Statement:

The Entertainment Design – Game Design Track prepares students to be the next generation of game designers by teaching creative and technological skills needed to bring stories to life, creating immersive gaming experiences.

Thinking Process & Conceptual Methodology

Graduates will be able to:

- Integrate and utilize in-depth understanding of story creation, game mechanics, and presentation
- Understand methodologies to create a game based on the initial idea/story/IP
- Have the capacity and methods to invent truly original games

- Develop their own design language
- Show iterative process of ideation to final design
- Easily and skillfully move from micro to macro, and macro to micro

Storytelling

Graduates will be able to:

- Recognize and evaluate the narrative and engagement flows of a game
- Create and convey their own game concepts/stories/worlds
- Interpret/support/expand/communicate existing (others') game concepts
- Apply consistent scope of design within world-building (environment, characters, levels, etc.)

Communication Skills

Graduates will be able to:

- Demonstrate mastery of relevant interactive media
- Flow smoothly between art and programming design languages & expression
- Clearly express concepts in presentations, in own portfolio, and in pitching
- Utilize effective interpersonal skills

Game Development Skills

Graduates will be able to:

- Acquire and synthesize the technical skills necessary for competency in prototyping and game design
- Understand the skills required in the production of art and audio
- Demonstrate fluency in the various phases of the production process of a game
- Demonstrate fluency in the production pipeline and game development workflow

Game Production Skills

Graduates will be able to:

- Demonstrate fluency in identifying and applying the principles of design for interactive experiences
- Understand and use efficiently new technologies
- Identify their audience and assess their concepts from the user's perspective. Balance the game in order to optimize the player's experience
- Balance and sort the constraints between the familiar (industry standards and references) and the innovative
- Identify and understand the business aspects of a game and their effect on its design

Design Knowledge & Critical Thinking

Graduates will be able to:

- Recognize challenges and have a systematic approach to possible multiple solutions
- Find solutions that are repeatable, adjustable, and professionally deployable
- Confidently create their own problem-solving processes
- Understand and solve others' game design problems
- Internalize the concept "the past informs the present which makes the future" to inform design choices
- Make both past and future inferences for credible formation of cohesive world-building and game design

Professional Awareness

Graduates will be able to:

- Identify core strengths and build upon them, while also challenging themselves in lesser-developed areas
- Internalize identity as a designer and innovator
- Interact thoughtfully with people and cultures, whether familiar or unfamiliar
- Cultivate uniqueness of mind and scope of experience
- Appreciate their responsibility for keeping the quality of their work high and staying current in their field
- Navigate peer-to-peer, client, and team dynamics with collaboration and competence
- Develop a growth mindset as a life-long learner
- Understand and engage with issues that directly influence the profession
- Understand and implement practical employment skills/knowledge

Course of Study

For students entering Fall 2022, Spring 2023 and Summer 2023

ANIMATION TRACK

TERM 1

Writing Studio OR Writing Studio: Intensive

3

Perspective	3
2D 1 Fundamentals	3
Concept Art 1	3
Figure Drawing & Anatomy 1	3
CG 1 Fundamentals	3
Introduction to Entertainment Design	0
TERM 2	
Art of Research	3
Storyboard 1	3
2D 2 Mechanics 1	3
Concept Art 2	3
CG 2 Mechanics 1	3
Previz 1	3
TERM 3	
Intro to Modernism	3
3rd Term Portfolio Review	0
2D 3 Mechanics 2	3
Shorts Prep	3
CG 3 Mechanics 2	3
Modeling 1	3
Lighting 1	3
TERM 4	
Literature	3
Performance as Art	3

Shorts 1-1	3
Animation electives	6
TERM 5	
Design History of Comic Animation	3
5th Term Portfolio Review	0
Shorts 1-2	3
Capstone Preproduction 1	3
Animation electives	3
TERM 6	
Film Courses	3
Capstone Preproduction 2	3
Capstone Preproduction 3	3
Animation electives	3
TERM 7	
Creative Writing Courses	6
Business 101 OR Business, Entrepreneurship or Professional Practices course	3
Portfolio 1	3
Capstone Production 1	3
TERM 8	
Portfolio 2	3
Capstone Production 2	3
Capstone Production 3	3
Entertainment Design Industry	3
Additional Requirements	

Humanities & Sciences Electives:

Humanities	0
Social Sciences	3
Science & Technology	3
Business & Professional Practice	3
Any of the above	3
Studio Electives	0
TOTAL	
Total H&S units	42
Total Studio units	90
Total Required Units	132

CONCEPT TRACK

TERM 1

Writing Studio OR Writing Studio: Intensive	3
Perspective 1	3
Human Anatomy	3
Visual Structure	3
Rendering and Lighting	3
Introduction to Entertainment Design	0

TERM 2

Art of Research	3
Concept Design 1	3
Lighting Fundamentals	3
Advanced Perspective	3
Digital Painting	3

Dynamic Character Drawing	3
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TERM 3	
<hr/>	
History of Fashion	3
Intro to 3D	3
Concept Design 2	3
Architectural Design	3
Costume Design	3
Character Design	3
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TERM 4	
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How Things Work	3
Animal Anatomy	3
Stylization	3
4th Term Review	0
World Building	3
Vehicles and Props	3
Designing with Color and Light	3
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TERM 5	
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Creative Writing	3
Light and Color	3
Production Design	3
Entertainment Design 1	3
Advanced Digital Painting	3
Originality in Design	3
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TERM 6	
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Film	3
6th Term Portfolio Review	0
Entertainment Design 2	3
TERM 7	
Entertainment Design 3	3
Portfolio/Senior Project 1	3
TERM 8	
Entertainment Design Industry	3
Portfolio/Senior Project 2	3
8th Term Portfolio Review	0
ADDITIONAL REQUIREMENTS	
Humanities & Sciences electives:	
Humanities	3
Social Sciences	3
Science & Technology	3
Business & Professional Practice	6
Any of the above	6
Studio Electives	6
TOTAL	
Total H&S units	42
Total Studio units	90
Total Required Units	132
GAME DESIGN TRACK	
TERM 1	

Writing Studio OR Writing Studio: Intensive	3
Game is Software	3
Game Production 1	3
Game Design Fundamentals	3
Media That Matters	3
Introduction to Entertainment Design	0
TERM 2	
Art of Research	3
Game Development 1	3
Visual Design and Games	3
Intro to Transmedia Design	3
Mathematics, Economics and Games	3
TERM 3	
How Things Work	3
Game Art Fundamentals	3
3rd Term Portfolio Review	0
Game Development 2 (3D Prototyping)	3
Storytelling for Games	3
System Design for Games	3
TERM 4	
User Experience for Games	3
Level Design 1	3
Game Development 3 (Intermediate Prototyping)	3
World Building	3

Game Design Challenges	3
TERM 5	
Level Design 2	3
Game Development 4 (Adv Prototyping)	3
Transmedia IP Creation	3
Immersive Design and the Science of Feedback	3
Alternative Controllers	3
TERM 6	
6th Term Portfolio Review	0
Game Concept Development	3
Games as a Service	3
TERM 7	
Individual Game Project	3
Advanced Game Project 1 (TDS)	3
TERM 8	
Advanced Game Project 2 (TDS)	3
Portfolio and Career Preparation	3
Grad Show Preparation	0
ADDITIONAL REQUIREMENTS	
Humanities & Sciences electives:	
Humanities	3
Social Sciences	3
Science & Technology	3
Business & Professional Practice	3

Any of the above	21
Studio Electives	6
TOTAL	
Total H&S units	42
Total Studio units	90
Total Required Units	132

Course of Study—Film

Our three-track curriculum prepares students with the latest tools and techniques to thrive as directors, editors or cinematographers.

ArtCenter's Film Department combines expert guidance and access to world-class equipment with unparalleled opportunities for students to develop, shoot, edit and film as many video projects as they can complete during the course of the program.

Curriculum is subject to change.

For students entering Fall 2022, Spring 2023 and Summer 2023

Program Learning Outcomes

Mission Statement

In an evolving industry, one constant remains: Filmmakers must be strong visual and narrative storytellers. We believe in learning by making. Success in the entertainment industry requires a broader base of knowledge than ever before. And with state-of-the-art equipment and facilities located in Los Angeles, the world's entertainment capital, we equip our Film students with the latest production and post-production tools and encourage them to begin shooting immediately. Students receive a strong foundational instruction in all aspects of storytelling for screens big and small. They then choose a specific track: cinematography, editing or directing. Upon completing the program, graduates will have had the opportunity to write and direct a film and develop a reel of individual work.

Essential Skills & Competencies

Graduates will be able to:

- Demonstrate fluency in visual storytelling (screenwriting).

Areas of Specialization and Expertise

Graduates will be able to:

- Demonstrate mastery of technical skills in one or more of the following areas of emphasis: Directing, Cinematography, Editing

Critical Thinking & Creative Process

Graduates will:

- Develop creative vision and apply appropriate stylistic choices.

Cultural Literacy & Contextual Relevance

Graduates will be able to:

- Be aware of the context and reception of their creative production, understand that filmed entertainment is a global commodity.

Professional Practice

Graduates will be able to:

- Demonstrate understanding of the economic, legal, and professional aspects of the media business.

Course of Study

DIRECTING TRACK

TERM 1

Writing Studio OR Writing Studio: Intensive	3
Film Department Orientation	0
Set Safety	0
Directing 1	3

Intro to Cinematography	3
Intro to Post Production	3
Design 1	3
Basics of Photo	3
TERM 2	
Intro to Modernism	3
Screenwriting 1	3
Storyboarding for Directors	3
Acting Workshop for Directors	3
Film Editing 1	3
Aesthetics of Cinematography	3
TERM 3	
Screenwriting 2	3
Film Production Sound	3
Directing 2	3
Directing 2: Tech Training	0
Cinematography Technical Training	3
TERM 4	
History of Cinema 1 OR History of Cinema 2	3
Business Affairs for Filmmakers	3
Line Producing and Production Management	3
Directing 3	3
Post Production Sound	3
TERM 5	

Mid-Program Review	0
Pitching	3
Transdisciplinary Studio	3
TERM 6	
Producing Practices and Development Workshop	3
Studio or H&S Electives	0
TERM 7	
Studio or H&S Electives	0
TERM 8	
Prof Practices & Grad Review	3
ADDITIONAL REQUIREMENTS	
Humanities and Sciences electives:	
Humanities	3
Social Sciences	3
Science and Technology	3
Business and Professional Practice	3
Any of the above	21
Studio Electives	12
TOTAL	
Total H&S units	45
Total Studio Units	75
Total Required Units	120

CINEMATOGRAPHY TRACK

TERM 1

Writing Studio OR Writing Studio: Intensive	3
Film Department Orientation	0
Set Safety	0
Directing 1	3
Intro to Cinematography	3
Intro to Post Production	3
Design 1	3
Basics of Photo	3
TERM 2	
Intro to Modernism	3
Screenwriting 1	3
Storyboarding for Directors	3
Acting Workshop for Directors	3
Film Editing 1	3
Aesthetics of Cinematography	3
TERM 3	
Screenwriting 2	3
Film Production Sound	3
Directing 2	3
Directing 2: Tech Training	0
Cinematography Technical Training	3
TERM 4	
History of Cinema 1 OR History of Cinema 2	3
Business Affairs for Filmmakers	3

Line Producing and Production Management	3
Directing 3	3
Lighting for Cinematography	3
TERM 5	
Mid-Program Review	0
Cinematography for Directors	3
Transdisciplinary Studio	3
TERM 6	
Producing Practices and Development Workshop	3
Studio or H&S Electives	0
TERM 7	
Studio or H&S Electives	0
TERM 8	
Prof Practices & Grad Review	3
ADDITIONAL REQUIREMENTS	
Humanities and Sciences electives:	
Humanities	3
Social Sciences	3
Science and Technology	3
Business and Professional Practice	3
Any of the above	21
Studio Electives	12
TOTAL	
Total H&S units	45

Total Studio Units	75
Total Required Units	120
EDITING TRACK	
TERM 1	
Writing Studio OR Writing Studio: Intensive	3
Film Department Orientation	0
Set Safety	0
Directing 1	3
Intro to Cinematography	3
Intro to Post Production	3
Design 1	3
Basics of Photo	3
TERM 2	
Intro to Modernism	3
Screenwriting 1	3
Storyboarding for Directors	3
Acting Workshop for Directors	3
Film Editing 1	3
Digital Design 1	3
TERM 3	
Screenwriting 2	3
Film Production Sound	3
Directing 2	3
Directing 2: Tech Training	0
Cinematography Technical Training	3

Film Editing 2	3
TERM 4	
History of Cinema 1 OR History of Cinema 2	3
Business Affairs for Filmmakers	3
Line Producing and Production Management	3
Directing 3	3
Post Production Sound	3
Film Editing 3	3
TERM 5	
Mid-Program Review	0
Transdisciplinary Studio	3
TERM 6	
Producing Practices and Development Workshop	3
Studio or H&S Electives	0
TERM 7	
Studio or H&S Electives	0
TERM 8	
Prof Practices & Grad Review	3
ADDITIONAL REQUIREMENTS	
Humanities and Sciences electives:	
Humanities	3
Social Sciences	3
Science and Technology	3
Business and Professional Practice	3

Any of the above	21
Studio Electives	9
TOTAL	
Total H&S units	45
Total Studio Units	75
Total Required Units	120

Course of Study Fine Art

Discover your unique voice through a rigorous process of training, questioning and discovery.

Students can pursue a broad education in Fine Art or focus on Painting and Illustration. All students can simultaneously pursue a [Designmatters minor in Social Innovation](#). We foster an intimate community of artists who develop the tools to excel in the global art world through collaboration, experimentation and risk taking.

Summer Program

The undergraduate Fine Art Department also runs a unique program in the Summer, which is modeled on the artist residency. Designed to provide artists with space and time to focus intensely on their work, all Fine Art students enrolled in the Summer term are assigned one of our forty-five artist studios while taking a selection of intensive student-led courses for eight weeks of in-class instruction and six weeks of independent studio time or individually-directed experience.

Curriculum is subject to change.

Skills

Graduates will be able to:

- Use a wide range of materials and techniques effectively
- Demonstrate technical knowledge as it pertains to a contemporary art practice

Knowledge

Graduates will be able to:

- Articulate a complex understanding of artistic practices and art history
- Situate their own practice within both contemporary and art historical contexts

Synthesis

Graduates will be able to:

- Draw from diverse sources for their work
- Synthesize external sources into their work
- Demonstrate openness and curiosity in their practice
- Activate complex relationships between knowledge and materiality in their work
- Show a deep engagement with research

Communication

Graduates will be able to:

- Articulate a clear vision for their work and actively engage in critical dialogue around their work
- Articulate critical positions within their work in written and verbal form

Discipline

Graduates will be able to:

- Undertake a lifelong practice with rigor and ambition
- Demonstrate a high level of ambition and commitment

Course of Study

For students entering Fall 2022, Spring 2023 and Summer 2023

FINE ART TRACK

TERM 1

Intro to Modernism	3
Writing Studio OR Writing Studio: Intensive	3
Re-Thinking Art	3

One on One A	1
Design 1 (PHO/ART) OR Design 1 (FIL) OR Design 1 (ADT, ILL, GPK)	3
Materials of Art and Design	3
TERM 2	
History course	3
Take two of the following: Painting 1 OR Sculpture 1 OR Drawing 1 OR Installation 1 OR Social Practice 1 OR Video 1 OR Basics of Photography	6
Studio Practice	3
One on One B	1
TERM 3	
History of Art 3	3
Take two of the following: Sculpture 1 OR Painting 1 OR Drawing 1 OR Installation 1 OR Social Practice 1 OR Video 1 OR Basics of Photography	6
One on One C	1
TERM 4	
Art of Thinking: Philosophy	3
Art: Structure and Systems	3
Visiting Artist Program OR Undergraduate/Graduate Seminar	3
TERM 5	
Literature courses	3
5th Term Review	3
Studio art courses	3
TERM 6	
Creative Writing Course	3
Body of Work	3

Transdisciplinary Studio	3
TERM 7	
Professional Practices for Artists	3
Senior Projects 1	3
Senior Projects Thesis 1	0
Studio art courses	3
TERM 8	
Senior Projects 2	3
Senior Projects Thesis 2	0
Studio art courses	3
ADDITIONAL REQUIREMENTS	
Humanities and Sciences electives:	
Social Sciences	3
Science and Technology	3
Any of the above OR Humanities OR Business and Professional Practice	15
Studio Electives	18
TOTAL	
Total H&S Units	45
Total Studio Units	75
Total Required Units	120
PAINTING AND ILLUSTRATION TRACK	
TERM 1	
Intro to Modernism	3
Writing Studio OR Writing Studio: Intensive	3

Re-Thinking Art	3
One on One A	1
Drawing Concepts 1	3
Design 1 (PHO/ART) OR Design 1 (FIL) OR Design 1 (ADT, ILL, GPK)	3
TERM 2	
History course	3
Painting 1	3
One on One B	1
Composition and Drawing	3
Basics of Photography OR Sculpture 1 OR Installation 1 OR Video 1	3
Materials of Art and Design	3
TERM 3	
History of Art 3	3
Studio Practice	3
One on One C	1
Drawing for Illustration OR Analytical Figure Drawing	3
Basics of Photography OR Sculpture 1 OR Installation 1 OR Video 1	3
TERM 4	
Art of Thinking: Philosophy	3
Art: Structure and Systems	3
Visiting Artist Program OR Undergraduate/Graduate Seminar	3
Illustrative Storytelling	3
TERM 5	
Humanities Course	3

5th Term Review	3
TERM 6	
Writing Course	3
Body of Work	3
Transdisciplinary Studio	3
TERM 7	
Professional Practices for Artists	3
Senior Projects 1	3
Senior Projects Thesis 1	0
TERM 8	
Senior Projects 2	3
Senior Projects Thesis 2	0
ADDITIONAL REQUIREMENTS	
Humanities and Sciences electives:	
Social Sciences	3
Science and Technology	3
Any of the above OR Humanities OR Business and Professional Practice	15
Studio Electives	18
TOTAL	
Total H&S Units	45
Total Studio Units	75
Total Required Units	120

Course of Study Graphic Design

Graphic Design at ArtCenter cultivates innovative designers with leadership skills.

Students develop sophisticated typographic and image-making skill sets working across both emerging and traditional media—everything from letterpress to data visualization and packaging to spatial experiences—to create emotionally resonant messages.

Curriculum is subject to change.

Mission Statement:

The Graphic Design (Gx) program at ArtCenter College of Design provides its graduates with the essential and universal graphic design tools for communicating the multi-dimensional experience of a place, product, service or personality in all traditional and emerging media contexts.

Essential Skills & Competencies

Graduates will be able to:

- Demonstrate fluency in the visual vocabulary and technical skills relevant to graphic design.

Critical Thinking and Creative Process

Graduates will be able to:

- Imagine and articulate research, innovative processes and varied solutions to any problem.

Professional Practice

Graduates will be able to:

- Demonstrate the professional readiness to thrive in the creative industries.

Areas of Emphasis

- Print, Packaging, Motion, Visual Interaction Design, Transmedia

Course of Study

For students entering Fall 2022, Spring 2023 and Summer 2023

TERM 1

Writing Studio OR Writing Studio: Intensive	3
Communication Design 1: Primer	3
Type 1: Fundamentals	3
Digital Basics: LinkedIn Learning 1.0	1
Design 1	3
Narrative Sketching	3
Materials of Art and Design	3

TERM 2

Art of Research	3
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Motion Design 1	3
Communication Design 2: Information and Context	3
Typography 2: Structure	3
Design 2: Structure and Color	3
Narrative Imaging	3
TERM 3	
Intro to Modernism	3
Package Design 1: Design Principles	3
Communication Design 3: Narrative and Scale	3
Type 3: Context	3
Visual Interaction Design 1: Intro to UI	3
TERM 4	
Graphic Design History 1	3
Communication Design 4: Identity Systems	3
Mid-level Portfolio Review	0
Type 4	3
Intro to Transmedia 1	3
TERM 5	
Graphic Design History 2	3
Information Design	3
Communication Design 5: Transmedia	3
Type 5: Transmedia	3
Transdisciplinary Studio	3
Area-of-Emphasis Studio Elective	3

TERM 6	
Area-of-Emphasis Studio Elective	6
TERM 7	
Business 101 OR Business and Professional Practice electives	3
Final Portfolio Review	0
Area-of-Emphasis Advanced Studio	3
Area-of-Emphasis Studio Elective	3
TERM 8	
Portfolio and Career Preparation	3
Area-of-Emphasis Advanced Studio	3
Area-of-Emphasis Studio Elective	2
ADDITIONAL REQUIREMENTS	
Humanities & Sciences electives:	
Humanities	3
Social Sciences	3
Science & Technology	3
Business & Professional Practice	3
Any of the above	15
Studio electives	0
TOTAL	
Total H&S units	45
Total Studio units	87
Total Required Units	132

Course of Study Illustration

Our multi-track curriculum prepares students to blend creative excellence with business acumen to develop an understanding of illustration's impact on contemporary culture.

Curriculum is subject to change.

For students entering Fall 2022, Spring 2023 and Summer 2023

ILLUSTRATION DESIGN TRACK

TERM 1

Writing Studio OR Writing Studio: Intensive	3
Illustration Now!	0
Perspective	3
Head and Hands	3
Composition and Drawing	3
Design 1	3

TERM 2

Drawing Concepts 1	3
Composition and Painting	3
Digital Illustration	3
Design 2: Structure and Color	3

TERM 3

Intro to Modernism	3
Drawing for Illustration	3
Type 1: Foundation	3
Materials of Art and Design	3

TERM 4

History of Art 1 OR History of Art 2 OR History of Art 3 OR Graphic Design History 1 OR History and Theory of Media and Technology OR History of Illustration	3
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Sketching for Illustration	3
Image and Idea	3
4th Term Review	0
RE-Presentation: Narrative & Bodies OR Media Experimentation	3
Color Theory	3
TERM 5	
Intro to Printmaking OR Printmaking	3
Illustration Design OR Type 2: Structure OR Painting Concepts OR Wet Paint	3
Drawing Projects	3
Illustration Design Lab	3
TERM 6	
Illustration Strategies	3
Illustration for Publishing OR Type 3: Context OR Children's Book Illustration	3
TERM 7	
Notorious OR Application Studio OR Senior Projects OR Illustration for the NYT OR Archetype Press	3
TERM 8	
Business 101 OR Business and Professional Practice electives	3
Portfolio Design Lab	3
ADDITIONAL REQUIREMENTS	
Humanities and Sciences electives:	
Humanities	3
Social Sciences	3
Science and Technology	3
Business and Professional Practice	3

Any of the above	21
Studio Electives	6
TOTAL	
Total H&S Units	45
Total Studio Units	75
Total Required Units	120
ENTERTAINMENT ARTS TRACK	
TERM 1	
Writing Studio OR Writing Studio: Intensive	3
Illustration Now!	0
Perspective	3
Head and Hands	3
Composition and Drawing	3
Design 1	3
TERM 2	
Viscom Fundamentals 1	3
Composition and Painting	3
Digital Life OR Photoshop Painting Fundamentals	3
Design 2: Structure and Color	3
TERM 3	
Intro to Modernism	3
Analytical Figure Drawing	3
Intro to Maya and 3D Animation	3
Creative Perspective	3

Dynamic Sketching for Illustration	3
TERM 4	
Sketching for Illustration	3
Sketching for Entertainment	3
Image and Idea	3
Inventive Drawing OR Inventive Costume	3
4th Term Review	0
TERM 5	
History of Illustration OR History of Art 1 OR History of Art 2 OR History of Art 3 OR Graphic Design History 1	3
Action Analysis	3
Character Design 1	3
Visual Development	3
Background Painting/Animated Films	3
TERM 6	
Storyboarding for Animation	3
3D Layout OR Color and Story OR Design and Color for Animation	3
Historical Environments: Matte Painting OR Composition Painting and Film OR Graphic Design for Entertainment Arts OR Introduction to Matte Painting	3
TERM 7	
Style OR Storyboarding 2 or Children's Book Illustration OR Entertainment Arts Project Studio	3
TERM 8	
Business 101 OR Business and Professional Practice electives	3
Portfolio Design Lab Entertainment Arts	3
ADDITIONAL REQUIREMENTS	
Humanities and Sciences electives:	

Humanities	3
Social Sciences	3
Science and Technology	3
Business and Professional Practice	3
Any of the above	21
Studio Electives	0
TOTAL	
Total H&S Units	45
Total Studio Units	75
Total Required Units	120

ENTERTAINMENT ARTS CONSUMER PRODUCTS TRACK

TERM 1

Writing Studio OR Writing Studio: Intensive	3
Illustration Now!	0
Perspective	3
Head and Hands	3
Composition and Drawing	3
Design 1	3

TERM 2

Viscom Fundamentals 1	3
Composition and Painting	3
Digital Life OR Photoshop Painting Fundamentals	3
Design 2: Structure and Color	3

TERM 3

Intro to Modernism	3
Analytical Figure Drawing	3
Creative Perspective	3
Drawing for Illustration	3
Dynamic Sketching for Illustration	3
TERM 4	
Sketching for Illustration	3
Sketching for Entertainment	3
Image and Idea	3
Inventive Drawing OR Inventive Costume	3
4th Term Review	0
TERM 5	
History of Art 1 OR History of Art 2 OR History of Art 3 OR Graphic Design History 1 OR History of Illustration	3
Intro to Maya and 3D Animation	3
Character Design 1	3
Graphic Design for Entertainment Arts	3
Visual Development	3
TERM 6	
Consumer Products 1	3
Color and Story OR Design and Color for Animation	3
TERM 7	
Style OR Children's Book Illustration	3
TERM 8	
Business 101 OR Business & Professional Practice electives	3

Portfolio Design Lab Entertainment Arts	3
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ADDITIONAL REQUIREMENTS

Humanities and Sciences electives:

Humanities	3
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Social Sciences	3
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Science and Technology	3
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Business and Professional Practice	3
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Any of the above	21
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Studio Electives	3
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TOTAL

Total H&S Units	45
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Total Studio Units	75
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Total Required Units	120
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FINE ARTS PAINTING TRACK

TERM 1

Writing Studio OR Writing Studio: Intensive	3
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Illustration Now!	0
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Perspective	3
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Head and Hands	3
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Composition and Drawing	3
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Design 1	3
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TERM 2

Drawing Concepts 1	3
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Composition and Painting	3
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Media Experimentation	3
Design 2: Structure and Color	3
TERM 3	
History of Art 1 OR History of Art 2	3
Painting 1 OR Painting Concepts	3
Image and Idea	3
Materials of Art and Design	3
TERM 4	
Intro to Modernism OR History course	3
Drawing Projects	3
Contemporary Painting Practices OR Portraiture OR Re-Thinking Art	3
4th Term Review	0
Color Theory	3
TERM 5	
Studio Practice	3
Intro to Printmaking OR Printmaking	3
RE-Presentation: Narrative and Bodies	3
Painting Projects OR Wet Paint	3
TERM 6	
Studio Electives	9
TERM 7	
History of Art 3	3
Senior Projects	3
Studio Elective	3

TERM 8

Professional Practices for Artists OR Business 101	3
Portfolio Design Lab	3
Studio Elective	3

ADDITIONAL REQUIREMENTS

Humanities and Sciences electives:

Humanities	3
Social Sciences	3
Science and Technology	3
Business and Professional Practice	3
Any of the above	18
Studio Electives	0

TOTAL

Total H&S Units	45
Total Studio Units	75
Total Required Units	120

MOTION TRACK**TERM 1**

Writing Studio OR Writing Studio: Intensive	3
Illustration Now!	0
Perspective	3
Head and Hands	3
Composition and Drawing	3
Design 1	3

TERM 2	
Composition and Painting	3
Photoshop Painting Fundamentals	3
Drawing for Illustration	3
Design 2: Structure and Color	3
TERM 3	
Intro to Modernism	3
Motion Design 1	3
Image and Idea	3
RE-Presentation: Narrative and Bodies	3
Type 1: Foundation	3
TERM 4	
History of Illustration OR History of Art 1 OR History of Art 2 OR History of Art 3 OR Graphic Design History 1	3
Intro to Printmaking OR Printmaking OR Archetype Press OR Sketching for Illustration	3
3D Motion Graphics	3
Sequential Design 1	3
4th Term Portfolio Review	0
Type 2: Structure	3
TERM 5	
Type 3: Context	3
Drawing Projects OR Communication Design 2: Information & Context OR Illustration Design Lab	3
Motion Design 2	3
Sequential Design 2	3
TERM 6	

Advanced Cinematic Motion OR Communication Design 4: Identity Systems OR Composition Painting and Film	3
Sequential Design 3	3
TERM 7	
Type 5 Motion OR Composition Painting and Film OR Advanced Cinematic Motion OR Sequential Design 3 OR Advanced Motion Studio 8	3
TERM 8	
Business 101 OR Business and Professional Practice electives	3
Portfolio Design Lab OR Portfolio and Career Preparation	3
Advanced Motion Studio 8 OR Type 5 Motion OR Advanced Cinematic Motion	3
ADDITIONAL REQUIREMENTS	
Humanities and Sciences electives:	
Humanities	3
Social Sciences	3
Science and Technology	3
Business and Professional Practice	3
Any of the above	21
Studio Electives	0
TOTAL	
Total H&S Units	45
Total Studio Units	75
Total Required Units	120
SURFACE DESIGN TRACK	
TERM 1	
Writing Studio OR Writing Studio: Intensive	3
Illustration Now!	0

Perspective	3
Head and Hands	3
Composition and Drawing	3
Design 1	3
TERM 2	
Composition and Painting	3
Craft Technique Surface Design OR Craft Workshop	3
Digital Illustration	3
Design 2: Structure and Color	3
TERM 3	
Intro to Modernism	3
Drawing for Illustration	3
Intro to Textile/Surface Design	3
Color Trend for Surface Design	3
Materials of Art & Design	3
TERM 4	
Image and Idea	3
Surface Design Lab OR Illustration Design Lab	3
4th Term Review	0
Illustration for License	3
Creative Text OR Type 1: Foundation	3
TERM 5	
History of Art 1 OR History of Art 2 OR History of Art 3 OR Graphic Design History 1 OR History of Illustration	3
Intro to Printmaking OR Printmaking	3

Gouache Techniques	3
Sewing Lab OR Sewing Lab X Surface: Collaboration	3
TERM 6	
Topic Studios for Surface	3
RETHINK: Fashion Workshop OR Viscom for Wearables OR Illustration Internship OR PENSOLE Footwear Design OR London Ancient and Modern	3
Product Design 4 OR Textile Sponsored Project	3
TERM 7	
Business 101 OR Business and Professional Practice electives	3
Makers Lab Workshop	3
Paperchase OR Consumer Products 1	3
TERM 8	
Portfolio Design Lab OR Portfolio Design Lab Surface Projects	3
ADDITIONAL REQUIREMENTS	
Humanities and Sciences electives:	
Humanities	3
Social Sciences	3
Science and Technology	3
Business and Professional Practice	3
Any of the above	21
Studio electives	3
TOTAL	
Total H&S Units	45
Total Studio Units	75
Total Required Units	120

Course of Study Interaction Design

Focus on the user experience to create digital design that deeply impacts how we live today—and tomorrow.

By considering human factors, cognitive sciences and psychology, students learn to use the way people think, feel and behave as the basis for any product, environment or system.

Curriculum is subject to change.

Mission Statement:

Interaction Design is the study and craft of how people interact with products, systems and services and their contexts. It is about shaping digital experiences for people's use. The BS in Interaction program is committed to teaching students, through user-centered design how to make human-digital interactions useful, innovative and delightful. From mobile apps, websites and software to autonomous cars, VR, games and wearable tech, Interaction is at the heart of the digital user experience (UX)- what people think, feel and do. Our curriculum emphasizes core methods, tools and processes that prepare students to lead as new digital technologies emerge.

IXD Process

Graduates will be able to:

- Demonstrate excellence in applying human-centered design principles and practices to emerging and existing transmedia canvases and creative original and relevant solutions to design problems.

Information Literacy

Graduates will be able to:

- Source, evaluate and integrate primary and secondary information sources. Demonstrate inventive problem solving.

Creative Technical Aptitude

Graduates will be able to:

- Strategically apply technical skill, knowledge, and craftsmanship to prove feasibility of their concepts through: relevant use of UX prototype techniques, use of multiple canvases and platforms. Ability to experiment and adopt relevant emerging technologies and tools.

UX Research and Design

Graduates will be able to:

- Master and rigorously apply relevant human-centered design methodologies and strategic prototyping. Synthesize and communicate insights into concepts, UX strategy and intentional design decisions

Professional Practice

Graduates will be able to:

- Clearly convey comprehensive meaningful content and lead an audience through a narrative. Use appropriate vernacular and relevant professional design language. Perform professionally, collaborate with others, express skill, ethics and self-awareness.

Course of Study

For students entering Fall 2022, Spring 2023 and Summer 2023

TERM 1

Computer Science for Designers and Artists	3
Writing Studio OR Writing Studio: Intensive	3
Design 1	3
Persuasive Sketching 1	3

Interaction Design 1	3
Digital Basics: LinkedIn Learning 1.0	0
Interactive Prototyping 1	3
TERM 2	
Art of Research OR Human Factors and Design Psychology	3
Type 1: Foundation	3
Design 2: Structure and Color	3
Persuasive Sketching 2	3
Interaction Design 2	3
Interactive Prototyping 2	3
TERM 3	
Prototype Process 1	3
Type 2: Structure	3
Communication Design 2: Info & Context	3
3rd Term Review	0
Interaction Design 3	3
Visual Interaction Design 3: Advanced Interaction	3
TERM 4	
History and Futures of Interaction Design	3
Physical Computing 1	3
Type 3: Context	3
HCI for Interaction Design	3
Advanced Interactive Prototyping	3
TERM 5	

Branding Strategies	3
Materials and Explorations	3
Systems, Services, and Digital Products	3
TERM 6	
Rapid Prototyping	3
Data Visualization	3
6th Term Review	0
IXD Topic Studio	3
TERM 7	
Emerging Technologies Studio	3
Transdisciplinary Studio	3
TERM 8	
IxD Graduation Studio	3
ADDITIONAL REQUIREMENTS	
Humanities and Sciences electives:	
Humanities	3
Social Sciences	3
Science and Technology	3
Business and Professional Practice	6
Any of the above	12
Studio Electives	12
TOTAL	
Total H&S units	45
Total Studio units	87

Course of Study Photography and Imaging

Learn to apply traditional and digital photography tools to cultivate your creative voice, hone your skills and investigate cultural questions.

Our program stresses conceptual development and social awareness aligned with the integration of professional techniques and strategies in developing a dynamic career in image-making.

Curriculum is subject to change.

Mission Statement:

As a Photography & Imaging major, you will work closely with faculty advisors to design a rigorous individualized program of study that challenges you to expand your conceptual and technical boundaries to develop your personal point of view as a visual storyteller. ArtCenter offers financial aid, scholarships, work study, internships and grants to support tuition while you invest in your creative future. Within a rich transdisciplinary environment, the Photography and Imaging program is taking photographers into the future. Our strong relationships with industry, early adoption of new technologies, and commitment to social impact have opened professional doors for countless graduates since 1935. After earning a BFA, Alumni go on to create award winning advertising campaigns, publish images in national newspapers and magazines, work in museums and community art, and become art critics, fine artists, documentary photographers, photojournalists, filmmakers, and graphic designers. Images are used to tell stories, elicit emotions, sell products and convey ideas. Images are everywhere and now, more than ever before, professional image making skills are an essential component to succeeding in the information economy.

Essential Skills

Graduates will be able to:

- Exhibit technical proficiency that is aligned with aesthetic, theoretical understanding, and fluency in the visual vocabulary of photography and imaging.

Technique: Quality of Execution

Graduates will be able to:

- Demonstrate the ability to combine excellent technical skills with strong conceptual ideation in the execution of their craft.

Conceptual Development and Critical Thinking

Graduates will be able to:

- Show original and individual style in their work based on inquiry, mastery of technique, process, and innovation.

Professional Practice

Graduates will be able to:

- Demonstrate an awareness, competency, and execution of the business and art of photography and imaging. This includes strategic and tactical planning of their career, self-promotion, and marketing.

Innovation & Cultural Literacy

Graduates will be able to:

- Show progression towards leadership, innovation, cultural awareness, and social impact concerning the business, art and medium of photography and imaging.

Course of Study

For students entering Fall 2022, Spring 2023 and Summer 2023

TERM 1

Writing Studio OR Writing Studio: Intensive	3
Design 1	3
Concept	3

Imaging 1	3
Advanced Photographic Processes 1	3
TERM 2	
Intro to Modernism OR 3 Credits of HHIS	3
Composition	3
View Camera	3
Imaging 2	3
Core Lighting	3
TERM 3	
History of Photo 1 OR History of Photo 2	3
Professional Presentation	3
Basics of Video Production	3
3rd Term Review	0
Portrait Lighting	3
Color	3
TERM 4	
Architecture	3
Fine Art Photography	3
Still Life 1 OR Product Photography	3
TERM 5	
Business and Professional Practice OR Business, Entrepreneurship or Professional Practices course	3
5th Term Review	0
Design 2	3
Location Photography	3

TERM 6	
Portfolio Development	3
Transdisciplinary Studio	3
TERM 7	
7th Term Review	0
Photo Production	3
TERM 8	
Final Crit	3
ADDITIONAL REQUIREMENTS	
Humanities and Sciences electives:	
Humanities	3
Social Sciences	3
Science and Technology	3
Business and Professional Practice	3
Any of the above	18
Studio electives	15
TOTAL	
Total H&S units	45
Total Studio units	75
Total Required Units	120

Course of Study Product Design

Our human-centered approach to product design provides an immersive experience in applying innovative design methods to create professional design solutions.

Along with core visual, creative, technical and analytical skills, students gain a comprehensive understanding of design research methodologies, business principles, materials technologies, manufacturing processes, global trends and sustainability through our state-of-the-art research lab, CMTEL (Color, Materials and Trends Exploration Laboratory).

Curriculum is subject to change.

Mission Statement:

Visualize and realize the future with thoughtfulness and intent.

Design Process

Graduates will be able to:

- Explore diverse strategies to conceptualize and generate original and relevant solutions to design problems.

Written and Visual Communication

Graduates will be able to:

- Communicate ideas and concepts into written, visual and digital presentations.

Verbal Presentation

Graduates will be able to:

- Convey comprehensive, detailed and meaningful information about a body of design work.

Research & Development

Graduates will be able to:

- Systematically conduct quantitative human, cultural and technological research to identify and develop appropriate design strategies.

Professionalism

Graduates will be able to:

- Perform as a professional designer as expressed through skill, knowledge, ethics, and motivation.

Technical Aptitude

Graduates will be able to:

- Strategically apply technical skill, knowledge, and craftsmanship to generate ideas and prove feasibility of concepts.

Sustainability

Graduates will be able to:

- Evaluate, design, and advocate for sustainable solutions, processes, and behaviors across environmental, social and economic pillars.

Course of Study

For students entering Fall 2022, Spring 2023 and Summer 2023

TERM 1

Writing Studio OR Writing Studio: Intensive	3
Prototype Process 1	3
Product Analysis	3

Design Fundamentals 1	3
Visual Communication 1	3
Product Design 1	3
TERM 2	
3 Credits of HHIS	3
Product Prototype Process 2	3
Digital Design 1	3
Design Fundamentals 2	3
2nd Term Review	0
Visual Communication 2	3
Product Design 2	3
TERM 3	
History of Industrial Design	3
Materials & Methods 1	3
Visual Communication 3	3
3D Modeling 1	3
Product Design 3	3
ID Graphics	3
TERM 4	
Human Factors & Design Psychology	3
Product Design 4	3
4th Term Review	0
3D Modeling 2 OR Intro to Zbrush for Wearables & Soft Goods OR Rhino: Basic Product Creation OR VR Modeling for Footwear	3
Visual Communication 4	3

Internship Portfolio	3
TERM 5	
Design for Sustainability	3
Visual Communication 5	3
Design Lab 1	3
Industrial Design Research	3
TERM 6	
Business of Design	3
6th Term Review	0
Visual Communication 6	3
Design Lab 2	3
TERM 7	
The Design Professional	3
Design Lab 3	3
Capstone Workshop	0
Transdisciplinary Studio	3
TERM 8	
Product Capstone Project	3
Professional Prep and Graduation Review	3
ADDITIONAL REQUIREMENTS	
Humanities & Sciences electives:	
Humanities	3
Social Sciences	3
Science & Technology	3

Business & Professional Practice	3
Any of the above	6
Studio Electives	9
TOTAL	
Total H&S Units	42
Total Studio Units	90
Total Required Units	132

Course of Study Spatial Experience Design

ArtCenter's Spatial Experience Design program complements rigorous coursework with hands-on experiences in professional settings.

Our students investigate every aspect of how we work, live and play to create spatial experiences that resonate in the global marketplace, from furniture and lighting design to conceiving restaurant and hospitality concepts.

Curriculum is subject to change.

Mission Statement:

Our Department is about: "Designing the total Spatial Experience" from the first moment of encounter to the last moment of interaction. We believe that the strength of a project's message is based in the power of our design story and the context that drives the project, the interaction, and the emotional interface. Our Department masters a wide range of spatial experiences in many scales from Brand driven retail design, hospitality design to theme-based restaurants, residential and exhibit & exhibition spaces. We see ourselves delivering a stronger and more inclusive spatial experience driven by the responsible use of materials and manufacturing & building practices. Our passion is about designing everything inside the box as well as re-defining what, where and why the box is. Because of our involvement with spatial experiences, we are leaders in the design of furniture, lighting and interior components. We are looking to address the needs of a design driven future, rich in meaning, use and function, built on a foundation of strong research, conclusion and development.

This is a global sense of design, which investigates every aspect of where and how we live, work and play. In this way we train, instruct and nurture great designers that explore projects with a deep understanding of content, need and brand, with the ability to communicate a strong narrative solution in meaningful ways. This is an evolution of a new type of designer, a designer who truly grasps the importance of being a visionary, while addressing responsible sustainable brand design. We strive to create design to improve life regardless of location and scale. We approach design from the inside out. By understanding what the emotional outcome/need is, we are able to craft a stronger message to craft our experiences. This enables our students to address a broader range of outcomes whether that is total spaces, places or individual objects.

We must continually explore how we can blend technology, our humanity and our potential, while addressing the complex needs to develop a new vocabulary for experience. In the future, we need to enhance ergonomics, add to our simplicity of use and create a far more meaningful, emotional takeaway in all that we design. It is our intention to show that by having a strong grasp on the history of design, an astute awareness of present design trends and a long gaze on the future that we can contribute to the way in which future design interfaces, supports and drives our culture. We strive to create a new type of designer who will be influential and will strive to make a difference. We are about contribution, interaction and enrichment. We strive to be influential. We aspire to make design to improve life.

Think 3D

- Our students have an interest in place-making: through the manipulation of space, the design of furniture, lighting, fixtures, and media. We have students with an interest in creating environments, which are contributing by interaction, rich in content and context.

Scale, Dimension, Impact

- Understanding scale, dimension and impact. Our students understand the impact of designing experience. They have a strong grasp of brand-driven design for themed and experience-based environments: restaurants, hospitality, retail and the home. Our students can work equally well at small scale (furniture and lighting, retail kiosks and exhibit design) as well as large scale (planning urban projects, parks and hotels). Our students have the ability to look at the big picture as well as its details, whether it is commercial, contract or residential design projects. We have students, faculty and a program that is interested in improving the human experience day to day and feel comfortable with time / space / planar relationships.

Process, Meaning

- Our students can 'connect the dots'. They look beyond the single object, moment, page or place to see how they collectively make an impact. Our students can participate and lead in any area of the design process. They can initiate and direct research, ideation and the design development process. They understand that human experience is the basis of our design evaluation and the root of our process. They also understand how to deliver the message / story / and content that drives a project. Our students design projects from the inside out, driven by need and meaning. This allows our students to be educated as design creatives with a wide opportunity for career application. In other words, a "designer with an extensive design theory background", who can apply themselves in a multi-disciplinary broad based way.

Careful Balance

- Our students have a careful balance between skill sets and conceptual abilities. They have a clear understanding of how one empowers the other. They have a rich foundation in materials & building which is balanced with a strong and articulate ability to research, form conclusion and build strong Design Story. Our students explore several full-build projects, not just model-making, but full-size working prototypes, producing a high level of build awareness. They are exposed to a strong background in sustainability, material exploration and responsible building & manufacturing processes.

Entrepreneurial Spirit and Adaptability Author

- Our students tend to be interested in charting their own course as opposed to being part of a corporate structure. Spatial Experience Design students choose their focus / career trajectory, based on their own personal voice. This is a huge plus in an era of cross-disciplinary design. Many of our students launch their own studios a few short years after graduation. More than any other major Spatial Experience Design students can participate and contribute in many different fields of design. We do fit 'in between' just as well as have the ability to see the big picture in leading a design process. Because our scale, time, and space shift, students move freely and where needed in team-based situations. Our grads understand non-linear design strategy, material as motivation and physical outcomes.

Course of Study

For students entering Fall 2022, Spring 2023 and Summer 2023

TERM 1	
Writing Studio OR Writing Studio: Intensive	3
Digital Process 1	3
Spatial Design 1	3
Design Lab 1	3
Materials and Making	3
Visual Communication 1	3
TERM 2	
Branding Strategies	3
Digital Process 2	3
Spatial Design 2	3
Design Lab 2	3
Visual Communication 2	3
TERM 3	
GRID: Cog Sci+Spatial Design	3
3rd Term Review	0

Digital Process 3	3
Spatial Design 3	3
Design Lab 3: Applied Graphics	3
Color, Material and Concept	3
Visual Communication 3	3
TERM 4	
Intro to Modernism OR History of Industrial Design	3
Illumination: Lighting	3
Digital Process 4	3
Spatial Design 4	3
Design Lab 4	3
Structure-Interior Architecture	3
TERM 5	
Theory of Structure	3
Sustainable Building Practices for Environmental Design	3
Topic Studio	3
Sustainability Studio	3
Portfolio Studio	3
TERM 6	
History courses	3
Digital Process 5	3
Topic Studio	3
6th Term Review	0
Spatial Materials and Surfaces	3

Experience Design	3
TERM 7	
Human Factors and Design Psychology	3
Topic Studio OR Transdisciplinary Studio OR Designmatters Studio	3
Portfolio Studio 2	3
Degree Project: Development	3
TERM 8	
Topic Studio	3
Degree Project: Studio	3
Senior Exhibition Design	3
ADDITIONAL REQUIREMENTS	
Humanities and Sciences electives:	
Humanities	3
Social Sciences	3
Science and Technology	3
Business and Professional Practice	3
Any of the above	6
Studio Electives	6
TOTAL	
Total H&S Units	45
Total Studio Units	99
Total Required Units	144

Course of Study Transportation Design

Known for more than its longstanding influence in automotive design, our program helps prepare you for a career in all modes of transportation.

In addition to traditional elements of styling, comfort, safety and usability, our curriculum emphasizes vital topics such as sustainable mobility, the implications of brand, and product life cycle. Exploring the balance between form and function, Transportation Design students develop the ability to create vehicle concepts with distinct personality, improved function and broad social impact. Our program can help you gain fluency in drawing and in physical and digital modeling, as well as develop an understanding of vehicle architecture, materials, process and aerodynamics.

We offer three highly focused, advised areas of concentration: Vehicle Exteriors, Vehicle Interiors (including user interface and user experience) and Alternative Transportation (including motorcycle, marine, aircraft, personal mobility and public transit). No matter what type of transportation draws your passion, we can help prepare you for a highly rewarding career making an impact in that field.

Curriculum is subject to change.

Course of Study

For students entering Fall 2022, Spring 2023 and Summer 2023

TERM 1

Writing Studio OR Writing Studio: Intensive	3
History of Automobile Design	3
Visual 1	3
Prototype Process 1	3
Design 1	3

TERM 2

Art History Course	3
Vehicle Technology	3
Visual 2	3
Model 2	3
Design 2	3

TERM 3

Vehicle Architecture	3
Art of Research	3

3rd Term Review	0
Design 3 Exterior	3
Design 3 Interior	3
Model 3	2
Visual 3	2
TERM 4	
Human Factors & Design Psychology	3
Insights for Transportation Design	3
Design 4 Exterior	3
Design 4 Interior	3
Model 4	3
Visual 4	3
TERM 5	
5th Term Review	0
Design 5 Exterior OR Design 5 Interior	3
Model 5	3
Visual 5	3
Portfolio and Presentation	3
TERM 6	
Automotive Engineering	3
Design 6	3
Model 6	3
Visual 6	3
TERM 7	

Automotive Industry	3
7th Term Review	0
Design 7	3
Model 7	1
Visual 7	3
TERM 8	
Design Professional	3
Design 8	3
Model 8	1
Visual 8	1
ADDITIONAL REQUIREMENTS	
Humanities and Sciences electives:	
Humanities	3
Social Sciences	3
Business and Professional Practice	3
Any of the above	12
Studio Electives	12
TOTAL	
Total H&S units	45
Total Studio units	87
Total Required Units	132

Course of Study Graduate Programs

Course of Study Grad Art

Our highly individualized program—grounded in one-on-one studio visits—encourages and cultivates highly idiosyncratic creative voices.

Students balance rigorous critical, academic and practical coursework with ample studio time, working toward a final show and written thesis.

Typical length of study for the MFA in Art is four full terms plus one ArtCenter Lite (ACL) summer term, and the program may be completed in two years.

Curriculum subject to change.

Program Learning Outcomes

Research

- Students will be able to demonstrate knowledge of research strategies, history and the contemporary context.

Aesthetic Rhetoric

- In periodic reviews, students must be able to offer a persuasive account of their work.

Construction

- Students will display the ability to construct an idea/ artwork.

Professionalism

- Students will demonstrate knowledge of contemporary best practices.

Course of Study

TERM 1 - FALL

Graduate Seminar	1
Theories of Construction	3
Master's Project A	5
Electives	6

TERM 2 - SPRING

Graduate Seminar	1
Theories of Construction	3
Master's Project B	5
Thesis Gateway	0
Electives	6

TERM 3 - SUMMER (ACL)	
Summer Seminar	3
Summer Workshop	3
2nd-Year Gateway	0
TERM 4 - FALL	
Graduate Seminar	1
Theories of Construction	3
Master's Project C	5
Electives	6
TERM 5 - SPRING	
Graduate Seminar	1
Theories of Construction	3
Master's Project D	5
Completed Thesis	0
Electives	6
TOTAL	
Total Required Units	66

Course of Study Brand Design and Strategy

Program Learning Outcomes

Branding

Graduates will be able to:

- Develop global brand leaders in strategic thinking, leadership, and management in the business of design. Leverage the business of branding to create powerful and persuasive solutions across multiple media and audiences.

Strategy and Innovation

Graduates will be able to:

- Research and identify relevant information for a brand including audience, organizational management structure, revenue streams, competition, business goals, and metrics for success. Effectively create a brand strategy based on research and analysis that will resonate with key stakeholders of an organization and intended audiences. Understanding how innovative delivery methods across media will shape the future of branding.

Leadership

Graduates will be able to:

- Understand the value of branding and apply the principles to trans-disciplinary teams. Develop methods of presentation and collaboration for organizational key leadership, internal audiences, and external partners. Develop management structures and processes to create effective, inclusive, and successful creative groups managing a brand. Employ structures to integrate branding as a critical need for business success.

Execution

Graduates will be able to:

- Develop and execute visual system prototypes, including identities, visual systems, and training tools that integrate strategic business goals. Understand the history of branding in the context of culture, politics, technology, and business. Demonstrate innovative thinking based on historical information and changing technologies and audience values to create branding systems that alter the competitive landscape. Execute a vision with successful visual solutions.

Course of Study

Curriculum subject to change.

TERM 1

Branding Studio 1	3
Branding Lab 1	0
Brand Seminar 1	2
Writing for Brand	3
Branding and Design History	1
Design Research and Strategy	3
Business and Branding	3

TERM 2

Branding Studio 2	3
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Branding Lab 2	0
Brand Seminar 2	3
Systematic Thinking	3
Brand/Culture/Anthropology	3
Branding Futures	3
TERM 3	
Branding Lab 3	0
Capstone Project	6
Completed Thesis	0

Course of Study Grad Film

Graduate Film students work closely with industry professionals to develop and shoot personal narrative, documentary and commercial work.

Our program attracts a diverse community of storytellers. Traditional disciplinary boundaries melt away and collaboration among students and faculty from other disciplines encourages ideas to flourish.

The typical length of study for the MFA in Film is five full terms. The program may be completed in two years.

Curriculum subject to change.

Program Learning Outcomes

Assessment occurs at the point of final review of the student's thesis and portfolio that may include screenwriting, professional websites, resumes, production paperwork, and written thesis.

Essential Skills & Competencies

Graduates will be able to:

- Demonstrate fluency in visual storytelling as it pertains to screenwriting
- Exhibit a mastery of technical skills relevant to media production
- Display an understanding of emerging filmed entertainment technologies

Critical Thinking & Creative Process

Graduates will be able to:

- Initiate critical thinking and apply stylistic choices with vision and originality
- Conduct advanced research examining cinematic arts from an analytical perspective

Cultural Literacy & Contextual Relevance

Graduates will be able to:

- Create productions with an understanding of filmed entertainment as a global commodity
- Appraise the context and reception of their creative production
- Conceive a scholarly contribution that meaningfully adds to the artistic and intellectual discourse in the field

Areas of Specialization + Expertise

Graduates will be able to:

- Create productions that meet the highest professional standards in one or more of the fundamental disciplines, including directing, cinematography, editing, screenwriting, production design, and producing
- Explore craft in innovative and resourceful ways

Professional Practice

Graduates will be able to:

- Recognize the evolving nature of the entertainment industry
- Exercise effective communication, collaboration and leadership skills
- Demonstrate an understanding of the business, economic, legal, moral, and social ramifications of their practice

Course of Study

TERM 1 - FALL

Film Department Orientation	0
Set Safety	0
Screenwriting: Writing Visually	3
Producing and Set Procedures	3

The Director and the Script	3
Narrative Editing: Theory and Practice	3
Visual Narrative Workshop	3
TERM 2 - SPRING	
Advanced Acting Workshop	3
Cine Workshop: Lighting the Narrative OR Lighting for Cinematography	3
Thinking Critically About Film	3
Powerful Black Voices in Film	3
Narrative Film Practicum	3
Color: Theory and Practice	3
TERM 3 - SUMMER	
Mid-Program Review	0
Individual Advisement and Thesis Research	1
Studio electives	15
TERM 4 - FALL	
Narrative Film Analysis	3
Written Thesis Development	1
Selling Your Indie Film OR Narrative Editing: Workshop OR Advanced Cinematography	3
Business Affairs for the Filmmakers	3
Studio electives	6
TERM 5 - SPRING	
Professional Preparation	0
Written Thesis Creation	1
Completed Thesis	0

Studio electives	3
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TOTAL

Total Required Units	69
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Course of Study Grad Furniture, Lighting and Fixtures

The typical length of study for the MS in Furniture, Lighting and Fixtures is four full terms plus one ArtCenter (ACL) summer term. The program may be completed in two years. A three-year option includes two additional full terms.

Curriculum subject to change.

Mission Statement

Our Master of Science degree in Furniture, Lighting and Fixtures investigates the relationship between body, space, place, function and application of furniture and fixtures design with an emphasis in innovation, industry standards and manufacturing. We look at furniture, lighting, and fixtures as an integrated component of spatial experience and explore the psychological, physical, and emotional role of furniture in our living and working environments. Our design focus takes us well beyond style to consider the links between user, brand, function, opportunity, and industry. This program deepens ones understanding of the "process of production" of furniture, lighting and fixtures and its relationship to manufacturing, materials, market, brand and human nature.

Our program seeks to elevate an individual's conceptual and philosophical knowledge, technical skill sets and practical application to the making and fabrication of production furniture, lighting & fixtures. Our approach blends an understanding of: Brand development, responsible making practices, human-centered design trends with an eye to innovation.

Advanced knowledge in making and manufacturing

- Students will learn a deeper understanding of development strategies for production manufacturing. They will develop tools and processes which enable them to engage in a critical dialogue between opportunity, need, function, innovation and making.

Conceptual and Design Story development

- Understanding market, brand, and need, students will develop new avenues to engage in conceptual exploration. Understanding how furniture, lighting and fixtures can be the connectors between humans and space around them. Lateral thinking, disruptive thinking, and intuitive thinking help widen their perspective and encourage innovation.

Elevating Research skills

- Students will refine their research and investigative skills by learning a combination of methodologies that employ qualitative and quantitative analysis designed specifically for the discipline. Students not only learn how research is integral to a design process but more directly what is the historical context and benchmarks on which new ideas and innovation can be developed.

Comprehension of current market, manufacturing and industry standards

- Students will gain an understanding of where the market has been, where it is now, and where it could go that will influence and define their ability to develop informed conclusions. Understanding what the acknowledged industry standards are and where there are opportunities for change are the basis of innovation. Gaining insight from manufacturing innovation and market trends help to define future professional practice.

Developed personal voice

- Students will learn to examine their personal direction in design and develop a strong point of view in their discipline. Exercises that test their perspective and beliefs against current market and design issues and principles help push the boundaries of the practice and create more effective designers. Students are asked to defend their point of view through rigorous critique and self-examination, while innovative skill sets help their ability to communicate through models, rendering and prototypes.

Course of Study

2-YEAR (5 TERMS)

TERM 1 - FALL

Topic Studio–Furniture	3
Topic Studio–Lighting	3
Digital Process 6: Furniture	3

Materials and Innovation 1	3
History and Business of Production Furniture	3
TERM 2 - SPRING	
Advanced Topic Studio–Furniture	3
Advanced Topic Studio–Lighting	3
Digital Process 7	3
Grad Seminar	3
Theory, Concept, Culture	3
TERM 3 - SUMMER (ACL)	
Research Project—Industry Sponsor OR Internship	6
TERM 4 - FALL	
Topic Studio	3
Thesis Studio 1	6
Fabrication Innovation 1	3
Classroom to Career	3
TERM 5 - SPRING	
Thesis Studio 2	9
Fabrication Innovation 2	3
Graduate Exhibition Design	3
Completed Thesis	0
TOTAL	
Total Required Units	66
3-YEAR (7 TERMS)	
TERM 1 - FALL	

Branding Strategies	3
Materials and Making	3
Digital Process 3 OR Digital Process 4 OR Digital Process 5	3
Visual Communication 3	3
Topic Studio (Furniture or Lighting)	3
TERM 2 - SPRING	
Contemporary Place-making	3
Illumination: Lighting	3
Digital Process 2 OR Digital Process 4 OR Digital Process 5	3
Topic Studio—Lighting	3
Topic Studio—Furniture	3
TERM 3 - FALL	
Topic Studio—Furniture	3
Topic Studio—Lighting	3
Digital Process 6: Furniture	3
Materials and Innovation 1	3
History and Business of Production Furniture	3
TERM 4 - SPRING	
Advanced Topic Studio—Furniture	3
Advanced Topic Studio—Lighting	3
Digital Process 7: Furniture	3
Grad Seminar	3
Theory, Concept, Culture	3
TERM 5 - SUMMER (ACL)	

Research Project—Industry Sponsor OR Internship	6
TERM 6 - FALL	
Topic Studio	3
Thesis Studio 1	6
Fabrication Innovation 1	3
Classroom to Career	3
TERM 7 - SPRING	
Thesis Studio 2	9
Fabrication Innovation 2	3
Graduate Exhibition Design	3
Completed Thesis	0
TOTAL	
Total Required Units	96

Course of Study Grad Graphic Design

ArtCenter's Master of Fine Arts (MFA) in Graphic Design focuses on transmedia, craft, skill, leadership and strategic thought with a goal of practical professional improvement.

The typical length of study for the MFA in Graphic Design is two years: four full terms plus one summer term. Our two-year program consists of four full terms, a summer term reserved for studio-based independent study and an internship.

We offer a three-year program for incoming students who need additional design skills to complete the degree. This program features two additional terms of undergraduate courses tailored to meet the student's individual needs. Once these two terms are completed, students enter the traditional MGx course track.

Program Learning Outcomes

Mission Statement

The Graduate Program in Graphic Design (MFA) transcends individual media categories with cutting edge technology and revolutionary thinking, encompassing print, web, interactive, environmental, motion, and packaging. Individual students focus studies in typography, information design, cross-media branding, book and publication design, visual user experience and interactive design, environmental graphics, historical analysis, and critical writing. The basic competencies of our practice are typography, form, meaning, and craft. We are also committed to creative leadership and the entrepreneurial spirit. The program will educate designers to provide creative design management thinking for a wide range of situations. Graduates of this track will be prepared to manage, lead, and plan projects, engage organizations and groups in creative and strategic design endeavors, and pioneer new processes. The graduate graphic design program also serves students desiring to enter or re-enter the graphic design industry with the aim of expanding their careers through the use of high-level design strategy, and to move beyond the traditional designer's role in a wide variety of corporate and alternative business models.

Leadership, Entrepreneurship, Professional Practice

Graduates will be able to:

- Demonstrate the skills necessary to excel in the design workspace as an entrepreneur, leader, or team member in a variety of work situations.

Critical Thinking, Analytic Thinking, and Strategy

Graduates will be able to:

- Generate a strategic, conceptual and formal direction based on research and analysis of an issue.

Craft: Typography, Images, Form, Execution

Graduates will be able to:

- Demonstrate expertise in the execution and articulation of graphic design craft.

Course of Study

2-YEAR (5 TERMS)

TERM 1 - FALL

Digital Basics: LinkedIn Learning 1.0	1
Graduate Studio 3	6
Graduate Typography 3	3
Graduate Project Writing	3
Graduate Seminar 3	3
Grad Studio Materials Lab OR Digital Basics: LinkedIn Learning 2.0	2

TERM 2 - SPRING	
Design Research/Strategy	3
Mid-Level Thesis Review	0
Graduate Studio 4	6
Graduate Typography 4	3
Graduate Seminar 4	3
Graduate Visual Interaction Design 1: Intro to UI OR Graduate Motion Design 1 OR Graduate Packaging Design 1	3
TERM 3 - SUMMER (ACL)	
Graphic Design Internship OR Studio Independent Study OR Testlab Berlin	6
Graduate Forum 1	3
TERM 4 - FALL	
Professional Leadership	3
Graduate Forum 2	6
Advanced Graphic Studio Elective	3
Area-of-Emphasis Studio Elective	6
TERM 5 - SPRING	
Final Thesis Review	0
Graduate Thesis	6
Graduate Portfolio	3
Area-of-Emphasis Studio Elective	6
Completed Thesis	0
TOTAL	
Total Required Units	75

3-YEAR (7 TERMS)

TERM 1 - FALL

Digital Basics: LinkedIn Learning 1.0	1
Graduate Studio 1	3
Graduate Typography 1	3
Graduate Motion Design 1	3
Digital Basics: LinkedIn Learning 2.0	2
Grad Studio Materials Lab	2

TERM 2 - SPRING

Graduate Studio 2	3
Graduate Typography 2	3
Graduate Visual Interaction Design 1: Intro to UI	3
Graduate Packaging Design 1	3

TERM 3 - FALL

Graduate Studio 3	6
Graduate Typography 3	3
Graduate Project Writing	3
Graduate Seminar 3	3

TERM 4 - SPRING

Design Research/Strategy	3
Mid-level Thesis Review	0
Graduate Studio 4	6
Graduate Typography 4	3
Graduate Seminar 4	3

TERM 5 - SUMMER (ACL)

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Graphic Design Internship OR Studio Independent Study OR Testlab Berlin	6
Graphic Design Elective	3
TERM 6 - FALL	
Professional Leadership	3
Graduate Thesis 1	6
Graduate Thesis 1: Portfolio Lab	3
Final Thesis Review	0
TERM 7 - SPRING	
Graduate Thesis 2	6
Graduate Portfolio	3
Completed Thesis	0
TOTAL	
Total Required Units	86

Course of Study Grad Industrial Design

Course of Study

Our design methodology, which we refer to as Strategic Innovation, takes a systems-level view and strives to balance the business, technological and human aspects of any challenge.

By combining coursework in both business and making, this broadly applicable creative process produces empathetic solutions to essential human needs and allows designers—and enterprise—to be resilient and to grow.

The typical length of study for the MS in Industrial Design is six full terms, and the program may be completed in two years. Length of study for the MS/MBA dual degree in Innovation Systems Design, in conjunction with Claremont Graduate University's Drucker School of Management, is six full terms and may be completed in two years.

Curriculum subject to change.

Program Learning Outcomes

Mission Statement

ArtCenter's Grad ID program offers a Master of Science curriculum combining the pursuit of extraordinary design and making skills with the knowledge, theories and methods that are essential for creating new value for enterprise and social innovation in a context of complex and unstructured challenges. Our faculty of internationally renowned educators and professionals work with students in a design studio environment where they're encouraged to create with a consciousness that their designs exist in a larger context. Our methodology, Strategic Innovation, takes a forward looking systems-level view and strives to balance the business, technological and human aspects of each design opportunity. This broadly applicable creative process produces empathetic solutions to essential human needs so that designers and enterprises can be resilient and grow.

Systems Thinking

Graduates will be able to:

- Frame, research and analyze an innovation context to identify the important related systems and dynamics.
- Identify appropriate objectives, stakeholder value criteria, and metrics for relative success
- Scan, search-for, and filter information in various forms to rapidly gain intelligence for innovation context
- Apply tools and methods to develop appropriate future foresight and trend analysis for innovation context

Human Centered Research

Graduates will be able to:

- Work to employ appropriate research methods with empathy, especially to discover important related human dynamics
- Work to demonstrate understanding of human behavior, in a context of ethics and S.T.E.E.P. dimensions throughout history

Critical Thinking and Problem Solving

Graduates will be able to:

- Investigate, analyze, and identify key insights regarding the human dynamics of a given innovation context
- Create new value; employ abductive reasoning to identify opportunities that align with value criteria and objectives

Quality of Execution

Graduates will be able to:

- Envision and visualize new value as future user experience(s) in appropriate market context
- Invent and create iteratively with effective design skills, production knowledge, and perceptual literacy
- Consistently create original, appropriate, aesthetically attractive, and desirable artifacts and user experiences

Strategic Thinking

Graduates will be able to:

- Conceive and propose innovation solutions as systems that evolve strategically over time
- Define new product and service offerings as viable business models with market context

Professional Practices

Graduates will be able to:

- Listen, sense, and orient efforts for a given innovation context with appropriate actions and methods
- Make smart decisions with high levels of intelligence that produce successful outcomes

- Validate and /or develop appropriate proof(s) of proposed concepts
- Present and communicate at a professional level esp. for executive leadership or potential investors.
- Interact and perform at a high level in organizations and teams throughout innovation process
- Approach any design challenge or opportunity with drive and confidence
- Manage heavy workloads, complex organizational dynamics, and project challenges

INDUSTRIAL DESIGN TRACK

TERM 1

M1 Studio	3
Visualization 1	3
Visual Form 1	3
Materials and Methods 1	3
Sparks and Connections	3
3D Development 1	3
Visualization CG Lab	3

TERM 2

M2 Studio (Tactical Design)	3
Materials and Methods 2A	3
Materials and Methods 2B	3
Visual Form 2	3
Visualization 2	3
3D Development 2	3
Design Investigations	3

TERM 3

Materials and Methods 3A	3
Materials and Methods 3B	3
System Design Research	3
M3 Studio	3
3D Development 3	3

Visual Form 3	3
Visualization 3	3
TERM 4	
4th Term Review	0
Special Projects Studio OR Electives	3
Entrepreneur Methodology	3
M4 Studio (Sponsored Project)	3
Visualization 4	3
TERM 5	
Entrepreneur Studio	3
Workshop 5	3
M5 Studio	3
Electives	3
TERM 6	
Workshop 6	3
M6 Studio	3
Completed Thesis	0
Electives	6
TOTAL	
Total Required Units	99
INNOVATION SYSTEMS DESIGN	
TERM 1	
M1 Studio	3
Visualization 1	3

Visual Form 1	3
Materials and Methods 1	3
Sparks and Connections	3
3D Development 1	3
Visualization CG Lab	3
TERM 2	
M2 Studio (Tactical Design)	3
Materials and Methods 2A	3
Materials and Methods 2B	3
Visual Form 2	3
Visualization 2	3
3D Development 2	3
Design Investigations	3
TERM 3	
Materials and Methods 3A	3
Materials and Methods 3B	3
System Design Research	3
M3 Studio	3
3D Development 3	3
Visual Form 3	3
Visualization 3	3
TERM 4	
4th Term Review	0
Drucker Business Courses	18

M4 Studio (Sponsored Project)	3
TERM 5	
Drucker Business Courses	18
M5 Studio (Thesis)	3
TERM 6	
Workshop 6	3
M6 Studio	3
Completed Thesis	0
TOTAL	
Total Required Units	111

Course of Study Grad Interaction Design

In our one-year online program, students will take project driven classes with creative and industry leaders and alums. You'll graduate from this program with extensive experience in emerging technologies such as AI and machine learning, participatory research and inclusive development of digital services, platforms, tools and applications. These are the new tool sets to drive strategic design in your organization and in your career. This interaction design program goes beyond the interface. We've designed a curriculum that focuses on professional creative development. For students with a background in design, you'll bring new skills and strategies to your company or institution by working with emerging technologies, organizational design, and incorporating user research and data into your designs.

Curriculum subject to change.

Program Learning Outcomes

Interaction Design

Graduates will be able to:

- Create and integrate advanced methods and principles of Interaction Design for a range of existing and emerging technologies across multiple platforms in applied domains.

Strategy

Graduates will be able to:

- Effectively drive Interaction Design as a strategy in organizations. Survey and design new models for strategic communication, futures studies and organizational design. Develop and employ prototypes to strategically investigate, engage, analyze and communicate to multiple stakeholders.

People

Graduates will be able to:

- Understand the role of ethics and participatory design in building inclusive, effective, persuasive and inventive experiences. Propose solutions for specific contexts. Use Human Centred Design Practices and Co-Design methods to shape organizational culture. Demonstrate ethical and creative leadership in designing and undertaking primary research and the integration of analytics. Ability to integrate qualitative and quantitative insights in strategy and design for usage over time

Impact

Graduates will be able to:

- Demonstrate the value and impact of Interaction design from concept to final product in a range of contexts. Evaluate and communicate personal creative and professional position, value and leadership. Move from presenting ideas to articulating a vision.

Course of Study

FALL

Product, Services, Systems	6
Design Research and Strategy	3
Creative Prototyping 1	3
Writing for Interaction	3
Grad Lab	0

SPRING

Topic Studio	3
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People, Environments, and Society	3
Creative Prototyping 2	3
IxD History and Futures	3
Investing in People, Process, and Leadership	3
Grad Lab	0
SUMMER	
Capstone	6
Grad Lab	0
Completed Thesis	0

Course of Study Grad Media Design Practices

Course of Study

The typical length of study for the MFA in Media Design Practices is four full terms, and the program may be completed in two years. A three-year option includes two additional full terms.

Curriculum subject to change.

Program Learning Outcomes

Design

Graduates will be able to:

- Define new design opportunities/territories through research and engagement with diverse social, cultural and technological contexts. Demonstrate an advanced ability to design and communicate across a range of media and modalities. Create work that engages a range of theoretical and applied domains.

Practice

Graduates will be able to:

- Construct a personal process and employ methodologies that support critical reflection, self-learning, agility, and taking informed risks. Assemble a body of work that interrogates specific interests and domains through design. Productively frame and argue for one's design endeavors in the context of present and future critique.

Influence

Graduates will be able to:

- Exercise design and thought leadership by contributing to disciplinary discourse, arguing for new practices and initiating dialogues within new domains through design.

2-YEAR (4 TERMS)

TERM 1 - FALL

Critical Worldviews 1	3
Studio 1	3
Studio 2	3
Grad Lab (Concept)	3
Creative Technology 3	3

TERM 2 - SPRING

Critical Worldviews 2	3
Grad Lab (Concept)	3
Studio 3	3
Studio 4	3
Thesis Gateway	0

Creative Technology 4	3
TERM 3 - FALL	
Thesis Studio 1	6
Critical Practices 1	3
Grad Lab (Thesis)	3
TERM 4 - SPRING	
Grad Lab (Thesis)	3
Thesis Studio 2	9
Critical Practices 2	3
Completed Thesis	0
TOTAL	
Total Required Units	60
3-YEAR (6 TERMS)	
TERM 1 - FALL	
Critical Histories 1	3
Creative Technology 1	3
Dev Studio 1	3
Dev Studio 2	3
Grad Lab (Dev)	3
TERM 2 - SPRING	
Critical Histories 2	3
Grad Lab (Dev)	3
Dev Studio 3	3
Dev Studio 4	3

Creative Technology 2	3
TERM 3 - FALL	
Critical Worldviews 1	3
Studio 1	3
Studio 2	3
Grad Lab (Concept)	3
Creative Technology 3 OR Elective (Non-Media Design)	3
TERM 4 - SPRING	
Critical Worldviews 2	3
Grad Lab (Concept)	3
Studio 3	3
Studio 4	3
Thesis Gateway	0
Creative Technology 4 OR Elective (Non-Media Design)	3
TERM 5 - FALL	
Critical Practices 1	3
Grad Lab (Thesis)	3
Thesis Studio 1	6
Creative Technology 5	3
TERM 6 - SPRING	
Grad Lab (Thesis)	3
Thesis Studio 2	9
Critical Practices 2	3
Completed Thesis	0

TOTAL

Total Required Units

90

Course of Study Grad Spatial Experience Design

Learn to apply user experience-based design toward creating spaces that engage and delight the senses.

The typical length of study for the MS in Spatial Experience Design is four full terms plus one ArtCenter (ACL) summer term. The program may be completed in two years. A three-year option includes two additional full terms.

Curriculum subject to change.

Program Learning Outcomes

Mission Statement

Our Master of Science degree in Spatial Experience Design focuses on the parameters of sensory-based design and its ability to deliver a complete user experience on a variety of scales. The program takes candidates beyond the confines of style to consider the links between the psychological, physical, emotional and sensory effects of design.

Drawing from a diverse array of fields, the Spatial Experience Design Department investigates the dynamic qualities of story-driven design to conceive staging and sequencing which captures the dramatic qualities and needs of a specific spatial experience. Our program's direction is to educate designers to position themselves as Author-Based Design Leaders. We develop Designers who are capable of advancing the discipline and the craft of environmental design with a focus on innovation. Our graduate program combines conceptual rigor, crossed with professional practice and a focus on theoretical thinking, technical innovation, manufacturing, fabrication and project execution. Rather than merely following trends, our students define the future of our living environment.

Our Graduate Spatial Experience Design program enables degree candidates to specialize and obtain advanced knowledge of theory, application and practice.

The Spatial Experience program addresses the relationship among body, materials, space and emotions, and our approach dictates that we work in a multidisciplinary way. This program is for students interested in elevating a multiscale spatial design direction with a strong industry focus and application.

Advanced knowledge in applied and critical thinking

- Students will learn an inter-disciplinary approach to addressing complex design. They learn tools that enable them to construct a process that engages in critical analysis: to analyze, evaluate and synthesize issues that identify more effective applications leading to better solutions and a strategy for implementation.

Developed theoretical and conceptual exploration skills

- Students will develop new methodologies to engage in theoretical explorations looking for connections between ideas that form a more complete and robust picture. Lateral thinking, disruptive thinking, and intuitive thinking help widen their perspective and encourage innovation.

Deepen investigative skills, elevating design research skills

- Students will deepen their research and investigative skills by learning a combination of methodologies that employ qualitative and quantitative analysis through experimental and experiential approaches designed specifically for the discipline. Students not only learn how research is integral to a design process but more directly how that applies to a developed point of view or formed conclusion.

Comprehension of current market, manufacturing and industry standards

- Students will gain insight and learn contemporary manufacturing and market trends as they apply to their role in professional practice and more specifically, to their thesis proposal.

Developed personal voice

- Students will learn to examine their personal role in design and develop a strong point of view in their discipline. Exercises that test their perspective and beliefs against current environmental design issues and principles help push the boundaries of the practice and elevate discussion to create smarter, more effective designers. Students are asked to defend their point of view through rigorous critique and self-examination, while innovative skill sets help their ability to communicate through rendering, sketching and 'making' by building models and prototypes.

Course of Study

2-YEAR (5 TERMS)**TERM 1 - FALL**

Digital Process 6: Spatial	3
Materials and Innovation 1	3
Spatial Scenography Studio 1	3
Advanced Spatial Graphics	3
Space, Brand and Experience	3

TERM 2 - SPRING

Digital Process 7	3
Grad Seminar	3
Ambient Media and Interactivity	3
Spatial Scenography Studio 2	3
Theory, Concept, Culture	3

TERM 3 - SUMMER (ACL)

Research Project—Industry Sponsor OR Internship	6
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TERM 4 - FALL

Topic Studio	3
Thesis Studio 1	6
Fabrication Innovation 1	3
Classroom to Career	3

TERM 5 - SPRING

Thesis Studio 2	9
Fabrication Innovation 2	3
Graduate Exhibition Design	3
Completed Thesis	0

TOTAL	
Total Required Units	66
3-YEAR (7 TERMS)	
TERM 1 - FALL	
Digital Process 3 OR Digital Process 4 OR Digital Process 5	3
Environmental Design 3 OR Experience Design	3
Design Lab 3: Applied Graphics & Interactive	3
Visual Communication 3	3
Topic Studio: Advanced Spatial Rendering	3
TERM 2 - SPRING	
Contemporary Place-making	3
Digital Process 4	3
Environmental Design 4	3
Design Lab 4	3
Structure—Interior Architecture	3
TERM 3 - FALL	
Digital Process 6	3
Materials and Innovation 1	3
Spatial Scenography Studio 1	3
Advanced Spatial Graphics	3
Space, Brand and Experience	3
TERM 4 - SPRING	
Digital Process 7	3
Grad Seminar	3
Ambient Media and Interactivity	3

Spatial Scenography Studio 2	3
Theory, Concept, Culture	3
TERM 5 - SUMMER (ACL)	
Research Project—Industry Sponsor OR Internship	6
TERM 6 - FALL	
Topic Studio	3
Thesis Studio 1	6
Fabrication Innovation 1	3
Classroom to Career	3
TERM 7 - SPRING	
Thesis Studio 2	9
Fabrication Innovation 2	3
Graduate Exhibition Design	3
Completed Thesis	0
TOTAL	
Total Required Units	96

Course of Study Grad Transportation Design and Systems

Course of Study

True to its name, our program prepares students to design the future of transportation.

Our multi-disciplinary program combines social science, urban planning and policy with engineering and design to equip students to envision mobility solutions to today's transportation challenges.

The typical length of study for the MS in Transportation Systems and Design is six full terms, and the program may be completed in two years.

Students must take the first four terms consecutively, after which they are encouraged to find an appropriate internship.

Curriculum subject to change.

Program Learning Outcomes

Research & Strategy

Graduates will be able to:

- Demonstrate literacy in applied and theoretical mobility research in historical and contemporary contexts, including technological, political, economic, social, and cultural factors and their relation to proposed design concepts.
- Conduct social research that generates novel insights and opportunities for design.
- Conduct trend research and generate futures landscapes for framing design strategies and solutions.
- Generate strategy to inform the design of mobility products, services, systems, and experiences.

Design

Graduates will be able to:

- Implement a systematic design process to develop novel mobility concepts in the form of products, services, systems, and experiences.
- Demonstrate competency in critical thinking, visualization, and physical /digital making via prototyping, iteration and validation techniques.
- Employ a personal practice that exhibits expertise and leadership in research / design ethics and environmental sustainability.
- Competently research, prototype, analyze, and validate meaningful interactions and user experiences.

Systems Thinking

Graduates will be able to:

- Apply systems thinking within the design process, demonstrating an ability to consider macro and micro contexts while framing, researching and designing mobility concepts.

Thought Leadership

Graduates will be able to:

- Create and effectively communicate new knowledge in the field of mobility / transportation design for both applied and theoretical domains.

Professional Leadership

Graduates will be able to:

- Cultivate and effectively communicate a personal process that exhibits intellectual agility, displays a strong ability to design, and expands upon typical modalities for design, transportation, and mobility.
- Employ a personal practice that exhibits expertise and leadership in research / design ethics and environmental sustainability.
- Demonstrate competencies in supporting, managing, and leading multidisciplinary teams.

TERM 1

Digital Design Skills Part 1	1
Design Leadership and Team Building	2
Intro to Future-casting and User Experience for Mobility	3
Storytelling Fundamentals	3
Systems Thinking	1
Transportation Histories & Futures 1	3
Transportation Systems Studio 1	1
TERM 2	
Vehicles and Systems Architecture	1
Transportation Histories & Futures 2	3
Design Strategy Sprint 1	1
Interaction Design for Mobility	3
Customer Centered Research 2	2
Digital Design Skills Part 2	2
Storytelling Advanced	2
Digital Workshops	0
Transportation Systems Studio 2	2
TERM 3	
Interaction Design Studio Part 2	3
Transportation Histories & Futures 3	3
Interaction Design for Mobility Systems	3
Digital Workshops	0
Design Strategy Sprint 2	1
Research Support	1

Transportation Systems Studio 3	3
Graduation Strategy	1
Electives	3
TERM 4	
Digital Workshops	0
Thesis Project Preparation	3
Transportation Systems Studio 4	6
Electives	3
TERM 5	
Thesis Development Studio	6
Electives	6
TERM 6	
Thesis Validation Studio	6
Thesis Writing Studio	3
Completed Thesis	0
Electives	3
TOTAL	
Total Required Units	82

Course of Study Undergraduate Minors

Course of Study Designmatters Minor

The Designmatters Minor in social innovation is a course of study for ArtCenter undergraduate students who want to master a toolkit of design skills and strategies to navigate the complex dynamics of working with communities and designing for social impact.

Comprised of a mix of studio courses, Designmatters real-world studios, and Humanities & Sciences courses, the Minor is offered in Environmental Design, Fine Art, Graphic Design, Illustration, Interaction Design, Photography and Imaging, and Product Design.

ENVIRONMENTAL DESIGN

TERM 1

Writing Studio OR Writing Studio: Intensive	3
Digital Process 1	3
Environmental Design 1	3
Design Lab 1	3
Materials & Making	3
Visual Communication 1	3

TERM 2

Art of Research (100) OR Art of Research (101)	3
Branding Strategies (DM)	3
Digital Process 2	3
Environmental Design 2	3
Design Lab	3
Visual Communication 2	3

TERM 3

History & Theory of Space: Looking Back	3
3rd Term Review	0
Digital Process 3	3
Environmental Design 3	3

Design Lab 3: Applied Graphics	3
Color, Material & Concept	3
Visual Communication 3	3
TERM 4	
Intro to Modernism	3
Illumination: Lighting	3
Digital Process 4	3
Environmental Design 4	3
Structure-Interior Architecture	3
Design Lab 4	3
TERM 5	
Theory of Structure	3
Sustainable Building Practices for Environmental (DM)	3
Sustainability Studio (DM)	3
Portfolio Studio	3
Topic Studio	3
Transdisciplinary Studio (DM)	3
TERM 6	
Contemporary Place-Making	3
6th Term Review	0
Topic Studio	3
Digital Process 5	3
Spatial Materials & Surfaces	3
Experience Design	3

TERM 7	
Human Factors & Design Psychology	3
Topic Studio (DM) OR Studio Elective (DM)	3
Portfolio Studio 2	3
Degree Project: Development	3
Transdisciplinary Studio (DM)	3
TERM 8	
Degree Project: Studio	3
Senior Exhibition Design	3
STUDIO ELECTIVES – HUMANITIES & SCIENCES	
Humanities	3
Social Sciences (DM)	3
Science & Technology	6
Business & Professional Practice	3
TOTAL	
Total Required Units	144
FINE ART	
Fine Art Curriculum Map	Requirements: 18 credits
H+S Requirements	6 credits
Humanities & Sciences Electives (2) – Terms 5-8	
Choose any two from a list of 15 to 20 H&S classes appropriate for Designmatters.	
Studio Requirements	6 credits
ART-204 Art: Structure and Systems – Term 2	
ART: Social Practice 1 – Terms 2-4	

Designmatters Requirements**6 credits**

TDS-TBD: Designmatters Real-World TDS -- Terms 6-8

ART-243: Socially Engaged Art (sponsored project) – Terms 6-8

Senior Projects

In addition, one of the two solo Senior Project presentations must be based around a project originating in the work done in Designmatters.

GRAPHIC DESIGN**TERM 1**

Critical Practice 1	3
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Writing Studio OR Writing Studio: Intensive	3
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Communication Design 1: Primer	3
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Type 1: Letterforms	3
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Digital Basics: Lynda.com	1
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Design 1	3
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Narrative Sketching	3
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TERM 2

Art of Research (DM) OR Art of Research	3
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Motion Design 1	3
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Communication Design 2: Information & Context	3
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Typography 2: Structure	3
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Design 2: Structure & Color	3
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Narrative Imaging	3
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TERM 3

Intro to Modernism	3
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Package Design 1: Design Principles	3
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Communication Design 3: Narrative & Scale (DM)	3
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Type 3: Context	3
Visual Interaction Design 1: Generative Design	3
TERM 4	
Graphic Design History 1	3
Package Design 2: Branding Systems	3
Communication Design 4: Identity Systems (DM)	3
Type 4: Editorial Print OR Type 4: Editorial Print for iPad OR Type 4: Editorial Space	3
4th Term Review	0
Visual Interaction Design 2: Web OR Motion Design 2	3
TERM 5	
Graphic Design History 2	3
Communication Design 5: Transmedia	3
Information Design	3
Visual Interaction Design 3: Advanced Interaction OR Advanced 3D Motion Graphics OR Package Design 3: Interactive Systems	3
Type 5: Transmedia OR Type 5: Motion	3
TERM 6	
Mediatecture	3
Studio Elective	3
Transdisciplinary Studio (DM)	3
TERM 7	
Business 101	3
7th Term Review	0
Advanced Transmedia Studio 7 OR Advanced Print Studio 7 OR Sequential Design 3 OR Advanced Package Studio 7 OR Advanced VxD Studio 7	3
Transdisciplinary Studio (DM)	3

TERM 8	
Portfolio & Career Preparation	3
Advanced Transmedia Studio 8 OR Advanced Print Studio 8 OR Advanced Motion Studio 8 OR Advanced VxD Studio 8	3
Studio Elective	2
STUDIO ELECTIVES – HUMANITIES & SCIENCES	
Humanities (3 units must be DM)	9
Social Sciences (DM)	3
Science & Technology	6
Business & Professional Practice	6
TOTAL	
Total Required Units	132
ILLUSTRATION DESIGN	
TERM 1	
Writing Studio (102) OR Writing Studio: Intensive (101)	3
Illustration Now!	0
Perspective	3
Head & Hands	3
Composition & Drawing	3
Design 1	3
TERM 2	
Art of Research (100) OR Art of Research 101	3
Composition & Painting	3
Digital Illustration OR Digital Painting OR Digital Life	3
Design 2: St Digital Life	3

Expressive Type	3
TERM 3	
Critical Practice	3
Drawing Projects	3
Drawing for Illustration OR Motion Design 1	3
Materials of Art & Design OR Storyboarding 1: Design and Sequencing	3
Expressive Type OR Typography 2: Structure	3
TERM 4	
Intro to Modernism	3
Typography 2: Structure OR Typography 3: Context	3
Illustrated Storytelling OR Sewing Lab OR Portraiture	3
Smart Image/Social Impact (DM)	3
Color Theory OR Color Trend for Surface Design	3
TERM 5	
Humanities Elective (HCRT, HHIS, HNAR, HWRI)	3
History of Illustration OR History of Art 1 OR History of Art 2 OR History of Art 3 OR Graphic Design History 1	3
Intro to Printmaking OR Printmaking OR Motion Design 2	3
Illustration Design Lab	3
Data Visualization for Illustrators (DM) OR Toy Design OR Typography 4: Motion OR Type 5: Motion	3
5th Term Review	0
TERM 6	
Advanced Critical Practice	3
Social Sciences Elective (HSOC)	3
Illustration for Publishing OR Children's Book Illustration	3

Creative Strategies OR Illustrated Journalism (DM) OR Op Ed Illustration OR 3D Motion Graphics	3
Transdisciplinary Studio (DM)	3
TERM 7	
Business & Prof Practice Elective (HBUS, HENT, HPRO)	3
Science & Technology Elective (HSCI)	3
H&S Electives (HBUS, HCRT, HENT, HHIS, HNAR, HPRO, HSCI, HSOC, or HWRI)	3
TDS-365 Type & Authorship OR Adv Product Design 6 OR Social Practice 1 OR Advanced Cinematic Motion	3
Transdisciplinary Studio (DM)	3
TERM 8	
H&S Electives (HBUS, HCRT, HENT, HHIS, HNAR, HPRO, HSCI, HSOC, or HWRI)	9
Business 101 OR Designing Social Enterprise	3
Portfolio Design Lab	3
TOTAL	
Total Required Units	120
Interaction Design	
TERM 1	
Writing Studio OR Writing Studio: Intensive	3
Viscom Fundamentals 1 OR Persuasive Sketching 1 (DM)	3
3D Fundamentals 1	3
Design 1	3
Interaction Design 1	3
Digital Basics: Lynda.com	1
Interactive Design & Dev. 1: WEB Design	3
TERM 2	

Human Factors & Design Psychology (DM)	3
Way Things Work	3
Viscom Fundamentals 2	3
Design 2: Structure & Color	3
Interaction Design 2	3
Interactive Design 2: Interface	3
TERM 3	
Intro to Modernism	3
Digital Electronics	3
Art of Research (DM)	3
3rd Term Review	1
Interaction Design 3 (DM)	3
Interactive Design3: Inform/Interact	3
Communication Design 2: Context	3
TERM 4	
History & Futures of Interaction Design	3
Materials & Exploration	3
Interaction Design 4: Ecosystems	3
Information Design	3
Interactive Design 4: Interaction Design	3
TERM 5	
Rapid Prototyping	3
Interaction Design 5	3
MediaTecture	3

Transdisciplinary Studio (DM)	3
TERM 6	
Branding Strategies (DM) OR Brandmatters (DM)	3
6th Term Portfolio Review	1
Interaction Design 6 - Senior Project	3
IXD Topic Studio	3
Transdisciplinary Studio (DM)	3
TERM 7	
Professional Practice 1 for Interaction Design	3
Advanced IXD 7 Senior Project	3
Advanced Interaction Studio	3
TERM 8	
Professional Practice 2 for Interaction Design	3
Interactive Studio Portfolio Prep	3
Advanced IXD 8 Senior Project	3
STUDIO ELECTIVES – HUMANITIES & SCIENCES	
Humanities	6
Social Sciences	3
Science & Technology	6
Business & Professional Practice	0
Humanities, Social Sciences, Science & Tech OR Bus/Prof Prac	3
TOTAL	
Total Required Units	144

PHOTOGRAPHY + IMAGING

Photography + Imaging Curriculum Map**Requirements: 18 credits****H+S Requirements****6 credits**

Humanities & Sciences Electives (2) – Terms 5-8

Choose any two from a list of 15 to 20 H&S classes appropriate for Designmatters.

Studio Requirements**6 credits**

PHOT-254 Fine Art Photography – Term 4

Choose 1 course from:

- PHOT-319 Portrait + Identity

- PHOT-316 Editorial Photography

- PHOT-318 From Still to Motion

- PHOT-308 Documentary Photography

- PHOT-361 Entrepreneurial Strategies

Designmatters Requirements**6 credits**

TDS-TBD: Designmatters TDS -- Terms 5-8

PHOT-421 Video + Multi-Media

PRODUCT DESIGN**TERM 1**Writing Studio **OR** Writing Studio: Intensive 3

3D Fundamentals 1 3

Study Models 2

Way Things Work 2

Design Fundamentals 1 3

Design Fundamentals 1 - Lab 0

Visual Communication 1 3

Product Design 1 3

Product Design 1 Lab	0
TERM 2	
Intro to Modernism	3
3D Fundamentals 2	3
Digital Design 1	3
Design Fundamentals 2	3
Visual Communication 2	3
Product Design 2	3
TERM 3	
History of Industrial Design	3
Rapid Prototyping	3
ID Form Language	3
3rd Term Review	0
Visual Communication 3	3
Product Design 3	3
TERM 4	
Materials & Methods 1	3
Product Design 4	3
ID Graphics	3
Solid Modeling	3
Visual Communication 4	3
TERM 5	
Design for Sustainability (DM)	3
Product Design 5	3

Visual Communication 5	3
Ixd for Consumer Products	3
Industrial Design Research (DM)	3
Internship Portfolio	2
TERM 6	
Business of Design	3
Human Factors & Design Psychology (DM)	3
Product Design 6 (DM)	3
Open Innovation	3
6th Term Review	0
Visual Communication 6	3
Innovating Medical Devices	3
TERM 7	
The Design Professional	3
Insights	3
Product Design 7	3
Transdisciplinary Studio (DM)	6
TERM 8	
Professional Preparation (Workshop)	0
Portfolio	3
Product Design 8	3
STUDIO ELECTIVES – HUMANITIES & SCIENCES	
Humanities	3
Social Sciences (3 units must be DM)	6

Science & Technology	6
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Business & Professional Practice	3
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TOTAL

Total Required Units	144
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Course of Study Humanities Minors

Prerequisite: For acceptance into one of these minors, students must have taken Writing Studio or Writing Studio Intensive or have passed the writing placement exam.

Program Learning Outcomes

Multi-dimensional cultural literacy

- Students will be able to understand culture and its histories as a complex, global, shifting arena of human engagement.

Ethical and critical capacity

- Students will be able to sort and assess information in its many forms (written, verbal, visual, media based) for weight and validity in order to make appropriate decisions (artistic, civic, personal,) and to bring meaning and dimension to received knowledge.

Fluency in Research Methods

- Students will be able to gather information in a variety of ways and choose appropriate methods of interpretation.

Cross-disciplinary collaboration

- Students will understand that knowledge has many sources and forms and will learn how to work across disciplinary boundaries in order to broaden and deepen their perspectives.

Intellectual creativity

- Students will learn to establish and experiment with their own voice as well as to test its soundness.

Course of Study

CREATIVE WRITING MINOR

Narrative Strategies	3
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Two creative writing courses such as:

Short Story	3
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Poetry Workshop	3
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Screenwriting	3
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Writing for Video Games	3
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Children's Literature	3
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One literature course such as:

Genre Literature	3
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Greek Mythology	3
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Immigrant/1st Generation American Literature	3
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James Joyce's Ulysses	3
Magical Realisms	3
Moby Dick	3
Queer Voices Across Literature	3
Shakespeare Plays and Films	3

Culminating with:

Capstone Course	3
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Certain creative writing-based Transdisciplinary Studio (TDS) courses, can substitute for a writing course.

BUSINESS MINOR

Business and Economics	3
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Three of the following courses:

Business of Licensing	3
Intellectual Property	3
Money Math for the Right Brain	3
Brand Strategies OR Brand Matters	3
Designing a Social Enterprise	3
Intro to Entrepreneurship	3
Global Economy	3
Principles of Marketing	3

Culminating with:

Launch Prep	3
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RESEARCH MINOR

Two required classes:

Intro to Research	3
Advanced Methods in Design Research	3

Two additional 3-credit courses from the following Humanities & Sciences offerings:

Design Ethnography	3
Digital Ethnography	3
Insights	3
Art of Research for Fine Art	3
Life Without Objects	3
Fieldwork: Theory and Practice	3

One Research TDS:

Designing Democracy (Research TDS)	3
Learning from Detroit (Research TDS / Study Away)	3
<i>Or other by approval of minor director</i>	3

MATERIAL SCIENCE MINOR

Intro to Materials Science and Engineering	3
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Three additional 3-credit courses from the following Humanities and Sciences offerings:

Intro to Materials for ID	3
Theory of Structure	3
Properties of Artistic Materials	3
Nanotechnology and Design	3
Materials and Methods 1	3
Science and Sustainability	3
Design for Sustainability	3
Light and Color	3
Manufacturing Technology	3

Culminating with:

<i>One capstone TDS course with materials emphasis</i>	3
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ArtCenter College of Design Sexual Misconduct Policy

Effective Date: January 1, 2022
Updated December 2021 in accordance with California Education Code Section 66281.8 (SB 493)

Supersedes: Sexual Misconduct Policy in 2015-16 ArtCenter Student Handbook; Title IX *Policy* Prohibiting Discrimination, Harassment, Retaliation, Sexual Harassment, Sexual Misconduct, Sexual Violence, Dating Violence, Domestic Violence and Stalking against Students; and *Procedure* for Addressing Such Complaints, published in 2018

Subject: Sexual Misconduct Policy

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1. Rationale for Policy

A. Policy Statement

ArtCenter College of Design (“ArtCenter” or “the College”) is committed to maintaining an inclusive community that is supportive of students and employees in all of its programs and activities. Part of this commitment is providing an educational and working environment that is free of sexual misconduct in accordance with Title IX of the Higher Education Amendments of 1972 (“Title IX”), which prohibits discrimination on the basis of sex in education programs and activities; Title VII of the Civil Rights Act of 1964 (“Title VII”), which prohibits sex discrimination in employment; and the Campus Sexual Violence Elimination Act (“SaVE Act”), Violence Against Women Act (“VAWA”), and the Clery Act.

To ensure compliance with these and other federal and state laws and regulations, and to affirm its commitment to promoting the goals of fairness and equity in all aspects of employment and education, ArtCenter has developed this Sexual Misconduct Policy (“Policy”), which applies to all students, faculty, and staff. This Policy defines the College’s administrative policies and procedures designed to provide a prompt, fair and impartial process to address alleged sexual misconduct or alleged retaliation for reporting or supporting the reporting of sexual misconduct. ArtCenter values and upholds the equal dignity of all members of its community and strives to balance the rights of all parties involved in an informal or formal grievance process. This process is not an adversarial process between the complainant, the respondent, and the witnesses, but rather, is a process for ArtCenter to comply with its obligations under existing law. The complainant does not have the burden to prove, nor does the respondent have the burden to disprove, any allegations.

This Policy supersedes all other ArtCenter policies’ definitions of sexual misconduct as well as processes for addressing such behavior for both students and employees.

B. Notice of Non-Discrimination

ArtCenter does not unlawfully discriminate on the basis of sex in its education programs and activities as required by Title IX, including in its admission and employment practices. ArtCenter has adopted and published grievance processes, outlined in Sections 10-14 of this Policy, that provide for the prompt and equitable resolution of formal complaints alleging any action that would be prohibited by Title IX or would otherwise be prohibited by Section 5 of this Policy.

This Policy prohibiting sexual harassment and discrimination on the basis of sex is a part of ArtCenter’s larger [equal opportunity commitment](#) to prohibit discrimination, harassment, and retaliation of any kind, against any member of its community, based on protected classes as defined by the College or federal, state, or local law. Policies and processes addressing discrimination and harassment on the basis of protected class statuses other than sex and gender are defined in the Student Handbook and the Employee Handbook.

C. Free Expression and Academic Freedom

This Policy defines community expectations designed to protect and promote the ArtCenter community’s pursuit of the College’s mission while providing a community free of sex-based harassment and discrimination. Freedom of speech and expression are especially important values within ArtCenter’s academic and creative community. ArtCenter recognizes academic



freedom as integral to the pursuit of education. The College supports an environment where there is free expression and exchange of diverse ideas within a respectful, open-minded, and safe context. This Policy is not meant to inhibit or prohibit educational content or discussions inside or outside of the classroom that include controversial or sensitive subject matters protected by academic freedom, and it shall not be misconstrued as discouraging intellectual controversy. However, although ArtCenter students and employees may express views that are controversial and challenge the views of others, they must not infringe on others' rights. All members of the ArtCenter community must adhere to all applicable community expectations, including this Policy, the Student Handbook, the Employee Handbook and the Faculty Handbook. ArtCenter's Statement on Academic Freedom is listed in the Faculty Handbook, Section 4.01, "Academic Freedom."

D. Relevant Resources

ArtCenter values and upholds the equal dignity of all members of its community and strives to provide resources and options to benefit the College community. This Policy outlines on-campus and off-campus confidential resources in Section 7D, supportive measures in Section 7A, and reporting processes in Section 8, which are available to all members of the ArtCenter community.

2. Scope of Policy

A. Students and Employees

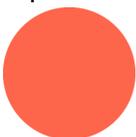
This Policy applies to all ArtCenter students and employees, including administrators, faculty and staff. All members of the ArtCenter community are expected to conduct themselves in a manner that does not infringe upon the rights of others.

For the purposes of this Policy, "the ArtCenter community" is a phrase inclusive of, but not limited to, students, student organizations, faculty, administrators, staff, guests, visitors, volunteers, invitees and ArtCenter Extension participants. The term "complainant" refers to the person who is alleged to be the victim of conduct that could constitute sexual harassment or other sexual misconduct defined in this Policy. The term "respondent" refers to the person who has been reported to be the perpetrator of conduct that could constitute sexual misconduct as defined in this Policy. Section 4 outlines additional definitions of terms used in this Policy.

When the respondent is a member of the ArtCenter community, the resolution processes outlined in this Policy may be applicable regardless of the status of the complainant. If the respondent is unknown or unidentified, the Title IX Coordinator will assist the complainant in identifying appropriate campus and local resources, support resources, and, if appropriate, local law enforcement agencies. The formal and informal processes outlined in this Policy may be applied to incidents, patterns, and campus climate, all of which may be addressed and investigated in accordance with this Policy.

B. Third Parties

Independent contractors and other third parties at ArtCenter are also expected to abide by this Policy and other institutional non-discrimination policies. A third party is any individual who is not an ArtCenter student, faculty or staff member, and may include any participant in an ArtCenter-related program or activity, such as visitors, guests, independent contractors and vendors. The Title IX Coordinator will determine the appropriate manner of addressing reported concerns regarding the behavior of third parties. ArtCenter's ability to control or



engage with third parties may be limited, but the Title IX Coordinator will assist any student or employee alleging violations of a third party in accessing appropriate resources and support options. This may include referrals to law enforcement or restriction of the third party from access to campus or ArtCenter activities when the respondent is enrolled in or works at another educational institution, the Title IX Coordinator may help the complainant by acting as a liaison with the appropriate individual from that institution, as it may be possible to allege violations through the other institution's policies. If an ArtCenter student or employee experiences sex discrimination in an internship, study abroad or exchange program, or other environment external to ArtCenter, the complainant is encouraged to report to the Title IX Coordinator, who will determine if this Policy applies and may liaise with the other organization to help navigate relevant policies and procedures.

C. Jurisdiction

ArtCenter exercises jurisdiction under this Policy in connection with all academic, educational, co-curricular, extracurricular and other programs and activities of the College, whether those programs or activities take place at ArtCenter's Hillside or South campus, at a designated satellite studio, or at another location if these programs are sponsored by ArtCenter or are under ArtCenter's control. ArtCenter also exercises jurisdiction over students' and employees' behavior in any building owned or controlled by a College-recognized student organization. This Policy can be applied to the effects of off-campus misconduct that effectively deprive someone of access to ArtCenter's educational program or employment. The College may also extend jurisdiction to off-campus and/or to online conduct when the Title IX Coordinator determines that the conduct affects a substantial College interest, such as a situation that is detrimental to the educational interests or mission of the College.

Regardless of where alleged sexual misconduct occurred, the College will determine whether alleged misconduct occurred in the context of its employment or educational program or activity and/or has continuing effects on campus or in an off-campus sponsored program or activity. Examples of behaviors within ArtCenter's jurisdiction include those that occur:

- Within ArtCenter-sponsored classes, activities, and events, regardless of location
- During activities that derive from class assignments or for which credit may be received, regardless of location
- During on- or off-campus activities that involve staff and students and that materially derive from, relate to, or bear upon the official capacities of an employee(s)
- In any situation in which it appears that a student, staff, or faculty member may present a danger or threat to the health or safety of others

The Title IX Coordinator has the responsibility to determine whether alleged misconduct occurred within the College's jurisdiction as well as how to proceed, as described in Section 10. The College may address complaints to prevent any hostile environment from transferring to ArtCenter's programs or activities.

When complaints of online postings or other electronic communication by students are completely outside of ArtCenter's control and cannot be shown to cause a substantial disruption on campus or in an educational program or activity, the communications are considered protected speech. Examples of online communications outside of ArtCenter's control include those not on ArtCenter websites, networks, email accounts, or in an ArtCenter online course. Support for complainants of such protected speech will be provided, but



students' protected speech is not subjected to discipline. If off-campus discriminatory or harassing speech is made by employees, whether online or in person, ArtCenter may exercise jurisdiction over those communications when such speech is made in an employee's official or work-related capacity.

While ArtCenter may not control websites, social media, and other venues in which harassing communications are made, when such communications are reported to the College, it will engage in a variety of means to address and attempt to mitigate the effects. Students and employees are encouraged to be good digital citizens and to refrain from online misconduct that may harm another member of the ArtCenter community. Depending on the circumstances, such behavior may be pursued as a violation of this Policy, the Employee Handbook and/or the Student Handbook.

3. Title IX Coordinator

ArtCenter takes all allegations of sexual misconduct seriously. ArtCenter's Director of Title IX Compliance and Programs is the College's Title IX Coordinator. The Title IX Coordinator reports directly to the President and is housed in the Title IX Office, a part of the Executive Office. The Title IX Coordinator oversees College-wide compliance with the Sexual Misconduct Policy, including reporting, investigation and resolution, as well as education and corrective measures designed to stop, remedy and prevent harassment, discrimination and retaliation prohibited under this Policy.

Questions about this Policy should be directed to the Title IX Coordinator. Any person may report sex discrimination, sexual harassment, or other sexual misconduct to the Title IX Coordinator regardless of whether or not the reporting person is the recipient of the alleged behavior. Anyone wishing to make a report, or any employee mandated to make a report of sexual misconduct, may do so at any time, including outside of business hours, to:

Brittany Raygoza
Director of Title IX Compliance and Programs
Brittany.raygoza@artcenter.edu
626 396-2340

Additionally, anonymous reports can be made by calling EthicsPoint at 866 489-3018. Note that anonymous reports may prompt a need for ArtCenter to take action, but the College's ability to fully investigate may be limited.

A. Independence and Conflicts of Interest

The Title IX Coordinator acts with independence and authority free from conflicts of interest or bias toward or against complainants or respondents generally or specifically. The Title IX Coordinator oversees all resolutions under this Policy and takes steps to ensure that individuals materially involved in the administration of informal or formal processes perform their role with objectivity and impartiality. To raise a concern involving bias or conflict of interest by the Title IX Coordinator in the course of overseeing the sexual misconduct resolution process at ArtCenter, contact the ArtCenter President, Lorne M. Buchman, at lorne.buchman@artcenter.edu.

In the event that an incident involves alleged misconduct by the Title IX Coordinator, reports should be made directly to the Vice President for Human Resources:



Lisa M. Sanchez, SPHR, SHRM-SCP
South Campus, 1111 Building, Human Resources Office
626 396-2210
VPHR@artcenter.edu

B. Oversight of Investigators, Decision-Makers and Appeal Officers

As defined in Section 4A, the Title IX Team is a collection of ArtCenter employees and, when appropriate, outside consultants or contractors charged with upholding this Policy and enacting the procedures defined within. Members of the team may fulfill roles as investigators, decision-makers, hearing officers, appeal officers and trained advisors. In accordance with federal regulations, the Title IX Coordinator takes appropriate steps to ensure that all members of the Title IX Team do not have a conflict of interest or bias for or against complainants or respondents generally or an individual complainant or respondent specifically. The Title IX Coordinator ensures that those with a material role in the informal and formal processes outlined in this Policy receive training on the definition of sexual harassment and how to impartially conduct the process without relying on sex stereotypes. The purpose of this training and oversight is to protect the safety of all members of the ArtCenter community, to ensure a fair process and protections for all parties, and to promote accountability. Any party concerned about the objectivity or impartiality of a member of the Title IX Team should direct concerns to the Title IX Coordinator.

4. Definitions

A. Definition of Terms

The following terms will be utilized throughout this Policy. Further information is available in the identified sections of the policy.

1. **Actual Knowledge** – notice of sexual harassment or other sexual misconduct, or allegations that would be a violation of this Policy, disclosed to ArtCenter's Title IX Coordinator or designated Officials with Authority, as described in Section 8A; initiates the College's prompt response.
2. **Adverse Action** – an action that has a substantial and material negative effect on an individual's ability to participate in a College program or activity free from sex- or gender-based harassment, discrimination, or other misconduct. Adverse action taken against an individual is defined further in Section 5.
3. **Advisor** – any individual selected by a complainant or respondent or appointed by the College to accompany the party during meetings related to the intake, investigation and/or resolution of a sexual misconduct allegation to advise the party on the process and conduct cross-examination for the party at a hearing, if any. Advisors and their role in the process are defined further in Section 9H.
4. **Appeal Officer** – an individual authorized by the Title IX Coordinator or designee to organize, administer and make decisions regarding an appeal process following a mandatory or discretionary dismissal or formal hearing.
5. **Day** – a business day, Monday through Friday, when ArtCenter administrative offices are in normal operation; excludes weekends, observed holidays and other days of full or



partial ArtCenter office closure, including both planned closures and closures due to natural disaster, public health concerns, or other emergencies.

6. **Campus or College** – ArtCenter College of Design, including all properties owned and operated by the College. ArtCenter’s campus locations include, but are not limited to, the following, as well as adjacent ArtCenter parking lots and properties:
 - a. Hillside Campus: 1700 Lida Street (including the Ellwood building, Annex, and Sinclair Pavilion).
 - b. South Campus: 950 S. Raymond Avenue, 870 S. Raymond Avenue, 888 S. Raymond Avenue, and 1111 S. Arroyo Parkway.
 - c. ArtCenter DTLA (satellite studio): 114 W. 4th Street, Los Angeles, CA 90013.
 - d. ArtCenter at the Peterson (satellite studio): 6060 Wilshire Boulevard, Los Angeles, CA 90036.
 - e. ArtCenter Berlin (satellite studio): Hardenbergplatz 2, 10623 Berlin.
7. **Complainant** – an individual who is alleged to be the victim of conduct that could constitute sexual harassment, other sexual misconduct, or retaliation defined in this Policy.
8. **Decision-maker** – any person(s) authorized by the Title IX Coordinator or designee to preside over an informal or formal process outlined in this Policy, including hearings. In presiding over informal processes, decision-makers may facilitate the process without rendering a final determination of responsibility. For the role of a decision-maker in a formal grievance process, see *Hearing Officer*.
9. **Education Program or Activity** – locations, events, or circumstances over which ArtCenter exercises substantial control over both the respondent and the context in which alleged sexual misconduct is reported to have occurred; includes any building owned or controlled an officially recognized ArtCenter student organization.
10. **Employee** – a person holding a paid position at ArtCenter, without regard to title, classification, or status, holding any position at ArtCenter for which compensation is received. This term includes all staff, whether full-time, part-time, on-call, or temporary, including all faculty, who are full-time and part-time, including all professors, instructors, visiting artists and other employees teaching courses.
11. **Final Determination** – a conclusion by the preponderance of the evidence of whether alleged conduct did or did not violate policy; final determinations are reached only following a formal grievance process and the conclusion of any appeal process or the close of an appeal window, if neither party appeals the outcome.
12. **Finding** – a conclusion by the preponderance of the evidence as to whether conduct occurred as alleged.
13. **Formal Grievance Process** – the method outlined in this Policy in Sections 12-14 for formal resolution of an allegation of sexual misconduct; the designated formal resolution process that complies with 34 CFR 106.45 of the Title IX regulations set forth by the Department of Education.
14. **Formal Complaint** – a document signed by a complainant or by the Title IX Coordinator that is both a) alleging sexual harassment and/or another violation of this Policy against a respondent within the jurisdiction and scope of this Policy, and b) requesting initiation of the procedures described in this Policy.
15. **Hearing Officer (may also be referred to as a hearing board or decision-makers)** – any person(s) authorized by the Title IX Coordinator or designee to preside over the



formal hearing process outlined in Section 13 of this Policy to determine whether an ArtCenter student, staff, or faculty member has violated this Policy by a preponderance of the evidence and, if applicable, assign sanctions when a policy violation is determined to have occurred. *See also: Decision-maker.*

16. **Hearing Chair** – an individual authorized by the Title IX Coordinator or designee to both fulfill the role of a hearing officer and to take leadership in organizing, administering and making decisions regarding the formal hearing process.
17. **Hearing Coordinator** – any person(s) appointed by the Title IX Coordinator or designee to help a hearing chair manage a hearing, including preparations or logistics, without fulfilling the role of a hearing officer or decision-maker.
18. **Investigator** – any person(s) appointed by the Title IX Coordinator or designee to gather relevant information related to an allegation of a violation of this Policy, assess relevance and compile the information into an investigation report; the information gathered by the investigator(s) will be considered in any future resolution process, whether formal or informal, as determined by the Title IX Coordinator.
19. **Mandated Reporter** – an ArtCenter employee who is obligated to disclose knowledge, notice and/or reports of harassment, discrimination, or retaliation with the Title IX Coordinator, as defined in Section 8B of this Policy and in the Employee Handbook.
20. **Notice** – information regarding an allegation of sexual misconduct observed by or disclosed to the Title IX Coordinator or other designated Official with Authority.
21. **Official with Authority** – an ArtCenter employee explicitly vested with the responsibility to implement corrective measures for harassment, discrimination and/or retaliation on behalf of the College, as described in Section 8A.
22. **Parties or Party** – complainant(s) and respondent(s); while a parent or guardian with the legal right to act on behalf of a party may do so when appropriate, subject to the Family Educational Rights and Privacy Act (FERPA), the parent is not regarded as the party.
23. **Remedies** – measures provided to a complainant and/or the community following a final determination that found a respondent responsible for a violation of this policy; these measures are designed to prevent the recurrence of policy-violating behavior, address safety and restore access to the College's education program or activity.
24. **Respondent** – an individual who has been reported to be the perpetrator of conduct that could constitute sexual harassment, other sexual misconduct, or retaliation as defined in this Policy.
25. **Sanction** – a consequence imposed by the College on a respondent who is found to have violated this Policy.
26. **Sexual Misconduct** – An umbrella term used to categorize prohibited behavior that is sex- or gender-based and/or sexual in nature, as defined in Section 5, which would be a violation of this Policy. Within the sexual misconduct umbrella is Title IX sexual harassment, as defined in Section 5A, which includes sexual harassment, sexual assault, stalking, dating violence and domestic violence.
27. **Student** – a student is defined as an individual who a) is an applicant for admission to ArtCenter or admitted to ArtCenter; b) is enrolled in one or more classes in a degree or non-degree seeking capacity, including ArtCenter Extension programs; c) completed the previous term and is enrolled for the next scheduled term or has completed coursework and is awaiting a degree; d) was enrolled in coursework and is currently serving a suspension or interim suspension; e) is officially representing the College during a period between regular academic terms; f) was enrolled but withdraws or is withdrawn from the



College while a disciplinary matter (including investigation) is pending; or g) is not currently enrolled but has a continuing academic relationship with the College, such as being on a leave of absence or finishing incomplete coursework outside of a term.

28. **Supportive Measures** – non-disciplinary, non-punitive individualized services offered as appropriate, as reasonably available, and without fee or charge to a complainant or a respondent during or outside of an investigation or resolution process in an effort to restore or preserve equal access to ArtCenter’s education program or activity without unreasonably burdening the other party. Supportive measures are further defined in Section 7A.
29. **Third Party or Parties** – a person other than an employee or a student. Examples include volunteers, independent contractors, visitors, non-ArtCenter students, and vendors and their employees (including custodial and food service staff).
30. **Title IX (may also be referred to as Title IX of the Education Amendments of 1972)** – a federal law that states, “No person in the United States shall, on the basis of sex, be excluded from participation in, be denied the benefits of, or be subjected to discrimination under any education program or activity receiving federal financial assistance.”
31. **Title IX Coordinator** – the ArtCenter employee designated by the College President to ensure compliance with Title IX and ArtCenter’s Title IX program. References to the Title IX Coordinator throughout this Policy may also encompass a designee of the Coordinator for specific tasks.
32. **Title IX Team** – a collection of ArtCenter employees and, when appropriate, outside consultants or contractors charged with upholding this Policy and enacting the procedures defined within. The Title IX Team includes the Title IX Coordinator, deputy coordinators, investigators, decision-makers/hearing officers, appeal officers, trained advisors and anyone who may perform in any of these roles at any given time.

B. Other Terms

Other relevant definitions can be found in the Employee Handbook, Faculty Handbook and Student Handbook. In the event that definitions overlap or conflict, this Policy supersedes other definitions within the specific scope of defining roles and practices for the investigation and resolution of alleged sexual misconduct at ArtCenter. For questions or clarity on the definition of terms used throughout this Policy, individuals should contact the Title IX Coordinator, who is tasked with the interpretation and enforcement of this Policy.

C. Definition of Consent

Prohibited behaviors outlined in Section 5 of this Policy are further defined by an affirmative consent standard, as follows:

1. **Consent** is an informed, affirmative, conscious, voluntary and mutual agreement by all participants to engage in sexual activity, communicated through mutually understandable words and/or actions. It is the responsibility of each person involved in the sexual activity to ensure that they have the affirmative consent of the other participant(s) to engage in the sexual activity before doing so. Affirmative consent must be voluntary and given without coercion, force, threats, or intimidation.
 - a. Affirmative consent must be continuously present throughout an interaction, for all sexual activities, and may be modified, withdrawn, or revoked at any time. Once consent is withdrawn or revoked, the sexual activity must stop immediately.
 - b. Consent to one form of sexual activity or one sexual act does not constitute consent to other forms of sexual activity. Consent given to sexual activity on one occasion



does not constitute consent on another occasion. There must always be mutual and affirmative consent to engage in sexual activity.

- c. The existence of a dating or social relationship between those involved, or the fact of past sexual activities between them, can never by itself be assumed to be an indicator of consent.
- d. Consent cannot be any of the following:
 - i. Consent cannot be inferred from silence, the absence of a “no,” a lack of protest, or a lack of resistance.
 - ii. Consent cannot be obtained from a person who is incapacitated by substances such as alcohol, drugs, and/or medication, and this condition was known or reasonably should have been known by the other individual(s) involved in the sexual activity.
 1. Whether a person who consumed alcohol or other drugs is incapacitated depends on the extent to which the substance(s) impacts the person’s decision-making ability, awareness of consequences, and ability to make informed judgments. Incapacitation is defined as a state in which an individual is incapable of making rational, reasonable decisions, including giving knowing consent, because they lack the capacity to understand the fact, nature, or extent of the sexual activity, also known as the *who, what, when, where, why* and/or *how* of the sexual interaction. A person may still be conscious but lack the capacity to give knowing consent to sexual activity.
 2. Incapacitation is determined through consideration of all relevant indicators of an individual’s state and is not synonymous with intoxication, impairment and/or blackout.
 - iii. Consent cannot be obtained from a person who is asleep, unconscious, or otherwise temporarily or permanently mentally or physically incapacitated or unable to communicate, and this condition was known or reasonably should have been known by the other individual(s) involved in the sexual activity.
 - iv. Consent cannot be obtained through force.
 1. Force is defined as the use of physical violence, physical imposition, verbal or physical threats, and/or intimidation (implied threats) to gain sexual access or otherwise cause a person to engage in activity to which they do not consent.
 - a. A threat is defined as conduct that causes the reasonable expectation of injury to the health or safety of any person or damage to any property. A threat may be used to gain access to something that an individual otherwise did not consent to, including sexual access. Threats can be communicated in an oral, nonverbal, written, or physical manner.
 - b. Intimidation is defined as implied threats or acts that cause a reasonable fear of harm or injury to a person or property.
 - v. Consent cannot be obtained through coercion.
 1. Coercion is defined as an unreasonable pressure used to gain sexual access, which means more than an effort to persuade, seduce, or attract another person to engage in sexual contact. When



a person communicates that they do not want to engage in a sexual activity, that they want to stop sexual activity, or that they do not want to engage in anything other than a specific sexual activity, continued pressure beyond the boundary they have communicated can be coercive. The evaluation of coercion focuses on the actions of the person allegedly applying the pressure as well as how the pressure is received. In evaluating whether coercion was present, ArtCenter will consider:

- a. The frequency of the application of the pressure
 - b. The intensity of the pressure, such as disparaging remarks
 - c. The degree of isolation of the person being pressured
 - d. The duration of the pressure
 - e. Any power dynamic created by the relative positions of those involved within the ArtCenter community or larger society
- e. Consent cannot be obtained from a person under the age of 18.
- f. An individual's own intoxication from alcohol, drugs, or medication or an individual's recklessness or failure to take reasonable steps to ascertain affirmative consent does not diminish their responsibility to obtain consent before engaging in sexual activity. An individual must take reasonable steps, in the circumstances known to the person at the time, to ascertain whether the other person(s) involved affirmatively consented prior to sexual activity. The question of whether an individual should have known of the incapacity of another person(s) involved in sexual activity is an objective question about what a reasonable person, exercising sober, good judgment, would have known in the same or similar circumstances.

5. Prohibited Sexual Misconduct

Considering applicable laws and guidance from the Department of Education's Office for Civil Rights ("OCR"), the Equal Employment Opportunity Commission ("EEOC") and the State of California, ArtCenter has adopted the following definitions of prohibited sexual misconduct conduct for the context of the College's employment and educational environment. The prohibited behaviors in Sections 5A and 5B may be committed by any person upon any other person, regardless of the sex, sexual orientation, and/or gender identity of those involved. Prohibited misconduct defined in Sections 5A and 5B also include actions online, when such online or cyber behaviors occur in or have an effect on the College's education program or activities or use College networks, technology or equipment, as defined in Section 2C.

A. Sexual Misconduct Defined by Title IX Regulations

The following provisions of this Policy define prohibited behaviors in accordance with federal Title IX regulations that apply to all members of the ArtCenter community. Please refer to the affirmative consent standard defined in Section 4C for further information. Alleged violations of the following five provisions of this Policy will usually be addressed through a formal grievance process as outlined in Sections 10-14, as determined by the Title IX Coordinator.



1. **Sexual harassment** – As an umbrella category, sexual harassment includes conduct on the basis of sex or that is sexual in nature that meets the definition of one or more of the following:

- a. *Quid pro quo harassment* – Conduct on the basis of sex in which an ArtCenter employee conditions the provision of an aid, benefit, or service of the College on an individual's participation in unwelcome sexual conduct. Quid pro quo harassment applies whether the conditions proposed by the employee are implied or communicated explicitly. Acquiescence to unwelcome conduct in a quid pro quo context to avoid potential negative consequences does not indicate affirmative consent, indicate that the conduct was not unwelcome, or diminish the employee's statements or actions amounting to quid pro quo harassment.

As such, examples of *quid pro quo* harassment include:

- A professor insists that a student have sex with them in exchange for a good grade, regardless of whether the student accedes to the request and irrespective of whether a good grade is promised or a bad grade is threatened
 - A supervisor tells employees in their department that they are more likely to be promoted if they submit to requests from their superior ranging from invitations to intimate dates to appeals for back rubs or sexual favors
- b. *Sexual Harassment* – Unwelcome conduct on the basis of sex determined by a reasonable person to be so severe, pervasive and objectively offensive that it effectively denies a person equal access to the College's education program or activity.

For the purposes of this definition, the following terms apply:

- *Conduct on the basis of sex* is defined as either being explicitly sexual in nature or referencing one sex or the other, often deriving its sex-based nature from the circumstances in which the conduct occurs. Conduct of a sexual nature does not need to express any sexual desire. Determining whether conduct is on the basis of sex does not require probing into the subjective motive of the respondent, such as whether the behavior targeted a complainant because of the complainant's or the respondent's actual or perceived sex.
- *Unwelcome conduct* is defined as conduct that either is neither solicited nor incited and is regarded by the complainant as undesirable or offensive.
- *Objectively offensive conduct* is defined as that which would be offensive to a reasonable person under similar circumstances and with similar identities, considering the totality of the known circumstances.
- *Denies equal access* is defined as a deprivation of equal access as measured against the access of a person who has not been subjected to sexual harassment. Denial of equal access to the College's education program or activity does not equate to an entire or total denial of access.

In determining whether conduct is sufficiently severe, pervasive and objectively offensive to constitute a violation of Section 5A.1.b. Sexual Harassment, the conduct in question is evaluated based on the totality of the circumstances from the



perspective of a reasonable person in similar circumstances, including but not limited to:

- The context in which the alleged incident occurred,
- The identities, expectations and relationship between involved parties,
- The type, frequency and duration of the conduct,
- Any similar previous patterns that may be evidenced, and/or
- The principles of academic freedom, if applicable.

As such, examples of *sexual harassment* include:

- Two supervisors frequently “rate” several employees’ bodies and sex appeal, commenting suggestively about their clothing and appearance directly to them and to other employees, causing employees to seek employment elsewhere
- A professor engages students in class discussions about their past sexual experiences, including asking for explicit details and demanding that students answer them in front of their peers, despite their communicated discomfort and the fact that the conversations in no way are germane to the subject matter of the class

2. **Sexual assault** – As required by Title IX, ArtCenter defines sexual assault as conduct, attempted or completed, that meets one or more of the following definitions, considering the affirmative consent standard defined in Section 4C.

- a. *Sex offenses, forcible* – Any sexual act directed against another person, without the consent of the complainant, including instances in which the complainant is incapable of giving consent, including:
 - i. *Forcible rape* – Penetration, no matter how slight, of the vagina or anus with any body part or object, or oral penetration by a sex organ of another person, without the consent of the complainant.
 - ii. *Forcible sodomy* – Oral or anal sexual intercourse with another person, forcibly and/or against that person’s will, or not forcibly or against the person’s will (non-consensually) in instances where the complainant is incapable of giving consent due to being under the age of 18 or because of temporary or permanent mental or physical incapacity.
 - iii. *Sexual assault with an object* – The use of an object or instrument to penetrate, however slightly, the genital or anal opening of the body of another person, forcibly and/or against that person’s will (non-consensually) or not forcibly or against the person’s will in instances where the complainant is incapable of giving consent due to being under the age of 18 or because of temporary or permanent mental or physical incapacity.
 - iv. *Forcible fondling* – The touching of the private body parts of another person (buttocks, groin, breasts) for the purpose of sexual gratification, forcibly and/or against that person’s will (non-consensually), or not forcibly or against the person’s will in instances where the Complainant is



incapable of giving consent due to being under the age of 18 or because of temporary or permanent mental or physical incapacity.

- b. *Sex offenses, non-forcible* – Non-forcible sexual intercourse without consent, including:
 - i. *Incest* – Non-forcible sexual intercourse between persons who are related to each other within the degrees wherein marriage is prohibited by California law.
 - ii. *Statutory rape* – Non-forcible sexual intercourse with a person who is under the statutory age of consent, which is 18 per California law.

3. **Dating violence** – Violence on the basis of sex committed by a person who is or has been in a social relationship of a romantic or intimate nature with the complainant. The existence of such a relationship shall be determined based on the complainant's statement and with consideration of the length of the relationship, the type of relationship and the frequency of interaction between the persons involved in the relationship. For the purposes of this definition, dating violence includes, but is not limited to, sexual or physical abuse or the threat of such abuse. Dating violence does not include acts covered under the definition of domestic violence.

4. **Domestic violence** – Violence, on the basis of sex, committed:
- a. By a current or former spouse or intimate partner of the complainant, or
 - b. By a person with whom the complainant shares a child in common, or
 - c. By a person who is cohabitating with, or has cohabitated with, the complainant as a spouse or intimate partner, or
 - d. By a person similarly situated to a spouse of the complainant under the domestic or family violence laws of California, or
 - e. By any other person against an adult or youth complainant who is protected from that person's acts under the domestic or family violence laws of California.

To categorize an incident as domestic violence, the relationship between the respondent and the complainant must be more than two people living together as roommates. The people cohabitating must be current or former spouses or have an intimate relationship.

5. **Stalking** – A course of conduct on the basis of sex directed at a specific person that would cause a reasonable person to fear for their safety or the safety of others or suffer substantial emotional distress.

For the purposes of this definition, the following terms apply:

- *Course of conduct* is defined as two or more acts, including, but not limited to, acts in which the respondent directly, indirectly, or through third parties, by any action, method, device, or means, follows, monitors, observes, surveils, threatens, or communicates to or about a person, or interferes with a person's property.
- *Reasonable person* is defined as means a reasonable person under similar circumstances and with similar identities to the complainant.
- *Substantial emotional distress* is defined as significant mental suffering or anguish that may but does not necessarily require medical or other professional treatment or counseling.



B. Discrimination and Non-Title IX Sexual Misconduct

The following provisions of this Policy define prohibited behaviors, which may be within or outside of Title IX, that apply to all members of the ArtCenter community. Please refer to the affirmative consent standard defined in Section 4C for further information.

1. **Sexual Harassment (under California law):** unwelcome sexual advances, requests for sexual favors, and other verbal, visual, or physical conduct of a sexual nature, made by someone from or in the work or educational setting, under any of the following conditions:
 - Submission to the conduct is explicitly or implicitly made a term or a condition of an individual's employment, academic status, or progress.
 - Submission to, or rejection of, the conduct by the individual is used as the basis of employment or academic decisions affecting the individual.
 - The conduct has the purpose or effect of having a negative impact upon the individual's work or academic performance, or of creating an intimidating, hostile, or offensive work or educational environment.
 - Submission to, or rejection of, the conduct by the individual is used as the basis for any decision affecting the individual regarding benefits and services, honors, programs, or activities available at or through the educational institution.

2. **Sexual Battery:** The intentional touching of another person's intimate parts (breasts, buttocks, groin) without consent, intentionally causing a person to touch the intimate parts of another without consent or using a person's own intimate part to intentionally touch another person's body without consent.

3. **Sex/gender-based discrimination** – conduct that subjects an individual to disparate treatment on the basis of gender identity, gender expression, pregnancy, marital status, or sexual orientation, including conduct that deprives, limits, or denies members of the community of educational or employment access, benefits, or opportunities on the basis of these protected characteristics. Depriving an individual of academic or employment opportunities on the basis of a protected characteristic listed above may include, but not be limited to:
 - Refusing to hire or promote a person
 - Terminating or demoting a person
 - Refusing admission to an academic program or activity
 - Subjecting an individual to different academic or work performance standards

4. **Sexual exploitation** – taking non-consensual or abusive sexual advantage of another for the benefit or advantage anyone other than the exploited party, when that conduct does not otherwise constitute sexual harassment or discriminatory harassment under this Policy. Sexual exploitation may involve, but is not limited to:
 - a. The prostituting of another person.
 - b. The trafficking of another person, defined as the inducement of a person to perform a commercial sex act, or labor or services, through force, fraud, or coercion.
 - c. The recording of images, including video or photograph, or audio of another person's sexual activity or intimate parts, without that person's consent.
 - d. The distribution of images, including video or photograph, or audio of another



person's sexual activity or intimate parts, if the individual distributing the images or audio knows or should have known that the person depicted in the images or audio did not consent to the disclosure.

- e. The viewing of another person's sexual activity or intimate parts, in a place where that other person would have a reasonable expectation of privacy, without that person's consent, for the purpose of arousing or gratifying sexual desire.
- f. Engaging in sexually explicit behavior or sexual activity in public
- g. Going beyond the boundaries of consent
- h. Knowingly exposing someone to or transmitting a sexually transmitted infection ("STI"), sexually transmitted disease ("STD"), or human immunodeficiency virus ("HIV") to another person without that person's knowledge or consent
- i. Intentionally exposing one's genitals in non-consensual circumstances, including while in a public area or by sending unwelcome digital images or videos
- j. Removing a condom or other protection during sexual intercourse without affirmative consent of the other individual(s) involved in sexual activity or intentionally misleading a sexual partner(s) to believe a condom or protection is being used during sexual intercourse
- k. Causing or attempting to cause the incapacitation of another person to gain sexual access
- l. Creation, possession, or dissemination of child pornography; knowingly soliciting a person under the age of 18 for sexual activity or sexual images

5. **Threats, intimidation, hazing, or bullying on the basis of sex** – conduct that amounts to a form of sex discrimination outside of Title IX when the act is based upon the complainant's actual or perceived sex or gender. Examples include:

- a. Threatening or causing physical harm, extreme verbal, emotional, or psychological abuse, or other conduct that threatens or endangers the health or safety of any person
- b. Intimidation, defined as implied threats or acts that cause an unreasonable fear of harm in another
- c. Bullying, defined as repeated or severe aggressive behavior likely to physically and/or mentally intimidate or intentionally hurt, control, or diminish another person, while not being a form of speech or conduct protected by the First Amendment
- d. Hazing, defined as acts likely to cause physical or psychological harm or social ostracism when related to admission, initiation, pledging, or otherwise joining a group
- e. Violation of other ArtCenter policies toward an individual due to their actual or perceived sex or gender, when the result is a discriminatory limitation or denial of employment or educational access, benefits, or opportunities

6. **Retaliation** – materially adverse action such as intimidating, threatening, coercing, harassing, or discriminating against an individual for the purpose of interfering with any right or privilege secured by law or policy, or because the individual has made a report or complaint, testified, assisted, or participated or refused to participate in any manner in an investigation, proceeding, or hearing under this Policy. Retaliation may also include denial or revocation of access to academic or employment opportunities, violation of a



No Contact Order, efforts to impede an investigation or grievance process, filing a knowingly false or bad faith cross-complaint, and/or engaging in other behavior that violates ArtCenter policy toward a person because they reported alleged misconduct or engaged a grievance process outlined in this Policy. Retaliation is a violation of this policy whether or not the initial allegation(s) is found to be a violation of Policy.

Retaliation includes charging an individual for a policy violation arising out of the same facts or circumstances as a report or complaint of sex discrimination or sexual harassment for the purpose of interfering with any right or privilege secured by Title IX. Engaging in protected speech under the First Amendment does not constitute retaliation. Charging an individual with making a materially false statement in bad faith in the course of a grievance process under this Policy also does not constitute retaliation, provided that a determination regarding responsibility in that process, alone, is not sufficient to conclude that any party has made a materially false statement in bad faith.

7. **Bad faith complaint of sexual misconduct** – reporting a knowingly false and/or malicious allegation or counter-complaint under this Policy. This provision prohibits intentionally making a false report of sexual misconduct to ArtCenter in an attempt to use the process(es) defined in this policy against another individual(s) or the institution, in contrast to allegations made in good faith, even if found to be erroneous in the course of an investigation. A determination that no Policies were violated following an investigation process is not, in and of itself, evidence of a bad faith complaint.

6. Other Relevant Policies

A. Student Policies

Other ArtCenter policies and standards of conduct for students, including the Student Handbook, may be implicated in an allegation of sexual misconduct when the respondent is a student or student group. Reporting procedures and resolution processes in the Student Handbook still apply, unless it is determined that potential violations of one or more other policies will be investigated simultaneously within a process outlined in this Policy. The parties will be informed in writing of all potential violations of policy that are being evaluated in a present investigation. Students should understand that providing false information, tampering with or destroying evidence after being directed to preserve such evidence, or deliberately misleading an official conducting an investigation or hearing can be subject to discipline under the Student Handbook and/or this Policy, depending on the circumstances. Student employees who receive information about alleged sexual misconduct in the course of their job duties but fail to fulfill mandated reporting obligations may also face discipline.

B. Employee Policies

Other ArtCenter policies and standards of conduct for employees may be implicated in an allegation of sexual misconduct when the respondent is an ArtCenter employee. These policies include the Faculty Handbook, Employee Handbook, Discrimination, Harassment and Retaliation (“DHR”) policies, Standards of Conduct, No Dating Policy, Ethics and Professional Conduct, Conflicts of Interest, Confidentiality, and Information Technology Use. Reporting procedures and resolution processes related to these policies still apply, unless it is determined that potential violations of one or more other policies will be investigated simultaneously within a process outlined in this Policy. The parties will be informed in writing of all potential violations of policy that are being evaluated in an investigation. Employees



should understand that providing false information, tampering with or destroying evidence after being directed to preserve such evidence, deliberately misleading a Title IX Team Member conducting an investigation or hearing, or failure to abide by mandated reporting obligations can be subject to discipline under the Employee Handbook and/or this Policy, depending on the circumstances.

7. Supportive Measures, Emergency Removals and Confidential Resources

When a student or employee reports to ArtCenter that they may have experienced sexual misconduct, whether or not the incident(s) occurred on campus or at an ArtCenter event, ArtCenter will provide the individual with written information about resources and options, including health and mental health resources and other supportive measures appropriate for the situation.

A. Supportive Measures

Supportive measures are non-disciplinary, non-punitive individualized services offered as appropriate to complainants, respondents, and witnesses, as reasonably available, and without any fee or charge to the individual(s). Supportive measures are available before or after the filing of a formal complaint or where no formal complaint has been filed.

Supportive measures are options and steps that ArtCenter can provide on a temporary or ongoing basis to support the personal, academic and/or professional success of an individual who may have been impacted by alleged sexual misconduct and/or a grievance process. Such measures are designed to restore or preserve access to ArtCenter's employment or educational program or related activity, protect the safety of all parties or the College environment, and/or deter harassment, discrimination and/or retaliation without unreasonably burdening another involved party. In implementing supportive measures, the College will act to ensure that any academic or occupational impact on the parties is as minimal as possible. Disciplinary measures are separate from supportive measures, and they may be implemented only following the conclusion of a grievance process.

The Title IX Coordinator promptly makes supportive measures available to involved parties upon receiving notice or a formal complaint. The Title IX Coordinator will respond promptly to actual knowledge of an alleged violation of this Policy by promptly contacting the complainant to discuss the availability of supportive measures, considering the complainant's wishes with respect to supportive measures, informing the complainant of the availability of supportive measures with or without the filing of a formal complaint, and explaining the process for filing a formal complaint either at that time or in the future, if the complainant has not done so already.

The Title IX Coordinator is responsible for both equitably offering supportive measures to complainants and respondents and ensuring the effective implementation of such measures. Complainants, respondents and witnesses may make requests for supportive measures to the Title IX Coordinator or designee working with them to address a reported concern. The College provides supportive measures as reasonably available. All supportive measures and referrals to resources are confidential to the extent that maintaining confidentiality does not impair ArtCenter's ability to provide such resources.

Available Supportive Measures – Measures that may be offered to complainants, respondents and witnesses may include, but not be limited to:

- Academic assistance as appropriate, such as:



- Changes to academic situations, such as transferring to another section of a course or rescheduling an academic assignment
- Completing a course and/or courses online (if otherwise appropriate)
- Academic tutoring or other academic support
- Preserving eligibility for academic scholarships, financial aid, internships, study abroad, or international student visas
- Arranging for extended deadlines, the re-taking of a class or withdrawal from a class without penalty
- Issuing a No Contact Order or other contact limitations between parties
- Adjustments to or scheduling for usage of campus dining locations or other campus resources
- Mental health services, including counseling and referrals to off-campus medical and mental health services
- Assistance in finding alternative housing
- Assistance in arranging for alternative ArtCenter employment arrangements, such as a change to work schedule, work location, or remote work as appropriate
- Consultation with or escort from Campus Security or local police as appropriate
- Increased security or monitoring of certain areas of campus
- Safety planning
- Referral to Employee Assistance Program, if applicable
- Education to the ArtCenter community or community subgroup(s)
- Referral to community-based service providers
- Visa and immigration assistance
- Student academic or financial aid counseling
- Transportation and parking assistance
- Timely warnings
- Any other actions deemed appropriate by the Title IX Coordinator

B. Emergency Removals

Emergency removals are steps taken by ArtCenter to address a credible safety concern identified by the College, whether or not a grievance process is pending. In most cases, the enrollment or employment status of a respondent will not be changed upon receipt of an allegation of sexual misconduct. However, an emergency removal from the College's education program or activity is appropriate when necessary to protect the physical health or safety of any student or other individual to whom the respondent is determined to pose an immediate threat. Such threat must be deemed to be rising from allegations of sexual misconduct. Removing a respondent from the College's education program or activity on an emergency basis may be deemed appropriate following an individualized safety and risk analysis that determines there is a credible, immediate threat to the physical health or safety of any student or other individual arising from the allegations of sexual harassment. This risk analysis is performed by the Title IX Coordinator, Campus Security and members of the Title IX Team, as appropriate, using standard objective violence risk assessment procedures and at times in consultation with members of ArtCenter's behavioral intervention team. The analysis is individualized with respect to the particular respondent and an examination of the circumstances of the allegations of sexual misconduct that raises concern of an immediate threat to any person's physical health or safety. When such a concern justifies removal, the College provides the respondent with notice of the determination and offers an opportunity



for the respondent to challenge the decision immediately following their removal from campus and/or other programs or activities.

The process for emergency removals applies to all respondents, regardless of employment or student status. Respondents who are employees receive the same process with respect to emergency removals as respondents who are students. Therefore, in all cases in which an emergency removal is imposed, with or without a grievance process pending, the respondent will be given notice of the action and the option to meet with the Title IX Coordinator and/or designee(s) as soon as reasonably possible thereafter given the circumstances, without delay, so that the respondent may show cause as to why the emergency removal should not be implemented or that it should be modified.

If the respondent chooses to engage in a meeting with the Title IX Coordinator and/or designee(s), the discussion is not to be construed as a hearing on the merits of the allegation(s). Instead, the meeting is an administrative process to determine solely whether the emergency removal is appropriate. The respondent will be given access to a written summary of the basis for the emergency removal prior to the meeting to allow for adequate preparation. The respondent may have an advisor of their choice accompany them to the meeting. The Title IX Coordinator, in consultation with others involved in the individualized risk assessment, has the discretion to implement or stay an emergency removal and to determine the conditions and duration.

If the respondent does not respond to the Title IX Coordinator to request such meeting within five days of the notice of emergency removal, the College will deem the emergency removal as stayed, and no further opportunities for a meeting will be offered. There is no appeal process for emergency removal decisions. The College will continue to monitor identified safety risks and seek to remove or modify an emergency removal in the event that the health or safety risk is no longer applicable.

Emergency removals are not meant to penalize a respondent while a grievance process is pending. ArtCenter will use the least restrictive means possible when determining an appropriate emergency removal to ensure the continued safety of the involved parties and the ArtCenter community while also attempting to minimize the academic or occupational impact on the parties. When the standards for emergency removal are met, the College may remove the respondent from all aspects of ArtCenter's education programs and activities or may narrow the removal to certain activities, classes, organizations, or areas, at the College's discretion. Offering the respondent an alternate employment or academic assignment may be an option, if deemed appropriate.

Violation of an emergency removal under this Policy will be grounds for discipline, which may include expulsion of a student or termination of employment.

C. Administrative Leave

ArtCenter reserves the right to place a non-student employee respondent on administrative leave during a pending grievance process as described by this Policy. An administrative leave is not equivalent to an emergency removal and is not subject to the same level of individualized safety risk analysis or opportunity to be heard directly following notice. An administrative removal is determined by the Title IX Coordinator and Human Resources, at times in consultation with other members of the Title IX Team.



D. Confidential Resources

ArtCenter has identified that the licensed counselors working in Student Mental Health Counseling Services out of the Center for the Student Experience have a professional requirement to maintain confidentiality* of a conversation. The licensed counselors working in Counseling Services are the only employees at ArtCenter who are not required to report actual or suspected discrimination or harassment as described in Section 8B. If a student discloses information about potential sexual misconduct to a counselor when the individual is not acting in the role that provides them privilege (such as when a counselor is serving as a lecturer or club advisor rather than in their counseling role), the individual is required to make a report to the Title IX Coordinator. To make an appointment for counseling services, students should contact:

ArtCenter Student Mental Health Counseling Services
Center for the Student Experience
Hillside – Room 200B
To make an appointment, contact:
626.396.2323
mhcounseling@artcenter.edu
Walk-in appointments available

*While licensed counselors working in their official capacity at ArtCenter are required by law to maintain confidentiality, there are certain, specific situations during which they are required to communicate confidential information with outside authorities. For example, counselors are required to report suspected child abuse or neglect, including intentional access to unlawful sexual images involving individuals under 18 years of age, to local law enforcement or the county welfare department. They may also have an obligation to report threats of immediate or imminent harm to self or others. They also may be compelled by a court order or subpoena to disclose information in a criminal proceeding. Non-identifiable information may be disclosed by licensed counselors for statistical tracking purposes as required by the Clergy Act. Other information may be disclosed as required by law.

All members of the ArtCenter community interested in confidential support services are welcome to contact the following off-campus resource:

Sexual Assault and Domestic Violence Advocacy Services:
Peace Over Violence
892 N. Fair Oaks Ave
Pasadena, CA 91103_
www.peaceoverviolence.org
Emergency Hotline: 626 793-3385
Confidential, nonjudgmental support for emergency, advocacy and referrals

Employees interested in confidential support services are welcome to contact the following off-campus resource:

Employee Assistance Program: Managed Health Network (“MHN”)
Confidential 24-Hour Help Line for Employees: 1 800 227-1060
TTY users call 711
mhn.advantageengagement.com, with company code: artcenter



Each of the above resources are available free of charge.

8. Notice, Complaints and Reports of Alleged Sexual Misconduct

Student and employee complainants interested in reporting an allegation of sexual misconduct have the choice to report to local law enforcement, to ArtCenter, to neither, or to both. Supportive measures and confidential resources described in Sections 7A and 7D are available to all ArtCenter community members regardless of whether or not the full details of an alleged incident are reported to ArtCenter.

Any individual who discloses personally identifiable details of alleged sexual misconduct with any ArtCenter employee other than a licensed counselor in Mental Health Counseling Services can expect those details to be disclosed with the Title IX Coordinator, who is committed to responding promptly. Generally, campus climate surveys, classroom assignments, human subjects research, or campus sexual misconduct awareness events do not provide notice that employees must report to the Title IX Coordinator, unless the person making the disclosure clearly indicates that they wish a report to be made. The Title IX Coordinator or designee can provide supportive measures following such disclosures without a formal investigation.

This Policy distinguishes between reporting alleged sexual misconduct and filing a formal complaint. Reporting or providing notice of potential incidents allows the College to provide supportive measures to the complainant, but does not necessarily result in the initiation of a formal grievance process. Filing a formal complaint, as described in Section 8D, initiates a formal grievance process, including a formal investigation, hearing and appeal opportunity, as outlined in Sections 12-14. All complainants who report incidents of potential sexual misconduct are offered individualized supportive measures, as described in Section 7A.

A. Contact Information for Reporting an Allegation of Sexual Misconduct to ArtCenter

Notice or complaints of potential violations of this Policy may be made using any of the following options:

1. Report or give verbal notice to the Title IX Coordinator. Any person may report potential sex discrimination, sexual harassment, or other sexual misconduct to ArtCenter's Title IX Coordinator, regardless of whether or not the person is the recipient of the alleged behavior. Such reports may be made at any time, including outside of business hours, using the following contact information:
Brittany Raygoza
Director of Title IX Compliance and Programs
Brittany.raygoza@artcenter.edu
626 396-2340
Hillside Campus
1700 Lida Street
Pasadena, CA 91103
2. Submit an anonymous report by calling EthicsPoint at 866 489-3018. Note that anonymous reports may prompt a need for ArtCenter to take action, but a complainant's decision to remain anonymous may greatly limit the College's ability to stop the alleged misconduct or collect relevant information. ArtCenter offers supportive measures to all



complainants, but when a report is received anonymously, the College is not able to offer such resources. Reporting does not carry an obligation to initiate a formal response, as the College respects complainant requests to dismiss complaints unless there is a compelling threat to health and/or safety. For these reasons, all members of the community are encouraged to report to the Title IX Coordinator to discuss their concerns, as complainants are largely in control of any process that may follow and should not fear a loss of privacy by making a report that allows the College to discuss and/or provide supportive measures.

3. Contact one or more of the following ArtCenter employees, who are all members of the Title IX Team and have been deemed as Officials with Authority. The Officials with Authority listed below are authorized to accept notice or reports of potential violations of this Policy on behalf of ArtCenter. All identified individuals will properly route information to the Title IX Coordinator and explain the process for filing a formal complaint. Anyone not certain to whom to report is encouraged to contact the Title IX Coordinator directly.

Title IX Coordinator:

Brittany Raygoza
Director of Title IX Compliance and Programs
Brittany.raygoza@artcenter.edu
626 396-2340

For safety or security matters:

Director of Campus Security:
Jim Finch
Campus Security
626 396-2225
jim.finch@artcenter.edu

For student-to-student matters:

Associate Provost for Student Affairs/Dean of Students:
Ray Quirolgico, Ed.D.
Center for the Student Experience
626 396-2325
ray.quirolgico@artcenter.edu

Associate Director for Student Equity:
Jessica Krause
Center for the Student Experience
626 396-2323
jessica.krause@artcenter.edu

For faculty matters:

Associate Provost for Faculty Affairs:
Ted Young, Ph.D.
Office of the Provost
626 396-4281
ted.young@artcenter.edu



Provost:
Karen Hofmann
Office of the Provost
626 396-2303
karen.hofmann@artcenter.edu

For Human Resources matters:

Vice President, Human Resources:
Lisa M. Sanchez, SPHR, SHRM-SCP
Human Resources
626 396-2210
VPHR@artcenter.edu

Associate Vice President, Human Resources:
Tracy Kerr
Human Resources
626 396-4349
tracy.kerr@artcenter.edu

For matters related to ArtCenter Extension:

Managing Director of ArtCenter Extension:
Dana Walker-Juick
ArtCenter Extension
626 396-2376
dana.walker-juick@artcenter.edu

Director, K-12 Programs:
Paula Goodman
ArtCenter Extension
626 396-2347
paula.goodman@artcenter.edu

B. Mandatory Duty to Report

It is the duty and responsibility of every ArtCenter faculty, staff and administrative employee to ensure compliance with this Policy. With the exception of licensed counselors working in Student Mental Health Counseling Services, any ArtCenter employee who knows or has reason to know of allegations or acts that may constitute a violation of this Policy is required to immediately inform the Title IX Coordinator of all relevant information regarding the allegation, including the names of those involved. All members of the community should understand that making a disclosure of any personally identifiable details to any employee other than a licensed counselor will result in all known details of the allegation(s) being forwarded to the Title IX Coordinator. An employee's failure to report potential violations of this Policy in a timely manner may result in discipline, including possible termination of employment.

Student employees who receive information about alleged sexual misconduct in the course of their job duties must report such information to the Title IX Coordinator. This reporting obligation also applies to ArtCenter third parties such as contractors or volunteers who are



directly responsible for the welfare of students and/or the larger ArtCenter community. Students not acting in an employee capacity are strongly encouraged to report any alleged violations of this Policy, although they are not required to do so.

Employees with a mandatory duty to report are required to disclose all information they have received or have come to know about a given allegation, including the names of those involved and date(s) and nature of the alleged incident(s), even if the person who initially disclosed information to the employee requested confidentiality. Employees are not able to promise confidentiality to anyone reporting sexual misconduct. However, they must respect the privacy of those involved by sharing information only with those who have a legitimate need to know, which includes the Title IX Coordinator and appropriate deputies or designees. The Title IX Coordinator will determine whether confidentiality is appropriate given the circumstances of each alleged incident.

When an ArtCenter employee violates this Policy, they have a duty to report their own misconduct. However, an employee who experiences behavior that may violate this Policy, and who therefore would be defined as a complainant, is not required to report their own experience.

ArtCenter students and employees are encouraged to cooperate with the ArtCenter-appointed Title IX Coordinator, investigators, decision-makers, hearing officers, appeal officers in the course of their work to resolve allegations of policy violations.

C. Timely Warnings

If an allegation of sexual assault, domestic violence, dating violence and/or stalking is reported to ArtCenter, and the Title IX Coordinator and Campus Security determine that the allegation also constitutes a possible ongoing or continuing danger or threat of bodily harm to members of the campus community, a timely warning notice will be distributed to the community in a manner consistent with the requirements of the Clery Act. This determination is made on a case-by-case basis with the intent to maintain appropriate transparency and protect the community. A timely warning related to a report of sexual misconduct will not disclose a complainant's name or other identifying information, while still providing sufficient information for community members to make safety decisions in light of the potential danger.

D. Formal Complaints

A formal complaint is a document signed by a complainant or signed by the Title IX Coordinator alleging a violation of this Policy by a named respondent(s) and requesting that ArtCenter formally investigate the allegation(s). A formal complaint may be filed with the Title IX Coordinator in person, by mail, or by email, and may be filed by a parent or guardian with the legal right to act on behalf of a complainant, subject to FERPA. In order to be considered a formal complaint, a document filed by a complainant must be in writing either on paper or electronically and must contain the complainant's physical or digital signature or otherwise indicate that the complainant is the person filing the formal complaint for the purpose of initiating a formal process at the College, as outlined by this Policy. A complainant must be participating in or attempting to participate in employment or other education program or activity of the College in order to file a formal complaint. Following the filing of a formal complaint, the Title IX Coordinator begins initial assessment to properly resolve the matter through a formal grievance process or informal resolution in accordance with Sections 10-14.



As required by Title IX, the College sends written notice of the allegations to both the complainant and respondent upon receiving a formal complaint.

If allegations are submitted in a form that does not meet the definition of a formal complaint, the Title IX Coordinator will contact the complainant to ensure that a formal complaint is filed correctly, if that is the complainant's intent. Formal complaints are not necessary to access supportive measures, but they are necessary to initiate an informal resolution or formal grievance process.

E. Timeframe for Reporting

There is no time limit for a complainant to report alleged sexual misconduct to ArtCenter. In fact, the sensitive nature of these incidents can often cause reports of sexual misconduct to be delayed. If a report is delayed in such a way that one of the involved parties is no longer at ArtCenter at the time of the report, the College will identify if there is an ongoing concern for the safety of the campus community and will seek to take steps to end the harassment, prevent its recurrence and remedy its effects, when possible. Delaying a report may impede on ArtCenter's ability to conduct a thorough investigation and/or to take appropriate remedial actions. Acting on allegations significantly impacted by the passage of time is at the discretion of the Title IX Coordinator, who may document allegations for future reference, offer resources and/or engage in informal or formal action, as appropriate.

Prompt reporting will better enable ArtCenter to respond, determine the relevant issues, offer timely supportive measures and interim actions as appropriate, and determine an outcome in a timely manner. In the event of a delayed report, ArtCenter will apply the definitions in place at the time of the alleged misconduct and utilize the appropriate informal or formal process in place at the time the allegation is reported.

F. Preserving Information

ArtCenter encourages parties involved in making or responding to an allegation to collect and preserve relevant information and documents. Complainants, respondents and witnesses should consider whether there is information they can gather and provide to the investigator(s) during the course of the investigation. Often, documents such as text messages, emails, receipts, photos, videos, or social media posts or messages may be helpful during an investigation or hearing. It may be helpful not to delete this information and to preserve it for later. If a complainant, respondent, or witness has already deleted text messages or other materials, they may wish to contact their phone carrier to find out if they can be recovered. Involved parties are encouraged to write down a list of possible witnesses to submit to investigator(s).

Any individual considering reporting an allegation of sexual misconduct to law enforcement is encouraged to take steps to preserve evidence for use in the legal process, which is separate from any ArtCenter process. Section 8G describes steps for preserving physical evidence. Preserving evidence may be helpful in obtaining a protective order, restraining order, or similar lawful order issued by a criminal, civil, or tribal court, if desired. Individuals have a right to seek such orders outside of ArtCenter and may contact the Title IX Coordinator or Campus Security for support in doing so.



G. Reporting to Hospitals and Medical Professionals

Individuals interested in a forensic exam (also known as a “rape kit”) may do so 24 hours a day, 365 days a year at San Gabriel Valley Medical Center, located at 438 West Las Tunas Drive, San Gabriel, CA 91776. Individuals are asked to contact the Sexual Assault Forensic Nurse at 877 209-3049 before arriving at the medical center. Other local hospitals or urgent care facilities do not conduct forensic exams.

Information can be best collected from forensic exams if the exam is conducted as soon as possible after an alleged incident. While it may be difficult, individuals seeking a forensic exam are encouraged to avoid bathing, showering, douching, or brushing their teeth before the exam if at all possible. Preserving physical objects to provide during the exam may also be helpful, such as clothing worn during an alleged incident or other relevant materials. Collect items in a separate paper (not plastic) bag if possible and bring to the forensic exam.

Under California law, any health practitioner employed in a health facility, clinic, physician’s office, or local or state public health department or clinic is required to make a report to local law enforcement if providing medical services for a physical condition that the health practitioner knows or reasonably suspects is related to a wound or physical injury inflicted by a firearm or assaultive or abusive conduct (including crimes defined as rape, sexual assault and dating and domestic violence). This exception does not apply to sexual assault and domestic violence counselors and advocates.

H. Reporting to Law Enforcement or Campus Security

Individuals have the right to report, or not report, allegations of sexual misconduct to law enforcement. ArtCenter will always support an individual who wishes to make a report to the police or other local authorities. It is the practice of all staff conducting intake to remind students, faculty and staff of this reporting option. Reporting to law enforcement may initiate a criminal investigation and adjudication within the criminal justice system. A criminal process is entirely separate from any formal or informal process at ArtCenter.

1. **Contacting local police** – If an individual wishes to report to the police, they are encouraged to contact the police local to where the alleged incident occurred. The local police for both the Hillside Campus and South Campus is the Pasadena Police Department:

207 Garfield Avenue
Pasadena, CA 91101
General Contact Number: 626 744-4501
Non-Emergency Response: 626 744-4241
Emergency: 911

If a report is made to the police related to an incident that is being investigated at ArtCenter, the College will cooperate with the police investigation to the extent possible under federal and state law.

2. **Contacting Campus Security** – Anyone who wishes to report to Campus Security may do so by calling 626 396-2211. Employees and students with protective or restraining orders in place are encouraged to provide a copy to Campus Security.



When behavior in violation of this Policy is reported to Campus Security, Campus Security will immediately notify the following, as appropriate:

- a. Title IX Coordinator – The Title IX Coordinator or designee will then connect with the student(s) or employee(s) who made the report to provide supportive measures, options for filing a formal complaint and other resources as appropriate.
- b. Pasadena Police Department – The complainant may request that their name is not provided to the police, and Campus Security can honor that request.

I. Requesting Anonymity or No Investigation

If a complainant wishes that their name not be disclosed or an investigation not take place, they may make such a request to the Title IX Coordinator. The Title IX Coordinator balances the request with ArtCenter's obligation to comply with federal law, to protect the complainant, and to provide a safe and non-discriminatory working and academic environment for all community members. Often, requests for anonymity or a lack of action stem from concerns about potential retaliation or a concern about privacy, and the Title IX Coordinator will discuss these concerns with the appropriate individuals and seek to address the concerns. Neither anonymity nor requests for no investigation can be guaranteed, as ArtCenter must consider the welfare of all community members as well as a fair process for all. Supportive measures are available, regardless of requests for anonymity or no investigation.

When a complainant requests anonymity, ArtCenter takes all reasonable steps to respond to the report consistent with the complainant's requests, but its ability to take action may be limited by these requests. The College's goal is to provide the complainant with as much control as possible over which steps ArtCenter takes with their complaint, while also balancing the College's obligation to protect its community. In cases in which the complainant requests anonymity or no formal action and the circumstances allow the College to honor that request, the Title IX Coordinator will offer supportive measures to the complainant and the community. In cases where the respondent is an employee, ArtCenter may be compelled to act on the allegations, regardless of the complainant's wishes.

If a complainant elects to take no action and that request is granted, the Title IX Coordinator will inform them of their right to file a formal complaint at a later date. Upon making a formal complaint, a complainant can expect that the College will take the complainant's rights and complaint seriously and follow appropriate processes as outlined in this Policy.

The Title IX Coordinator has the ultimate discretion over whether the College proceeds when the complainant does not wish to do so. The Title IX Coordinator may sign a formal complaint to initiate a grievance process after carefully considering a variety of factors and determining that, as part of a non-deliberately indifferent response, a grievance process is the best course of action to address the allegation(s). Considerations that may lead the Title IX Coordinator to initiate a process when a complainant has requested no action include but are not limited to the following:

- The severity of the alleged conduct, including whether a weapon or violence was involved in the alleged incident
- Evidence of patterns of misconduct or predatory misconduct
- Any potential threats to community safety, including the outcome of a violence risk assessment
- Involvement of parties under the age of 18



- The respective positions of the complainant and respondent
- Whether the allegations or circumstances known at the time suggest there is an increased risk of future acts of sexual violence under similar circumstances
- Whether the respondent has been named in other reports of sexual misconduct
- Whether the respondent has any record of violence

In instances where the complainant does not wish to sign a formal complaint but the Title IX Coordinator determines that a formal process is necessary, the Title IX Coordinator signs a formal complaint to initiate the grievance process. In these cases, the Title IX Coordinator is not regarded as a party. When the complainant is known, the complainant is named and regarded as a party and is encouraged, but not required, to participate in the investigation or any subsequent actions taken by ArtCenter. As such, the complainant receives written notice of allegations, notice of meetings or interviews to which the complainant is invited, a copy of the investigation report, and information about any subsequent hearing, outcome and appeal opportunity, so the complainant may choose to participate in the process at a later date. If the complainant does not participate, a trained advisor may be appointed as proxy for the complainant throughout the process, acting to ensure and protect the complainant's rights.

In determining whether to disclose a complainant's identity or to proceed to an investigation over the objection of the complainant, ArtCenter may consider whether any of the following apply:

- (I) There are multiple or prior reports of sexual misconduct against the respondent.
- (II) The respondent reportedly used a weapon, physical restraints, or engaged in battery.
- (III) The respondent is a faculty or staff member with oversight of students.
- (IV) There is a power imbalance between the complainant and respondent.
- (V) The complainant believes that the complainant will be less safe if the complainant's name is disclosed, or an investigation is conducted.
- (VI) ArtCenter is able to conduct a thorough investigation and obtain relevant evidence in the absence of the complainant's cooperation

If ArtCenter determines that it must disclose the complainant's identity to the respondent or proceed with an investigation, it will inform the complainant prior to making this disclosure or initiating the investigation. ArtCenter also will take immediate steps to provide for the safety of the complainant where appropriate. In the event that the complainant requests that ArtCenter inform the respondent that the student asked ArtCenter not to investigate or seek discipline, ArtCenter will honor this request.

The Title IX Coordinator has full discretion in determining whether or how to address multiple reports involving a single respondent in cases where complainants wish to remain anonymous or otherwise are unwilling to participate in a formal process. The Title IX Coordinator may consolidate formal complaints in situations that arise out of the same facts or circumstances and involve more than one complainant, more than one respondent, or what amount to counter-complaints by one party against the other. When the Title IX Coordinator executes the formal complaint, they do not become the complainant.

In all cases, the final decision on whether, how, and to what extent ArtCenter will conduct an investigation, and whether other measures will be taken in connection with a report of prohibited conduct, is the responsibility of the Title IX Coordinator.

J. Not Participating in an Informal or Formal Process



While ArtCenter encourages students and employees to participate fully with any formal or informal processes set forth by this Policy, every individual has the right to choose whether to participate. This Policy prevents retaliation against any person for exercising their rights under Title IX to either participate or refuse to participate in a Title IX grievance process. However, any misuse, abuse, or purposeful misrepresentation in a formal grievance process or informal resolution may be grounds for discipline, separate from any process or outcome related to the initial allegation(s).

1. **Nonparticipation in investigations** – The participation of both complainants and respondents in investigative interviews is crucial to ArtCenter’s ability to thoroughly gather and analyze relevant information, but individuals have the right not to participate in a grievance process. When a complainant chooses not to participate in an investigation, they still retain all rights of a complainant under this Policy irrespective of their level of participation. When a witness or respondent chooses not to participate in an investigation, ArtCenter will proceed with its process, and the investigator(s) will gather all available relevant information. Neither a pending criminal matter stemming from the same alleged incident nor a respondent’s lack of participation will halt ArtCenter’s formal grievance process.
2. **Nonparticipation in formal hearings** – Complainants and respondents have an opportunity to review the information collected during the investigation prior to a hearing as part of the formal grievance process. If either party requests an informal resolution process prior to a hearing, the Title IX Coordinator will determine whether an informal resolution is viable at that stage. Typically, if a complainant or respondent chooses not to participate in a hearing, the Title IX Coordinator appoints an advisor as proxy for the party, acting to ensure and protect the rights of the party. If during a hearing a party’s advisor will not conduct cross-examination on their behalf during a hearing, the College will appoint an advisor to the party who will do so thoroughly, regardless of the participation or non-participation of the advised party in the hearing itself.

K. Amnesty for Complainants and Witnesses

ArtCenter encourages the reporting of violations of this Policy by any member of the ArtCenter community. ArtCenter’s primary concern in this regard is student safety. In support of this, ArtCenter offers student complainants and witnesses amnesty for minor violations of Student Handbook, such as the use of alcohol or other drugs, related to the alleged incident unless the violation is deemed egregious. At its discretion, ArtCenter may also offer employee complainants amnesty for certain minor violations of Employee Handbook policies occurring at or near the time of the alleged incident or as a result of the incident in question. Egregious violations that do not qualify for amnesty regardless of the student or employee status of an individual include physical abuse, illicit drug distribution, academic dishonesty, ethical or financial misconduct, or conduct that places the health or safety of another person at risk. The decision not to offer amnesty to respondents is not based on sex or gender, but on the fact that the rationale for amnesty – as an incentive to report serious misconduct – is rarely applicable to respondents.

L. Reporting to Governmental Authorities

Individuals experiencing harassment or discrimination always have the right to file a formal grievance with government authorities. Students may file a complaint with OCR. ArtCenter



employees, including student employees, may also file a complaint with the California Department of Fair Employment and Housing (“DFEH”) or the EEOC.

Office for Civil Rights (OCR) Headquarters
U.S. Department of Education
400 Maryland Avenue, SW
Washington, D.C. 20202-1100
Customer Service Hotline #: 800 421-3481
Facsimile: 202 453-6012
TDD#: 877 521-2172
Email: OCR@ed.gov
Web: <http://www.ed.gov/ocr>

Office for Civil Rights, California Office
U.S. Department of Education
50 United Nations Plaza
Mail Box 1200, Room 1545
San Francisco, CA 94102
Phone: 415 486-5555
Fax: 415 486-5570
TDY: 800 877-8339
Email: ocr.sanfrancisco@ed.gov
Web: <http://www.ed.gov/ocr>

Department of Fair Employment and Housing (DFEH)
contact.center@dfeh.ca.gov
www.dfeh.ca.gov

United States Equal Employment Opportunity Commission (EEOC)
1 800 669-4000
TTY: 1 800 669-6820
ASL Video Phone: 844 234-5122
Los Angeles District Office
Roybal Federal Building
255 East Temple St., 4th Floor
Los Angeles, CA 90012_
www.eeoc.gov

9. General Principles of the Resolution Processes

A. Standard of proof

The standard of proof utilized by ArtCenter for determining a violation of this Policy is the preponderance of the evidence. Preponderance of the evidence means that a decision of responsibility for a policy violation will be made on whether it is more likely than not that the respondent violated this Policy based on the totality of information gathered during the investigation. “More likely than not” means that the information supporting one outcome (responsible or not responsible) outweighs or is more than the information supporting the opposite outcome.

B. Privacy and Confidentiality



ArtCenter is committed to protecting the privacy of all individuals involved in a process under this Policy. Every effort will be made to protect the privacy interests of all involved individuals and treat all parties with dignity and respect. The College maintains the privacy of the identity of any complainant, respondent, witness and individual who has made a report of an alleged violation of this Policy, except as may be permitted or required by law, or to carry out any investigation, hearing, or other process outlined in this Policy.

All ArtCenter community members should be aware of mandatory reporting requirements of certain ArtCenter employees. The only employees at ArtCenter who are not required to report actual or suspected discrimination or harassment are licensed counselors working in Student Mental Health Counseling Services out of the Center for the Student Experience, as described in Section 7D. All other ArtCenter employees are required to report potential violations of this Policy to the Title IX Coordinator as described in Section 8B. All ArtCenter employees who are involved in proceedings outlined in this Policy receive specific training and guidance about safeguarding the privacy of information.

The terms *privacy* and *confidentiality* have specific meanings under this Policy:

1. Privacy relates to the practice of limiting the circle of individuals who are aware of or have access to information related to an allegation, case, or involved parties. The use of this information is limited to members of the Title IX Team or other ArtCenter employees who, due to their role, have a legitimate “need to know” in order to fulfill their duties related to the intake, investigation, hearing, appeal, supportive measures, or informal resolution of reported allegations. These ArtCenter administrators receive specific training how to protect the information related to case and otherwise be respectful of the rights and privacy of all individuals involved in the process. The College reserves the right to designate which ArtCenter officials have a legitimate educational interest in being informed of incidents that fall within this Policy, in accordance with FERPA.
2. Confidentiality relates to the legal obligation to maintain secure information, which is prescribed by an individual’s role at the College, such as mental health counselors. Confidentiality means that the information disclosed with a certain ArtCenter employee or outside professional cannot be disclosed to others without the express permission of the individual who disclosed the information. The only employees at ArtCenter who are identified as having a professional requirement to maintain confidentiality are licensed counselors working in Student Mental Health Counseling Services out of the Center for the Student Experience, as described in Section 7D.

Anonymous reports can be made by calling EthicsPoint at 866 489-3018. Note that anonymous reports may prompt a need for ArtCenter to take action, but the College’s ability to fully investigate may be limited.

C. Timeframe for Investigations

ArtCenter will act promptly upon receipt of a formal complaint. The College will avoid undue delays within its control in order to complete investigations and hearings in a prompt, fair and impartial manner, generally within 60 to 90 days after the intake interview, unless the timeline has been reasonably extended. ArtCenter may temporarily pause or delay the process or allow for a limited extension of the timeframe for a given investigation for good cause with written notice to both the complainant and respondent, describing the delay or extension and the reasons for the action. Good cause may include considerations such as the absence of



the parties or witnesses, concurrent law enforcement activity, the need for language assistance or accommodation of disabilities, campus closures such as those for holidays, breaks, or emergencies, and approved extension requests from one or more parties. ArtCenter will provide regular timeline and progress updates to the complainant and respondent at least monthly. Cases that are particularly complex or involve unusual circumstances may require more time to complete, and any matter that proceeds through a formal grievance process with a hearing will follow specific timelines outlined by this Policy for information review and hearing preparation. If the Title IX Coordinator, investigator(s) and/or hearing officer(s) determine that an extension of the investigation or hearing timeline is warranted or necessary, they will notify the parties in writing, including the reason for the delay and the anticipated date of completion.

The timeline for any appeals process is generally 30 days. If the Title IX Coordinator and/or appeals officer(s) determine that an extension of the appeals timeline is warranted or necessary, they will notify the parties in writing, including the reason for the delay and the anticipated date of completion.

D. Weighing Information

ArtCenter engages in neutral information-gathering throughout sexual misconduct investigations, gathering all available information, regardless of whether it supports or does not support a possible finding of a policy violation. Information found by the Title IX Coordinator, investigator(s), hearing officer(s) and/or appeal officer(s) to not be relevant may be excluded from the process and decision-making.

The formal grievance process involves an objective evaluation of all collected relevant information collected. Determinations of whether policy was violated are made at the end of the process using the preponderance of the evidence standard as described in Section 9A. Credibility determinations are not in any way based on an individual's status as a complainant, respondent, or witness. Until a respondent is determined to be responsible by a preponderance of the evidence for a policy violation, ArtCenter operates with the presumption that the respondent is not responsible for the reported misconduct.

Certain types of information are likely to be excluded or not weighed heavily in determinations of preponderance related to potential policy violations under this Policy:

1. **Privileged information** – No person at any time will be required to disclose information protected under a legally recognized privilege, such as that secured through medical, psychological, psychiatric and similar treatment records or through attorney-client privilege. Investigators and hearing officers will not require, allow, rely upon, or otherwise use questions or evidence that constitute, or seek disclosure of, information protected under a legally recognized privilege, unless the person holding such privilege has waived the privilege in writing or a parent with the legal right to do so waives the privilege on their behalf.
2. **Prior sexual history** – The sexual history of a complainant, respondent, or witness is generally not considered in the formal grievance process. Questions and evidence about a complainant's prior sexual history and sexual disposition are deemed irrelevant with two limited exceptions. First, an exception exists for questions and evidence about the complainant's prior sexual behavior offered to prove that someone other than the respondent committed the conduct alleged by the complainant. Secondly, questions and evidence related to specific incidents of prior sexual history between a complainant and respondent may be permitted to assess



context for how the parties had previously communicated consent, and how that may have informed any possible communication of consent in the present case. However, the mere fact that the complainant and the respondent engaged in other consensual sexual relations with one another is never sufficient, by itself, to establish that the conduct in question was consensual. Before allowing the consideration of any evidence proffered pursuant to these exceptions, the investigator or hearing officer shall provide a written explanation to the parties as to why consideration of the evidence is consistent with this provision.

3. **Irrelevant information** – Questions and evidence raised in a formal grievance process are included only when deemed directly related and/or relevant. Unduly repetitious questions will be deemed irrelevant in a hearing. While all directly relevant questions and evidence will be permitted, hearing officers and appeal officers will weigh evidence appropriately due to its level of relevance and credibility. For example, while directly relevant character evidence is not excluded from a formal grievance process, it likely would not be relied upon with the same weight as first-hand information about the allegations.

E. Disability Accommodations

ArtCenter is committed to full compliance with the Americans with Disabilities Act of 1990 (“ADA”), as amended, and Section 504 of the Rehabilitation Act of 1973, both of which prohibit discrimination against qualified individuals with disabilities, in addition to other federal and state laws protecting the rights of people with disabilities. A part of this commitment is ArtCenter’s full inclusion of individuals with disabilities in the processes outlined in this Policy, including investigations, hearings, appeals and informal resolutions. ArtCenter provides reasonable accommodations to individuals with a qualified disability throughout these processes, as determined by the College following an interactive process with those involved to identify the nature and extent of the restrictions and the appropriate accommodation. The Title IX Coordinator may coordinate with the Associate Dean of Students or Human Resources to develop and provide appropriate accommodations for those with documented disabilities. If complainants, respondents, or witnesses have questions or need assistance with processes under this Policy, they are encouraged to inform the Title IX Coordinator, investigator(s), hearing officer(s), appeal officer(s), the Associate Dean of Students, or Human Resources, as appropriate. The administrator(s) will provide reasonable accommodations in accordance with the Student Handbook, the ACX Student Guide, or the Employee Handbook. A reasonable accommodation may include an extension of timeline, an interpreter and/or other resources.

F. Administrative Procedures, Authority and Documentation

The administrative process for addressing allegations of sexual misconduct under this Policy in no way relates to or is governed by formal rules of process or technical rules of evidence or procedure applied in criminal or civil court. This Policy outlines definitions and procedures utilized in all formal and informal processes related to sexual misconduct at ArtCenter. Any procedural questions related to this Policy should be referred to the Title IX Coordinator.

Documentation of the names of involved parties, a summary of allegations and the resolution measures taken for each case is maintained in the Title IX Office by the Title IX Coordinator. All ArtCenter employees have an obligation to provide all information related to sexual misconduct allegations and cases to the Title IX Coordinator in order for the Coordinator to address the reported concerns and document each report. The Title IX Coordinator follows the record retention policies set forth in Section 15.



G. Rights of Involved Parties

A core principle of both informal resolutions and formal grievance processes under this Policy is the equitable treatment of both complainants and respondents. In accordance with law and regulations, and in support of ArtCenter's commitment to a fair and equitable process, complainants and respondents are afforded the following in a formal grievance process under this Policy:

1. The right to receive written information about available resources, including available supportive measures and the choice to report to local authorities;
2. The right to timely written notice of the alleged policy violations and have those explained clearly and fully, including the identity of the parties involved (if known), the precise misconduct being alleged, the date and location of the alleged misconduct (if known), the implicated policies and procedures and possible sanctions, as well as timely written notice of any material changes to such notice;
3. The right to be accompanied by an advisor, as described in Section 9H;
4. The right to provide an oral or written statement outlining their perspective on the allegation(s);
5. The right to discuss the allegations under investigation and gather and present relevant documentation, information, witnesses and questions to investigator(s) and hearing officer(s);
6. The right to review all relevant and directly related information and materials concerning the allegations, including a copy of the investigation report and the right to respond to such information;
7. The right to cross-examine other parties through the party's own advisor in any formal hearing that may occur, as described in Section 13F;
8. The right to not respond to specific questions asked by administrators handling the matter;
9. The right to receive written notice of the date, time and location or mode of any meeting or formal hearing that is part of the resolution process; and
10. The right to receive the outcome in writing, including applicable appeal information.

H. Right to an Advisor

Complainants and respondents each have the opportunity to have one person of their choice, called an advisor, accompany them throughout the process outlined in this Policy, including meetings with the Title IX Coordinator, investigator(s), decision-maker(s)/hearing officer(s), appeal officer(s), or other administrators during a formal or informal process. Complainants and respondents may each have only one advisor with them during a meeting, but they are not required to retain the same advisor throughout every meeting. The advisor may be anyone, including an attorney. While it is not advisable to choose as an advisor someone who is also a witness in the process, should a party decide to do so, the Title IX Coordinator, investigator(s) or hearing officer(s) in the matter will explore options for involving that person as both an advisor and witness and reduce the potential for bias and conflicts of interest. The Title IX Coordinator, investigator(s) and hearing officer(s) in the matter also retain the right to be accompanied by the College's legal counsel as deemed appropriate during any meeting as part of an informal or formal process under this Policy.

At the investigation stage, the Title IX Coordinator will offer to assign an individual to serve as an advisor for any party if the party wants an advisor but does not have someone they know to fulfill the role at the investigation stage. A party may choose to be assigned an advisor from the pool of trained employees, choose a non-trained advisor from outside the



pool, or proceed without an advisor for an informal process or investigation. Parties should note that only advisors may engage in cross-examination during the hearing. Therefore, each party must have an advisor participate in any hearing that may take place. If a party elects to proceed without an advisor to a hearing process, if their advisor of choice is unavailable or asked to leave a hearing proceeding for failure to adhere to College policy, or if their advisor does not conduct cross-examination for the party, ArtCenter will assign an advisor to the party for the specific purpose of conducting cross-examination during the hearing. An ArtCenter-appointed advisor is a process advisor who is trained on the institutional process and how to conduct appropriate cross-examination during the hearing. Extensive questioning of the parties and witnesses will be conducted by the hearing officers prior to cross-examination of the parties.

Advisors are welcome to meet with the Title IX Coordinator and/or the investigator or other administrator(s) conducting interviews/meetings in advance of these interviews or meetings. This pre-meeting allows advisors to clarify any questions they may have about ArtCenter processes and the role of an advisor.

1. **Role and expectations of the advisor** – The following expectations and limitations apply to the role of an advisor. A party and their advisor will each be asked to sign a statement of understanding, acknowledging the following at the start of a process:
 - a. During an investigation or other non-hearing meeting, advisors may not speak on behalf of the individual they are supporting, including answering or asking questions for them, outside of making routine requests for a break or asking clarification on policy or process. Advisors may not participate in an investigative meeting on behalf of the party whom they are supporting without the party also being present.
 - b. An advisor's participation in the process must not interfere with the process or meeting. Any advisor who steps out of their role will be warned only once that their behavior is not meeting expectations set by this Policy. If the advisor continues to disrupt or otherwise fails to respect the limits of the advisor role, the advisor will be asked to leave the meeting. When an advisor is removed from an investigative meeting, that meeting may continue without the advisor present or may be reconvened. In the event that a party's advisor of choice is removed during a hearing, the College will appoint an advisor to step into the role or, at the discretion of the hearing officers, the hearing may be reconvened after addressing concerns with the party's advisor of choice. The Title IX Coordinator, investigator(s), hearing officer(s) and appeals officer(s) have the authority to determine what constitutes appropriate behavior of an advisor, and these administrators have the responsibility to take reasonable steps to ensure compliance with this Policy.
 - c. Advisors are expected to act ethically, with integrity and in good faith. Advisors are subject to removal from the process if there is reason to suspect that they are engaging or have engaged in violations of this Policy, such as retaliating against another party or recording any portion of a meeting in any capacity without consent of all participating parties.
 - d. Advisors are permitted to observe and consult with the complainant or respondent they are supporting and raise concerns as needed to ensure that the process does not violate applicable laws or policies.
 - e. Advisors may confer quietly, as necessary, with the complainant or respondent they are supporting, as long as the advisor does not disrupt the process. For



longer or more involved discussions, the complainant or respondent and advisor may request a break to allow for a private conversation, not to exceed 15 minutes. If more than 15 minutes is necessary, a rescheduling or reconvening of the meeting may be considered.

- f. ArtCenter provides an optional consent form that authorizes the College to disclose information directly with a party's advisor. The parties must complete and return this form to the Title IX Coordinator before ArtCenter is able to disclose information or records directly with an advisor for the narrowly defined purposes outlined in the consent form. The College will not comply with requests to communicate solely through an advisor, as all communications will be made directly with the party and, if authorized, with a copy to the advisor.
 - g. The advisor is expected to maintain the privacy of the oral and written information and records to which they gain access in their role as advisor. ArtCenter may seek to restrict the role of any advisor who does not respect the sensitive nature of the process or who fails to abide by ArtCenter's privacy or anti-retaliation expectations.
 - h. The process cannot be unreasonably delayed to accommodate the schedule of an advisor, and ArtCenter does not typically change scheduled meetings to accommodate an advisor's availability. ArtCenter expects advisors to adjust their schedules to allow for their participation in relevant meetings and interviews that have been scheduled directly with the person they are advising.
 - i. ArtCenter guarantees each party an equal right to be accompanied by an advisor, but it cannot guarantee that chosen or appointed advisors will have equal experience. If one party selects an advisor who is an attorney, but the other party does not, or cannot afford an attorney, ArtCenter is not obligated to provide one. ArtCenter can, however, provide a party with an advisor selected by the Title IX Coordinator from the trained pool of ArtCenter employees. An appointed advisor is trained in the process and will act in the best interests of their advisee, but the appointed advisor is not an advocate or attorney.
2. **Advisor resources** – The following are resources for finding an advisor:
- a. Respondents may wish to contact organizations such as:
 - i. FACE (<http://www.facecampusequality.org>)
 - ii. SAVE (<http://www.saveservices.org>)
 - b. Complainants may wish to contact organizations such as:
 - i. The Victim Rights Law Center (<http://www.victimrights.org>)
 - ii. The National Center for Victims of Crime (<http://www.victimsofcrime.org>), which maintains the Crime Victim's Bar Association.

I. Circumstantial Procedural Considerations

The following are additional circumstances that the Title IX Coordinator considers when managing the formal grievance process:

1. **Multiple complainants and/or respondents** – When an alleged incident involves more than one complainant and/or respondent, the Title IX Coordinator will determine whether the investigation and formal resolution processes for those involved should be conducted separately or in one, consolidated process.
2. **Pending criminal investigations and/or proceedings** – The investigation and formal grievance processes outlined in this Policy are not altered for matters also involving a pending criminal investigation or proceeding other than a potential delay or extension to



ArtCenter's resolution timeline, if granted at the request of a law enforcement agency. ArtCenter may temporarily delay the fact-finding portion of an investigation for several days to a few weeks while a law enforcement agency is gathering evidence. If such a delay is granted, the College will communicate in writing the anticipated duration of the delay and the rationale to the parties. ArtCenter actions are not typically altered in response to the status of civil or criminal charges involving the underlying incident(s).

10. Initial Assessment

Before allegations of sexual misconduct are investigated and directed to a formal grievance process or informal process as appropriate, the Title IX Coordinator gathers preliminary information and makes an initial assessment on whether and how to proceed with addressing the reported concern, sometimes in collaboration with another member of the Title IX Team.

A. Notice and Outreach

After receiving notice of alleged sexual misconduct, the Title IX Coordinator seeks to identify and promptly contact the complainant to schedule an intake meeting, as described below in Section 10B. The Title IX Coordinator will commonly contact the complainant's ArtCenter email account if the complainant is a student or employee.

If the Title IX Coordinator determines that the report does not on its face constitute a potential violation of this Sexual Misconduct Policy, the Title IX Coordinator may refer the report to another appropriate office, such as the Center for the Student Experience, Faculty Affairs, or Human Resources.

If the Title IX Coordinator, in consultation with Campus Security, believes a reported allegation of sexual misconduct constitutes a possible ongoing or continuing threat to the campus community, a timely warning notice will be distributed according to Section 10C.

B. Filing of Formal Complaint

Following initial outreach to the complainant, the Title IX Coordinator or designee will meet with the complainant to explain available options and resources under this Policy, including the availability of supportive measures with or without the filing of a formal complaint and the process for filing a formal complaint. In this meeting, the Title IX Coordinator or designee informs the complainant of the general principles of this Policy, including the right to have an advisor throughout the process as well as the right to seek another process outside of ArtCenter, such as filing a report with local law enforcement. The complainant will also receive written information, such as a brochure of resources and/or a copy of this Policy, either printed or electronic, as well as contact information for available resources such as Campus Security and counseling services. The complainant may have an advisor of their choice accompany them during this meeting.

If the complainant's concerns would implicate this Policy, the Title IX Coordinator seeks to determine if the complainant wishes to file a formal complaint, and will assist them to do so, if desired. The filing of a formal complaint obligates the College to investigate allegations listed in the complaint. In order to file a formal complaint, a complainant must be participating in or attempting to participate in employment or other education program or activity of the College. Upon notice, but before the filing of a formal complaint, the complainant has three options:

1. *Supportive response* – If a supportive and remedial response is preferred by the complainant and deemed appropriate by the Title IX Coordinator, the Title IX Coordinator will implement supportive measures in accordance with the complainant's



needs and wishes. No formal grievance process is initiated unless the complainant elects to file a formal complaint. While the College may engage in discussions with an identified respondent about the complainant's concerns while maintaining the complainant's anonymity, it is important to note that under federal Title IX regulations, the College may not take disciplinary action against a respondent without completing a formal grievance process for any alleged violations of Section 5A, unless emergency removal is warranted per Section 7B.

2. *Informal resolution* – If a complainant chooses to file a formal complaint and prefers an informal resolution, the Title IX Coordinator assesses whether informal resolution is suitable. When appropriate, the College will then proceed with an informal resolution as described in Section 11, which begins with a written notice of allegations to both parties.
3. *Formal process* – If a complainant chooses to file a formal complaint and prefers a formal grievance process, the Title IX Coordinator determines if the formal grievance process outlined in Sections 12-14 is applicable to the allegation(s), as described in the rest of Section 10. If so, the parties each receive a written notice of investigation and allegations, as described in Section 12.

If the complainant does not wish to file a formal complaint, the Title IX Coordinator determines whether to sign a formal complaint based on the totality of the circumstances, including the outcome of a violence risk assessment indicating a compelling threat to health and/or safety, if applicable. When a formal complaint is signed by the Title IX Coordinator, the written notice of allegations sent to both parties includes details about the allegations, including the identity of the parties, if known. Formal complaints are required to begin the formal grievance process.

In the event that the complainant has questions or concerns about available processes or resources, the Title IX Coordinator or designee may meet with or otherwise communicate with the complainant more than once during initial assessment. Supportive measures or adjustments to supportive measures are offered to the complainant with or without the filing of a formal complaint. The complainant has the right to have an advisor accompany them to any and all meetings during initial assessment and any subsequent process.

Determinations on potential dismissals and the applicability of the formal grievance process are the responsibility of the Title IX Coordinator, as described in Sections 10E and 10F.

C. Violence Risk Assessments

Initial assessment may involve an individualized violence risk assessment, depending on the nature of the complaint. Violence risk assessments are conducted by the Title IX Coordinator, Campus Security and members of the Title IX Team, at times in consultation with the CARE Team, in order to assess any potential violence or danger, regardless of the presence of a vague, conditional or direct threat. The result of a violence risk assessment is a determination on the level of risk, if any, of actionable violence, often with a focus on targeted/predatory escalations, or other immediate threat to the physical health or safety of any student or other individual arising from the allegations of a violation of this Policy. A violence risk assessment is utilized in one or more of the following determinations, when applicable:

- Whether to implement an emergency removal as described in Section 7B;
- Whether the Title IX Coordinator should pursue/sign a formal complaint without a participatory complainant;
- Whether the scope of an investigation should be on an incident and/or pattern



- and/or climate;
- Whether there are grooming behaviors or potential predatory conduct;
- Whether it is reasonable to try to resolve a complaint through informal resolution and what modality may be most successful;
- Whether to permit a voluntary withdrawal by the respondent;
- Whether to impose transcript notation or communicate with a transfer institution about a respondent;
- Whether a Clery Act Timely Warning or trespass order is needed;
- Assessment of appropriate sanctions and remedies to be applied post-hearing.

When the Title IX Coordinator determines that a complaint necessitates a violence risk assessment, the respondent is required to participate pursuant to College policy. Failure to fully cooperate with a required violence risk assessment may be grounds for sanctioning under the Employee Handbook or Student Handbook, as appropriate.

D. Written Notice of Formal Complaint

When a complainant raises allegations of sexual misconduct in a formal complaint, the College must notify the respondent that the allegations were raised. Therefore, all members of the College community are encouraged to understand the definition of a formal complaint in Section 8D.

After receiving a formal complaint, the Title IX Coordinator provides a written notice to the complainant and respondent about the formal complaint. At this stage, the following options remain:

1. **Dismissal and appeal opportunity** – If a formal complaint is filed and the matter is subsequently dismissed for reasons outlined in Section 10E, the Title IX Coordinator will promptly send written notice of the dismissal and its rationale to both parties. Upon such notice, the complainant and respondent have equal opportunity to appeal the College's dismissal decision. Appeal procedures in Section 14 apply.
2. **Informal resolution** – After the parties have been provided a copy of the written notice of a formal complaint, both parties may, in writing, voluntarily agree to engage in an informal resolution, as defined in Section 11. Informal resolution is not an option to resolve allegations that an employee sexually harassed a student.
3. **Formal grievance process** – The standard response to a formal complaint is the initiation of a formal grievance process, which includes a formal investigation, formal hearing and one appeal opportunity, as defined in Sections 12-14.

E. Dismissals

Title IX regulations require that, upon receipt of a formal complaint, the Title IX Coordinator consider grounds of potential mandatory dismissal and potential discretionary dismissal of the formal complaint before proceeding with an investigation:

1. **Grounds for mandatory dismissals** – As mandated by the Title IX regulations, the College must dismiss a formal complaint or one or more allegations therein under Title IX if, at any time during the investigation or hearing, it is determined that:
 - a. The conduct alleged in the formal complaint, even if proved, would not constitute prohibited conduct defined in Section 5A; and/or
 - b. The conduct did not occur in ArtCenter's educational program or activity, which includes locations, events, or circumstances over which the College exercises substantial control over both the respondent and the context in which



misconduct allegedly occurred, as well as any building owned or controlled by a student organization; and/or

- c. The conduct did not occur against a person in the United States; and/or
- d. At the time of filing a formal complaint, the complainant is not participating in or attempting to participate in ArtCenter's education program or activity.

When one or more of the above applies, Title IX regulations require the College to dismiss the allegations under Title IX and notify the complainant and respondent in writing that the matter will not be pursued "under Title IX," although the College may inform the parties of intentions to otherwise address the allegation(s) through a formal or informal process outlined in Sections 12-14 of this Policy or in the Employee Handbook or Student Handbook. Dismissing a complaint because of the mandatory dismissal reasons above is procedural; this does not diminish the College's commitment or authority to properly address a complaint as deemed appropriate by the Title IX Coordinator. Each party has a right to appeal a dismissal under the procedures for appeal in Section 14.

2. Grounds for discretionary dismissals – As outlined in federal Title IX regulations, the College may dismiss a formal complaint or one or more allegations therein under Title IX if, at any time during the investigation or hearing:

- a. The conduct alleged in the formal complaint, even if proved, would not constitute a violation of any portion of this Policy; and/or
- b. The complainant notifies the Title IX Coordinator in writing that the complainant would like to withdraw the formal complaint or any allegations therein and the Title IX Coordinator determines that ArtCenter can honor that request; and/or
- c. The respondent is no longer enrolled in or employed at ArtCenter; and/or
- d. Specific circumstances prevent the College from gathering evidence sufficient to reach a determination as to the formal complaint or allegations therein.

Upon any dismissal of a matter "under Title IX," the College will promptly send written notice of the dismissal and the rationale for doing so simultaneously to the parties and inform them if the College will proceed with a process for any remaining allegations. This dismissal decision is appealable by any party under the procedures for appeal in Section 14. A complainant who decides to withdraw a complaint may later request to refile it.

F. Applicability of Formal Grievance Process

For matters involving a student respondent, the formal grievance process outlined in Sections 12-14 is applicable following the filing of a formal complaint in instances where the student respondent is alleged to have violated of any provision(s) of Sections 5A or 5B of this Policy when the respondent was a student (or student employee) at the time of the alleged misconduct. Either the complainant or respondent may request an informal resolution, per Section 11.

For matters involving a non-student employee respondent, the formal grievance process outlined in Sections 12-14 usually applies to alleged violations of Section 5A of this Policy. In matters involving an employee respondent allegedly violating a provision of Section 5B of this Policy, the Title IX Coordinator determines whether the formal grievance process outlined in Sections 12-14 is applicable or whether the matter will be handled in accordance with the Employee Handbook. Either the complainant or respondent may request an informal



resolution, per Section 11, as long as the matter does not involve allegations that an employee sexually harassed a student.

Depending on the nature of the complaint, a formal grievance process addresses:

- a. an alleged incident, and/or
- b. a pattern of alleged misconduct, and/or
- c. an alleged culture/climate issue.

The formal grievance process is used to determine whether or not this Policy has been violated. If a violation(s) is found by a preponderance of evidence, ArtCenter will promptly provide remedies to the complainant designed to ensure that the College is not deliberately indifferent to harassment or discrimination, their potential recurrence, or their effects.

11. Informal Resolution

The Title IX Coordinator may offer informal resolution only after a formal complaint is filed. Informal resolution, as a completely voluntary process, may serve as a potential alternative to address alleged behavior in a timely manner without completing a formal grievance process. Informal resolution is a valid option at any point prior to reaching a final determination through a formal grievance process, except for cases in which a formal complaint alleges that an employee sexually harassed a student.

In an informal resolution, the parties agree to forgo the formal grievance process, including the investigation and hearing, depending on when the parties agree to engage in an informal resolution. At any point prior to agreeing to an informal resolution, each party has a right to withdraw from the informal resolution process and resume the formal grievance process with respect to the formal complaint. The informal process is generally appropriate when:

1. Both the complainant and respondent mutually agree in writing to resolve the situation cooperatively through informal resolution,
2. The Title IX Coordinator determines that an informal process is appropriate for the specific allegations and is consistent with ArtCenter's institutional values and legal obligations, and
3. The information available at the time indicates that the alleged behavior does not involve serious sexual misconduct or a significant risk to the ArtCenter community.

A. Initiating Informal Resolution

Before a formal complaint alleging violations of this Policy may proceed to an informal resolution, the Title IX Coordinator informs the parties in writing, generally through their ArtCenter-issued email addresses, of the allegations, the requirements of ArtCenter's informal resolution process and how it differs from the formal grievance process, privacy implications of participating in informal resolution, and consequences that could result from participating in the informal process, including the records that will be maintained or could be disclosed from an informal process. Informal resolution proceeds only with written consent from the complainant and the respondent. If either party does not agree to complete an informal resolution or withdraws from such process, the formal complaint will instead be addressed through a formal grievance process. ArtCenter does not require any person to participate in informal resolution rather than a formal grievance process.



The goal of informal resolution is to achieve an outcome that is acceptable to the complainant, respondent and ArtCenter, and often to counsel and educate one or more individuals. The nature of the informal resolution process is designed to be flexible and tailored to the specific circumstances of a particular case, including the needs of the involved parties. Any involved party may, at any time, end the informal process and opt to utilize the formal grievance process.

B. Informal Resolution Procedures

Once the complainant and respondent agree to use informal resolution to address a formal complaint, the Title IX Coordinator or designee will facilitate communication between the parties to reach a mutually agreeable resolution.

Informal resolutions of a formal complaint are generally concluded within 45 days of written notice to the Title IX Coordinator that both parties wish to proceed with the informal resolution process. Such notice that the parties wish to proceed with an informal resolution effectively pauses the timeline for the formal grievance process. The timeline for the formal grievance process resumes only if the informal resolution fails or if the parties withdraw their written consent to engage in the informal resolution process and therefore opt to pursue the formal grievance process.

Unlike the formal grievance process, no audio recordings of the informal resolution process are permitted. Statements made during an informal resolution process and may not be used for or against either party in any formal grievance process that may occur in place of or following the informal process. Therefore, if an informal resolution process fails or any party withdraws from the informal process, the formal grievance process will resume with respect to the formal complaint, and statements made during the informal process will not be permitted or relied on by the hearing officer(s) or appeal officer(s).

When informal resolution is used, the outcome will be placed in writing and provided to both the complainant and respondent. Results of formal complaints resolved by informal resolution are not appealable. Informal resolution documents from a matter with a respondent who is an ArtCenter employee will be disclosed with the employee's direct supervisor(s) and/or the chair of the department in which the employee holds a primary appointment. The matter will then be considered closed. Documentation of any final resolution reached through informal resolution is maintained by ArtCenter for seven years, as required by law. Failure to comply with an informal resolution agreement may result in disciplinary action through this Policy, the Student Handbook, or the Employee Handbook.

C. Informal Resolution Options

Informal resolution includes, but is not limited to, targeted or broad-based educational programming or training, adjustments to reduce proximity between the involved parties, and/or direct or indirect action by the Title IX Coordinator or ArtCenter to address the behavior, prevent its reoccurrence and remedy its effects. The Title IX Coordinator, in consultation with appropriate members of the Title IX Team, makes the ultimate determination of whether a particular type of informal resolution is viable. Informal resolution may include, but not be limited to:

1. Conflict Resolution – Conflict resolution may include mediation by which a mutually agreed upon resolution of an allegation is reached to address less serious, yet inappropriate conduct. The Title IX Coordinator or designee is the mediator in this



process. The mediator does not make a determination of responsibility or issue a decision, but instead assists the parties in developing solutions that the complainant, respondent and ArtCenter all approve.

- a. Mediation meeting(s) – Conflict resolution can involve meetings with the parties and a trained mediator in the same space in person or virtually, during which the parties discuss the alleged behavior, its impact and a resolution.
 - b. Facilitated discussion (shuttle diplomacy) – Conflict resolution can involve the trained mediator facilitating conversation between the parties without the complainant and respondent in the same space. This may happen in real time or asynchronously.
2. Restorative Justice – Restorative justice is a philosophical approach that embraces the reparation of harm, including identifying who or what has been harmed and what actions are necessary to repair the harm.
 - a. Restorative conferences – These discussions are hosted by trained facilitators with the parties and any other stakeholders to develop a shared agreement of how to repair the harm. The parties work together to develop an agreement that resolves the issue and repairs relationships that were damaged by their actions. Restorative conferences usually involve the respondent acknowledging the impact of their actions and agreeing to take steps to repair the harm caused.
 3. No contact orders between the parties and/or separating physical work or academic locations of the parties, including changes to employment/class arrangements.
 4. A discussion with the respondent, possibly including the respondent's supervisor(s).
 5. A written explanation, apology, or other communication between the parties, facilitated by the Title IX Coordinator or designee.
 6. Acceptance of responsibility – The respondent can choose to take responsibility for the alleged policy violations at any point during a formal grievance process or an informal resolution process, as described in Section 11C, which may result in agreed-upon sanctions and/or remedies.
 7. Educational training for an individual, group, or unit.
 8. Facilitated discussion between the parties.

D. Informal Resolution When a Respondent Accepts Responsibility

At any point in a formal grievance process or informal resolution process, the respondent may accept responsibility for all or some of the alleged violations of this Policy. If a respondent indicates an intent to accept responsibility for all alleged violations during a formal grievance process, the formal process will be paused, and the Title IX Coordinator will determine whether an informal resolution may be appropriate, with written consent of both parties. If applicable, an informal resolution process may be utilized to allow the parties and the College to agree on the respondent's responsibility, sanctions and/or remedies. Such an outcome is not subject to appeal once all parties indicate their written assent to all agreed upon terms of resolution. When the parties cannot agree on all terms of resolution, the formal grievance process will resume at the same point at which it was paused.

When an informal resolution is accomplished, the appropriate sanction(s) or responsive action(s) are promptly implemented in order to effectively stop the harassment or discrimination, prevent its recurrence and remedy the effects of the discriminatory conduct, both on the complainant and the community.



12. Formal Investigations

Once the Title IX Coordinator receives or signs a formal complaint initiating a formal grievance process, the Title IX Coordinator assigns an investigator(s) to the case. The formal investigation process, as part of a formal grievance process, is utilized to address alleged violations of this Policy when one or more of the following is true:

1. The informal resolution process is inappropriate due to the nature of the allegations or the severity or repeat nature of the alleged behavior, or
2. One or more parties have not consented to the informal resolution process, or
3. The informal resolution process was unsuccessful

Procedures for formal investigations are guided by the general principles of the formal grievance process outlined in Section 9. Investigations involve interviews with all relevant parties and witnesses and obtaining available, relevant evidence. Complainants and respondents have the same full and fair opportunity to suggest witnesses and questions, provide information to the investigator(s), and fully review and respond to all directly related and/or relevant information collected during the investigation before the matter is referred to a formal hearing, as outlined in Section 13.

A. Assignment of Investigators

The Title IX Coordinator assigns a trained investigator(s) to the case with consideration to whom is best suited based on role at ArtCenter so that the investigator(s) does not have a conflict of interest or bias, as described in Section 3A. The investigator(s) may be ArtCenter employees from the Title IX Team or be a contracted investigator hired by the College. The parties may, at any time during the resolution process, raise a concern to the Title IX Coordinator regarding bias or conflict of interest of an investigator, and the Title IX Coordinator determines whether the concern is reasonable cause to assign a different investigator as well as remedy any impact of any potential bias or conflict.

B. Notification

The Title IX Coordinator and/or assigned investigator(s) will provide a written notice of investigation and allegations (“NOIA”) to the complainant and respondent, if known, at the commencement of the formal grievance process. The purpose of the NOIA is to facilitate each party’s ability to prepare for investigative interviews by preparing to share their account and selecting an advisor to accompany them, if they choose to do so. The NOIA is delivered in writing to each party and often reviewed for clarity in a meeting with the Title IX Coordinator or assigned investigator(s). If notification cannot be made in person or delivered via email to the parties’ ArtCenter-issued email accounts, ArtCenter will mail a copy of the letter to the local or permanent addresses of the parties as indicated in official ArtCenter records. Once mailed, emailed and/or received in person, notice will be presumptively delivered.

The NOIA includes the following:

- A meaningful summary of all of allegations;
- The identity of the involved parties (if known);
- The precise misconduct being alleged;
- The date and location of the alleged incident(s) (if known);
- The specific policies implicated;
- A description of the applicable procedures;



- A statement of the range of potential sanctions/responsive actions that could result if a policy violation was found;
- A statement that determinations of responsibility are made at the conclusion of the process and that the parties will be given an opportunity to inspect and review all directly related and/or relevant evidence obtained during the review and comment period;
- A statement about ArtCenter's policy on retaliation;
- Information about the privacy of the process;
- A statement of each party's right to an advisor of their choosing, suggestions for finding an advisor, and a statement that advisors are mandatory if the matter is referred to a formal hearing, as defined in Section 13;
- A statement informing the parties that ArtCenter prohibits knowingly making false statements or submitting knowingly false information during the resolution process;
- Detail on how the party may request disability accommodations during the interview process;
- A link to the College's Title IX website that includes FAQs and relevant resources;
- The name(s) of the investigator(s), along with a process request that the Title IX Coordinator address any conflicts of interest that the party(ies) may perceive that the investigator(s) have;
- An instruction to preserve any evidence that is directly related to the allegations.

The NOIA will also note that ArtCenter utilizes the preponderance of the evidence standard in its neutral decision-making process and presumes the respondent is not responsible for the reported misconduct unless and until the relevant information gathered during the investigation and hearing process supports a different determination. The NOIA includes information from this Policy, relevant resources, information about accessing supportive measures and relevant contact information.

The NOIA may be updated for both parties if more information that facilitates the parties' ability to participate in the process becomes available as the investigation progresses, such as an addition or dismissal of specific allegations.

C. Information Gathering

The investigator(s) gathers information from the complainant, respondent and identified witnesses. The information gathering phrase may include, but not be limited to, the following:

1. Meet with the complainant and respondent to review the NOIA with each, explaining the process in more detail and answering questions.
2. Meet with each party and witnesses to gather their accounts of the alleged incident(s), providing written notice of the date, time and location or mode of each meeting and anticipated participants with sufficient time for the individual to prepare to participate when their attendance is requested.
3. Ask the complainant and respondent for all information related to the allegations, including names of potential witnesses, personal accounts of the alleged incident(s), and documentation related to the incident. Examples of collected documentation include, but are limited to, documented communications between parties, receipts,



photos, video, or other information relevant to the allegations. Multiple meetings are likely to take place during the investigation process.

4. Collect documentation that may be in possession of the College.
5. Provide regular status updates to the complainant and respondent throughout information gathering.

The investigator(s) engages in neutral information-gathering by meeting with those who are available and collecting information those individuals are willing to provide. The investigator(s) may be accompanied by the College's legal counsel as deemed appropriate during any investigative meeting.

D. Information Review

At the conclusion of information gathering, the investigator(s) prepares a draft investigation report that contains a timeline of the investigation and addresses all relevant evidence. The draft investigation report includes a list of undisputed and disputed facts and an index all of the information collected to date. Copies of all witness interviews and other gathered information are included in an appendix to the draft report. The draft investigation report will not contain any factual determinations or policy analysis. The investigator(s) submits the draft report to the Title IX Coordinator, who may require the investigator(s) to conduct additional information gathering prior to sending the draft investigation report to the parties.

The complainant and respondent receive the same fair opportunity to inspect, review and comment on the draft report and all collected information in a period of time called information review. Information review takes place for ten days, but the parties may elect to waive the full ten days. Information review is usually conducted through email or a secure online file-share platform. The parties have equal access to all information directly related to the reported misconduct that has been collected to date, including information upon which ArtCenter does not intend to rely in reaching a responsibility determination, so that each party may meaningfully respond to the information prior to the conclusion of the investigation.

The files shared with the parties through email or a secure online file-share are redacted versions of the information. Full, unredacted copies are made available for in-person review or through live, facilitated online review with the investigators, Title IX Coordinator, or designee. If it is not possible to share some files as redacted copies online, such as videos that cannot be redacted and/or require specific software to view, the investigator(s) will offer equitable opportunities for the parties to review the information in person or using a secure screen-share in a remote meeting. Parties participating in information review are expected to protect the privacy of the information and are prohibited from making copies, photos, reproductions, or recordings of any material or sharing any material under review during this process.

The complainant and respondent are provided a deadline by which they may submit a written response to the draft investigation report to the investigator(s). In this written response, the parties may provide additional information or request that the investigator(s) gather additional relevant information, whether from currently identified witnesses or parties, new witnesses, or from ArtCenter. Advisors are not permitted to submit written responses to the draft investigation report on their own or on behalf of the party they are advising. The investigators will consider all timely responses submitted by the parties, but requests for information deemed by the investigator(s) to be irrelevant may be denied. If necessary, the investigator(s) will conduct additional information-gathering before finalizing the investigation



report. The investigator(s) may elect to respond in writing in the investigation report to the parties' submitted responses and/or to share the responses between the parties, allowing each party an opportunity to review and comment on the other party's written response.

Following information review, the investigator(s) incorporates relevant elements of the parties' written responses into the final investigation report by including any additional relevant evidence, making necessary revisions and documenting the rationale(s) for any change(s) made as a result of information review. The investigation report is then shared with the Title IX Coordinator for review and feedback prior to finalization.

E. Final Investigation Report

The final investigation report includes a timeline of the investigation, a list of undisputed and disputed facts, and an index all relevant information collected before and during information review. The final investigation report is shared as simultaneously as possible through email or secure online file-share with each party and their advisor, if any, upon a party's signed information release for their advisor of choice to receive such information. The parties are also provided with a file of any directly related evidence that was not included in the report. The final investigation report is provided to the parties at least ten days prior to the date of the scheduled hearing so they may review and prepare to participate in the hearing. A copy of the final investigation report will be issued to the Title IX Coordinator and to the hearing officer(s) assigned to the hearing.

Only information that was gathered by the investigator(s) and included in the final investigation report may be considered in the determination of whether a violation of this Policy has occurred. Complainants, respondents and witnesses are instructed to provide all information that they want the investigator(s) to consider prior to the completion of the final investigation report, as new information will usually not be allowed during any subsequent formal hearing or appeal process, unless it can be clearly demonstrated that such information was not reasonably available to the parties at the time of investigation. If new information is uncovered during the course of a hearing, the matter may be remanded back to the investigator(s) for review, and a new hearing will be convened.

F. Determination of Next Steps

After having the opportunity to review and comment on the finalized investigation report, the Title IX Coordinator, investigator, or designee connects with the complainant and respondent regarding next steps in the formal grievance process. The determination of whether to proceed to a hearing will follow considerations listed in Section 10F. Either party may request an informal resolution at this stage.

13. Formal Hearings

Following the completion of a formal investigation and ten days of information review, the final investigation report is provided to the parties. At that stage, provided that the complaint is not resolved through informal resolution, the Title IX Coordinator will refer the matter to a hearing, if either required due to the allegations relating to Title IX sexual harassment as defined in Section 5A or otherwise appropriate due to the nature of the allegations and potential outcomes. The procedures below may be used to simultaneously address collateral alleged misconduct arising from the investigation or occurring in conjunction with the



allegations of sexual misconduct. Procedures for formal hearings are guided by the general principles of the formal grievance process outlined in Section 9.

A. Assignment of Hearing Officers

In referring the matter to a hearing, the Title IX Coordinator will designate one to three hearing officers, identifying one as the hearing chair. The hearing chair takes steps to organize, administer and make decisions regarding the hearing process. None of the hearing officers, including the hearing chair, will have had previous involvement with the case or investigation. Any hearing officer who cannot make an objective determination must recuse themselves from the proceedings when notified of the identity of the parties and all witnesses in advance of the hearing. If a hearing officer is unsure of whether a bias or conflict of interest exists, they must raise the concern to the Title IX Coordinator as soon as possible.

Upon notice of the hearing, if either party objects to the assignment of a hearing officer(s) due to demonstrated conflicts of interest or bias, the party must raise this concern with the Title IX Coordinator in writing at least five days prior to the hearing, along with a rationale for the objection. If the Title IX Coordinator receives a request to remove a hearing officer from the board, the Coordinator will consider the request. A hearing officer(s) will be replaced only if the Title IX Coordinator concludes that their bias or conflict of interest precludes an impartial hearing of the allegation.

B. Notice of Hearing

The hearing chair will provide the complainant and respondent with a detailed, written hearing notice letter no less than ten days prior to a hearing. Once mailed, emailed and/or received in person, the hearing notice letter will be presumptively delivered. The hearing notice letter will contain:

1. A description of the alleged misconduct, a list of all provisions of policy allegedly violated, and the purpose of the hearing
2. A statement of the potential sanctions/responsive actions that could result, as described in Section 13H
3. The time, date and location or mode of the hearing (in person, remote, or a hybrid) and a reminder that attendance is mandatory, superseding all other campus activities. If any party does not appear at the scheduled hearing, whether in person or through pre-arranged conferencing technologies, the hearing will be held in their absence. For compelling reasons, the hearing chair may reschedule the hearing.
4. Information about how the live hearing will be facilitated without the parties in the same room, utilizing appropriate technology that enables the hearing officer(s) and parties to see and hear a party or witness answering questions. Information about any technology that will be used to facilitate the hearing will be included.
5. A list of all individuals who will attend the hearing, including witnesses whose information will be used to make a determination.
6. Instructions on how to object to any hearing officer on the basis of demonstrated bias.
7. A description of the applicable hearing procedures, including how to request that witnesses participate, how questioning of parties and witnesses will be facilitated, and how the hearing will be recorded, as well as how to access the recording following the hearing. This will include instructions that parties are prohibited from recording,



sharing, streaming, photographing, or otherwise disseminating any portion of the hearing.

8. Notification that both the complainant and respondent may have the assistance of an advisor of their choosing at the hearing and will be required to have one present for any questions they may desire to ask. The party must notify the Title IX Coordinator if they do not have an advisor, in which case the College will appoint one for the purpose of facilitating questioning at the hearing. The notification will explain that each party must have an advisor present at the hearing, without exceptions.
9. Notification that if any party or witness does not appear at the scheduled hearing, the hearing may be held in their absence, and the party's or witness's testimony and any statements given prior to the hearing may be considered by the hearing officers. For compelling reasons, the hearing chair may reschedule the hearing.
10. An invitation to each party to submit an impact statement to the hearing chair prior to the hearing, for the hearing officer(s) to review during any sanctioning determinations.
11. An invitation to contact the Title IX Coordinator at least seven days prior to the hearing to arrange any disability accommodations, language assistance and/or interpretation services that may be needed at the hearing.
12. A copy of all the materials provided to the hearing officer(s) about the matter, unless they have been provided already.

C. Witnesses

Both the complainant and respondent have the opportunity to request that identified witnesses participate in the hearing and will receive a deadline by which to do so during information review. The hearing chair may decide in advance of the hearing that certain witnesses do not need to be physically present if their account is adequately summarized in the investigation summary report and decision-making does not rely on the hearing officers' assessment of the witness's credibility, in consultation with the parties, investigators and Title IX Coordinator as necessary. Only witnesses who provided information during the investigation will be included in the hearing. If a party wants to request that a new witness be included in the hearing, the party must submit a written request to the hearing chair that includes a summary of what the witness observed, a statement as to why the witness's presence is relevant to making a determination of responsibility at the hearing, and the reason the witness was not interviewed by the investigator(s). The Title IX Coordinator and hearing chair will determine if there is sufficient justification for a witness who was not interviewed by the investigator(s) to participate in the hearing. Alternatively, they may require that the investigator(s) interview the witness prior to the hearing, leading the process back to the information review stage outlined in Section 12D.

D. Hearing Preparation

At the discretion of the hearing chair, the parties may be invited to communicate with the hearing chair prior to the hearing to prepare for the hearing either via email or in a meeting, to understand what kind of information and questions are appropriate for the hearing setting. This opportunity may allow for parties to discuss the questions they intend to ask during cross-examination and understand how the issue of relevance will be determined by the hearing officer(s). Similarly, the parties may discuss any concerns of relevance regarding about evidence identified as directly related but not relevant by the investigator(s). The hearing chair may determine to allow for information to be incorporated into the investigation report and hearing record, and will update both parties and the other hearing officer(s) of any



changes or additions. Additionally, in the event that the hearing will be facilitated through video-conference, or if materials require in-person review prior to the hearing, the College may also allow for other preparatory meetings to facilitate proper set-up of relevant technology or to allow for investigation report review in the ten days prior to the hearing, which may or may not be facilitated by the hearing chair.

Any pre-hearing meeting with the hearing chair will not involve any other hearing officers, but the hearing chair may consult and/or be accompanied by the Title IX Coordinator or the College's legal counsel. Documentation of any communication and/or meeting(s) will be maintained by the College.

E. Hearing Participation

Hearings often require the coordination of several schedules, including the parties, their advisors, identified relevant witnesses and hearing officers. For this reason, ArtCenter requests that all parties prioritize the hearing over other commitments. Any relevant employee witnesses are asked to participate as a part of their employment with ArtCenter. The following requirements apply to hearing participation and scheduling:

1. **Submission to cross-examination** – If a party or witness does not submit to cross-examination at the hearing, whether by failing to appear at the hearing or not answering questions posed by the other party through their advisor, the hearing officers can rely on whatever relevant evidence is available including statements that were made during the course of the investigation and/or whatever relevant evidence is available to them at the time of the hearing in making the ultimate determination of responsibility. The hearing officers may not draw any inference solely from the absence from the hearing, or from the refusal to submit to cross-examination or to answer other questions, by a party or witness.
2. **Hearings at the end of a term** – Hearings following investigations that finish near or after the end of an academic term will be unable to be resolved prior to the end of term. Hearing timelines include the ten days' notice provided to the parties prior to the hearing, the length of the hearing, the period of time necessary for the hearing officers to complete the written outcome and the appeals window. Therefore, if the respondent in such a case is a graduating student, a hold may be placed on graduation and/or official transcripts until the matter is fully resolved, including any appeal. A student facing alleged violations under this Policy is not in good standing to graduate.
3. **Requests to reschedule** – In the event of documented extenuating circumstances, a complainant or respondent may request to reschedule the hearing. This request must be made in writing to the hearing chair no later than two days prior to the originally scheduled hearing. The decision of whether to reschedule is at the discretion of the hearing chair and Title IX Coordinator, with consideration to the prompt and equitable completion of the process.

F. Hearing Process

The hearing process is routinely completed through a video-conferencing technology with the complainant and respondent in separate rooms from one another. The purpose of this process is to allow all cross-examination to occur directly, orally and in real time by each party's advisor of choice, allowing for the parties and hearing officer(s) to simultaneously see and hear the party answering questions without needing to be in the same space. During the



hearing, the hearing officer(s), who will have already reviewed the investigation summary report, will hear from the investigator(s), complainant, respondent and witness(es) to gather the information needed to determine the credibility of the information presented, weigh all information and determine whether or not a provision(s) of this Policy was violated by a preponderance of the evidence. On rare occasions, with the permission of all parties, this process may be handled with all parties present in the same physical space.

At the hearing, the hearing officer(s) has the authority to hear and make determinations on all alleged policy violations listed in the hearing notice letter. In the event that questions arise related to procedure or relevance, the hearing chair makes the final determination. The hearing officer(s) are entitled to have the advice and assistance of the College's legal counsel.

Hearings are conducted in private following ArtCenter-specific rules of decorum. Nothing about the hearing is to be construed as a criminal or legal process. Participants at the hearing will include the hearing officer(s), parties, the hearing facilitator, the investigator(s) who conducted the investigation, advisors to the parties, any called witnesses, the Title IX Coordinator, and anyone providing authorized accommodations or assistive services. The hearing officer(s) may remove any party (including complainant, respondent, witness, or advisor) from a hearing for reasons including, but not limited to, disruption, waste of time, sharing irrelevant, immaterial, or unduly repetitive information, or failing to adhere to requests of the hearing administrators. Participant expectations will be recited to all participants at the start of the hearing. If a party, witness, or advisor is asked to leave due to failure to adhere to participant expectations, the hearing officer(s) will determine whether to reschedule or proceed without their participation.

The first party to share information at the hearing is the investigator(s) for the case, who presents a summary of the final investigation report, including disputed and undisputed information. The investigator(s) is then subject to questioning by the hearing officer(s) and the parties through their advisors, after which the investigator(s) remain present during the entire hearing process to address issues or questions that arise. Investigators are not to be asked their opinions on credibility, recommended findings, or determinations at any time.

Next, both the complainant and respondent have an opportunity to present their account of events, answer questions posed by the hearing officer(s), and then ask questions of the other party and any witnesses through their advisor. The hearing officer(s) will first ask the complainant, respondent, investigator(s) and witnesses questions and then will open an opportunity for cross-examination through the parties' advisors. Questions asked by one party's advisor of the other party or witnesses must be determined relevant by the hearing officer(s). Before a party or witness answers a cross-examination question posed by a party's advisor, there is a pause to allow the hearing officer(s) to determine relevance and instruct the party whether or not to answer the question as posed, including offering a rationale for any question deemed irrelevant and therefore not allowed. Specifically, the hearing officer(s) has the responsibility to either exclude or instruct a party and their advisor to rephrase any questions that are not directly relevant, unduly repetitive (and thus irrelevant), abusive, or otherwise not probative of the disputed facts or to the determination of the case. When there is disagreement on the relevance of a posed question, the hearing chair has final say on all determinations of relevance, subject to any appeal. The hearing chair may ask advisors to frame why a question is or is not relevant from their perspective but will not entertain argument from the advisors on relevance once the chair has ruled on a question.



F. Record of Hearing

Hearings will ordinarily be audio recorded, with the exception of any deliberation between the hearing officer(s), although video recording may serve as a substitute. This record will be the property of the College and available to the hearing officers, the parties and their advisors, and appropriate ArtCenter administrators for review in a controlled environment, as determined by the Title IX Coordinator. Respondents, complainants and advisors at the hearing are free to take their own written notes, but they may not record, share, or stream any photography, video or audio of the hearing. No person will be given or be allowed to make a copy of the recording without permission of the Title IX Coordinator.

G. Hearing Outcomes

Following the conclusion of the hearing, the hearing officer(s) deliberate in closed session(s) to determine whether the respondent violated the policies outlined in the hearing notice letter. The outcome is determined on the preponderance of the evidence, based solely upon material presented at the hearing, including any investigation reports and attachments. In matters where it is found more likely than not that the alleged misconduct took place, the hearing officer(s) will determine the appropriate sanction(s). Determination of sanctions may be made in consultation with other appropriate administrators, as required, to consider any pertinent conduct history and/or employment action history of the respondent. The hearing officer(s) will then prepare a written outcome detailing the determination and rationale, including the evidence used in support of its determination, the evidence disregarded, credibility assessments and any sanctions, if applicable. This written outcome will be provided to the Title IX Coordinator for review within a reasonably prompt timeframe. Following the Title IX Coordinator's review, the written outcome will be made available to the parties as simultaneously as possible, generally within 10-14 days of the hearing. The hearing chair will notify the parties if an extension of this timeline is necessary. Once the written outcome is mailed, emailed and/or received in person to the parties, notice will be presumptively delivered.

The outcome notice will contain a description of the procedural steps taken by the College from the receipt of the misconduct report to the determination, including any and all notifications to the parties, interviews with parties and witnesses, methods used to obtain evidence, and hearings held. The outcome notice specifies the determination on each alleged policy violation, detailing the findings of fact that support the determination, conclusions regarding the application of the relevant policy to the facts at issue, and a rationale for the result of each allegation. It also includes any sanctions assigned and whether remedies will be provided to the complainant in an effort to ensure access to the College's employment or education program or activity. The outcome notice will detail an appeal request deadline by which both parties have an equal opportunity to appeal the hearing outcome if they disagree with the outcome on one or more relevant criteria, as outlined in Section 14.

If neither party requests an appeal by the deadline, the findings and sanctions (if any) outlined the hearing outcome will become the final determination on the matter at the close of the appeal window. If one or both parties appeal, the outcome of the appeal will become the final determination on the matter on the date that the College simultaneously provides the written determination of the appeal result to the parties. The matter will then be considered closed, and the outcome will be disclosed to the appropriate administrator(s). Documentation



of any final resolution reached through the formal grievance process is maintained by ArtCenter for seven years, described in Section 15.

H. Sanctions

When a hearing leads to a determination of responsibility for a violation of this Policy, sanctions will be assigned to the respondent and remedies will be provided to the complainant.

Sanctions are determined based on the totality of circumstances surrounding the found violations. Other factors considered when determining a sanction or responsive action may include, but are not limited to:

- The nature, severity of, and circumstances surrounding the violation(s)
- The respondent's disciplinary history, if any
- Previous allegations or allegations involving similar conduct
- The need for sanctions/responsive actions to bring an end to the sexual misconduct
- The need for sanctions/responsive actions to prevent the future recurrence of sexual misconduct
- The need to remedy the effects of the sexual misconduct on the complainant and the larger ArtCenter community
- The impact on the parties
- Any other information deemed relevant by the hearing officer(s) that was available and/or discussed at the hearing

The sanctions described in below are not exclusive of, and may be in addition to, other actions taken or sanctions imposed by external authorities.

1. **Student sanctions** – For student respondents, all forms of sexual misconduct are violations of this Policy and the Student Code of Conduct in the Student Handbook. Students found responsible for violations of this Policy and the Student Code of Conduct are subject to sanctions that can include suspension or expulsion. Sanctions assigned to students for sexual misconduct range from educational interventions and formal warnings to suspension or expulsion, depending on the severity of the violation and any potential conduct history the student has on file at the time of the decision. When suspension is assigned, students will be assigned educational sanctions to complete before returning to campus and/or enrollment. The context and severity of violations, as well as multiple violations stemming from one incident, may lead to a multi-year suspension or expulsion for any violation of this Policy. The following are the typical sanctions that may be imposed, individually or in combination, upon students following a violation of this Policy, including sexual assault, stalking, dating violence and domestic violence:

- Formal warning
- Required counseling and/or administrative meetings
- Educational interventions
- Probation
- Loss of privileges, campus restrictions and/or limitation on activities beyond a No Contact Order to prohibit the respondent from shared classes or extra-curricular activities with the complainant
- Suspension
- Expulsion



- Withholding diploma
- Revocation of degree
- Bar against readmission, re-enrollment, or a drop in one or more classes
- Other actions

2. **Employee sanctions** – For employees, all forms of sexual misconduct are violations of this Policy and the Employee Handbook. Violations by employees are taken seriously. Employees who violate this policy will be subject to discipline, up to and including termination of employment. Some Policy violations may also subject the employee responsible to potential criminal and civil penalties under federal and state law. Sanctions assigned to employees for sexual misconduct range from educational interventions and formal warnings to suspension or termination, depending on the severity of the violation and any potential history of past misconduct the employee has on file at the time of the decision. The following are the typical sanctions that may be imposed, individually or in combination, upon employees following a violation of this Policy, including sexual assault, stalking, dating violence and domestic violence:

- Formal warning
- Required counseling and/or administrative meetings
- Educational interventions
- Loss of privileges, campus restrictions and/or limitation on activities
- Job demotion or reassignment
- Suspension with or without pay for a specific period of time
- Dismissal or termination
- Bar against rehire
- Other actions

1. Remedies

Following the conclusion of a formal grievance process or informal resolution, and in addition to any sanctions implemented, the Title IX Coordinator may implement remedies for the complainant and/or the campus community that are intended to stop the misconduct, remedy the effects and prevent reoccurrence. Remedies are designed to restore or preserve the complainant's equal access to the College's education program or activity, and while they may include the same individualized services listed in Section 7, remedies may be disciplinary, punitive, or burdensome for the respondent. The Title IX Coordinator is responsible for the effective implementation of any remedies. Remedies may include, but are not limited to:

- Referrals to counseling, health services, or the Employee Assistance Program
- Permanent alteration of employment or academic arrangements
- Climate surveys, individual or community education, or other community outreach
- Policy modification and/or training
- Transportation accommodations
- Consultation with or escort from Campus Security
- Long-term contact limitations between the parties

At the discretion of the Title IX Coordinator, supportive measures may also be provided to the parties even if no policy violation is found, as described in Section 7.



J. Failure to Comply with Sanctions and/or Remedies

Outcome letters include instructions for respondents to comply with any assigned sanctions within a specified timeframe. Failure to abide by the sanction(s)/action(s) imposed by the date specified, whether through refusal, neglect, or any other reason, may result in additional sanction(s) or action(s), including suspension, expulsion, notation on a student's official transcript and/or termination. A suspension will be lifted only when compliance is achieved to the satisfaction of the Title IX Coordinator and, as appropriate, the Dean of Students, Human Resources and/or the respondent's supervisor.

14. Appeals

Complainants and respondents each have one appeal opportunity following a dismissal or a hearing outcome. The complainant and respondent may submit an appeal request in writing no later than five days after the date of the dismissal or hearing outcome. A written appeal request must follow the instructions provided on the notice of dismissal or hearing outcome letter and must be directed to the identified appeal officer referenced in the letter. A trained appeal officer will be assigned to the matter by the Title IX Coordinator, who will ensure the individual has no conflicts of interest and has not been an investigator or decision-maker in the case previously. Questions about how to submit an appeal may be directed to the Title IX Coordinator or to the hearing officer(s).

Written appeal requests are typically limited to seven pages, double-spaced, in 12-pt typeface. In the instance of particularly complex or simultaneous cases, an extension on this page limit may be granted by the appeal officer identified in the outcome report. Appeals must be well-reasoned, substantive and demonstrative of at least one of the following criteria:

1. New relevant evidence that, in the exercise of reasonable diligence, was not reasonably available at the time the determination regarding responsibility or dismissal was made, is now available and is potentially sufficient to affect the outcome; and/or
2. A procedural irregularity affected the outcome of the matter; and/or
3. The Title IX Coordinator, investigator(s), or hearing officer(s) had a conflict of interest or bias for or against complainants or respondents generally or for or against the specific complainant or respondent, which affected the outcome of the matter.

If the appeals officer determines that a written appeal request submitted by a party does not demonstrate the criteria listed above, the request will be denied and the parties will be notified in writing of the denial and the rationale. The original outcome is therefore upheld.

If a written request for appeal does meet one or more of the appeals criteria, the appeal officer will notify the non-appealing party, the Title IX Coordinator and, when appropriate, the investigators and/or the hearing officer(s). The notified party(ies) will have an opportunity, if requested, to review the original written appeal request. They may submit a written response to the portion of the appeal that was approved and involves them within five days of being notified that an appeal was submitted. If both parties appeal, this same process will be followed to collect written responses to both appeal requests. Neither party may submit any new requests for appeal after this time period.

Appeals are narrow in scope and are not a full re-processing of the matter. The issues and evidence raised on appeal shall be limited to those raised and identified during the



investigation and hearing, unless new evidence becomes available after such process and is made part of the appeal by the appealing party. Appeal decisions are deferential to the original outcome, making changes only where there is clear error or a compelling reason. In most cases, appeals are confined to a review of the written documentation or record of the original hearing and pertinent documentation regarding the specific grounds for appeal. Appeal outcomes may include affirming the original outcome, changing or amending the outcome in whole or in part, or, for appeals of hearing outcomes, the matter may be remanded in one of the following ways:

1. Remand the matter to the original investigator(s), hearing officer(s) and/or designee for reconsideration in the event that the appeal officer determines that new information not previously available needs to be considered. In limited circumstances, decisions on new evidence may be made on appeal.
2. Remand the matter to the Title IX Coordinator to remedy an error in collaboration with the original hearing officer(s), in the event that the appeal officer determines that there was a procedural irregularity that affected the outcome. In limited circumstances in which an irregularity or error cannot be adequately addressed by the original hearing officer(s) (as in cases of bias), the appeal officer may order a new hearing with new hearing officer(s).

The appeal officer may consult with the Title IX Coordinator on questions of procedure or rationale, for clarification, if needed, and documentation of any such consultation will be maintained. The appeal officer will respond in writing to the written appeal request within 30 days. The written appeal response includes a summary of the issues raised on appeal, a summary of the evidence considered, and the determination(s) reached regarding the identified issues using the preponderance of the evidence standard. The appeal response will provide a rationale for the final outcome. The appeal response is delivered as simultaneously as possible to both parties and the Title IX Coordinator either in person, via email to ArtCenter-issued email addresses, or by mail to the local or permanent addresses of the parties in institutional records. Once emailed, mailed, or provided in person, notice will be presumptively delivered. The determination becomes final on the date that the written appeal determination is sent to the parties. There are no further opportunities for appeal.

15. Record-Keeping

As required by federal Title IX regulations and other state and federal laws and regulations, ArtCenter will maintain all records related to an alleged violation of this Policy, regardless of later dismissal or other resolution of the allegation, for at least seven years. As such, the College will maintain documentation of all actions taken under this policy for a given case for at least seven years from the date of creation of the last record pertaining to the case. All documentation and records are private and confidential to the extent possible under law. Documentation for each investigation includes the following:

- Any actions, including any supportive measures, taken in response to a report or formal complaint of an alleged violation of this Policy, including:
 - a. The basis for all conclusions that the response was not deliberately indifferent
 - b. Any supportive measures offered to the complainant
 - c. If no supportive measures were provided to the complainant, documentation as to why such a response was not clearly unreasonable in light of the known circumstances
- Any determination regarding responsibility and any audio recording or transcript required under federal regulations



- Any disciplinary sanctions imposed on the respondent
- Any remedies provided to the complainant designed to restore or preserve equal access to the College's education program or activity
- Any appeal and its result
- Any informal resolution and its outcome
- All materials used to train the Title IX Coordinator, investigators, hearing officers, decision-makers and any person who facilitates an informal resolution process¹

16. Revision of Policy

This Policy is effective on August 14, 2020. The College reserves the right to make changes to this Policy as necessary, and once those changes are posted online, they are in effect. This Policy will be reviewed and updated annually by the Title IX Coordinator.

During the resolution process, the Title IX Coordinator may make minor modifications to procedures that do not materially jeopardize the fairness owed to any party. The Title IX Coordinator may also vary procedures materially with notice (on the ArtCenter website, with the appropriate effective date identified) upon determining that changes to state or federal law or regulations require policy or procedural alterations not reflected in this current policy and procedures. If government laws or regulations change—or court decisions alter—the requirements in a way that impacts this Policy, this document will be construed to comply with the most recent government regulations or holdings.

Inquiries about the application of Title IX at ArtCenter may be referred to ArtCenter's Title IX Coordinator and/or to the [Assistant Secretary for Civil Rights at the U.S. Department of Education](#). Questions about this Policy or reports of potential violations of this Policy may be made at any time, including outside of business hours, to:

Brittany Raygoza
Director of Title IX Compliance and Programs
Brittany.raygoza@artcenter.edu
626 396-2340
1700 Lida Street
Pasadena, CA 91103

Additional information about Title IX and sexual misconduct resources may be found at artcenter.edu/title-ix.

Portions of this Policy were adapted from the ATIXA 2020 One Policy, Two Procedures Model. Use and adaptation of this model with citation to ATIXA is permitted through a limited license to ArtCenter College of Design. All other rights reserved. ©2020 ATIXA.

¹ As required by Education Code Section 66281.5, materials approved by ArtCenter for training includes statistics on the prevalence of sexual harassment and sexual violence in the educational setting, and the differing rates at which students experience sexual harassment and sexual assault in the educational setting based on their race, sexual orientation, disability, gender, and gender identity



ArtCenter at a Glance

Founded in 1930 and located in Pasadena, California, ArtCenter College of Design is a global leader in art and design education. With a current enrollment of approximately 2,319 students (58% female and 42% male, representing more than 50 countries), the College has a student/faculty ratio of 8 to 1. ArtCenter offers 11 undergraduate and 10 graduate degrees in a wide array of industrial design, visual and applied arts disciplines, as well as minors for undergraduate students in Business, Creative Writing, Material Science, Research, and Social Innovation. The Industrial Design Program offers a joint MS/MBA in partnership with the Drucker School of Management, and the Integrated Studies department offers a First-Year Immersion program that supports students' transition to undergraduate-level majors with a specialized two-semester course of study.

In addition to its top-ranked academic programs, the College also serves residents of the Greater Los Angeles region through its ArtCenter Extension programs - a highly regarded series of year-round educational programs for all ages and levels of experience.

ArtCenter is a private nonprofit fully accredited by the WASC Senior College and University Commission (WSCUC). Renowned for both its ties to industry and social impact initiatives, the College is the first design school to receive the United Nations' Non-Governmental Organization (NGO) status.

Want to know more? Drill down into our data below.

Admissions Profile

Headcount (HC) unless noted (Fall 2021)

- UG Acceptance Rate¹: 62%
- UG Percentage (New) Male/Female: 40% / 60%
- Average SAT Verbal/Average SAT Math² = 649 / 605
- Average high school GPA³ = 3.42
- Average prior college GPA³ = 3.39
- Percentage of New Undergraduate Students from:
 - o California: 44%
 - o Out of State: 12%
 - o International: 44%
- UG Applications Received (CY³ 2021) : 1,532
- UG Acceptance Rate¹ (CY 2021): 62%
- GR applications received (CY 2021): 708
- GR Acceptance Rate (CY 2019): 41%

Enrollment Profile

Headcount (HC) as of (Fall 2021)⁴

- Undergraduate students: 2,028
- Graduate students: 291
- Total FTE⁵ (UG + GR)⁶: 2171.5
- Percentage New First-Time Freshman/New Transfers⁷: 70% / 30%
- Average Age for New First-Time Freshmen: 18.5
- Average Age for all New Degree-Seeking UG Students: 19.9
- Average Age for Undergraduate Students: 22.2
- Average Age for Graduate Students: 27
- Student/Faculty Ratio: 8:1
- # of Internships: 46
- Average Class Size: 10.1 (UG)/9.1 (GR)

Faculty/Staff Profile

Fall 2021 HC

- Full-Time Faculty: 142
- Part-Time Faculty⁸: 390
- Staff (FT + PT): 348

Retention/Graduation Rates

- First-Year Retention of New First-Time Freshmen (Fall 2020 Cohort): 85%
- Six-Year Graduation Rates New First-Time Freshmen (Fall 2015 cohort): 76%

Costs

- Yearly Undergrad Tuition and Fees: \$48,044 (2 semesters, 2021-2022)
- Yearly Graduate Tuition and Fees: \$49,652 (2 semesters, 2021-2022)
- Annual Operating Budget: \$114 million (FY 2021)
- \$31 million Board-designated endowment (as of 6/30/20, FY 2021)
- \$102 million Donor-restricted endowment (as of 6/30/20, FY 2021)

Financial Aid

Calendar Year (CY) 2021 unless noted⁹

- Aid processed: \$52.2 million
- Students with Financial Need¹⁰: 59%
- Students who Received Financial Aid¹¹: 72%
- Students who Received ACCD Scholarship¹²: 56%
- Average Amount of Scholarship¹³: \$6,453
- Undergraduates who received a Pell Grant¹⁴: 30%
- New full-time first-time degree/certificate seeking students who received a Pell Grant¹²: 18%

Undergraduate Enrollment by Major¹⁵

Fall 2021 HC

- Advertising: 14
- Entertainment Design: 395
- Environmental Design: 65
- Film: 86
- Fine Art: 52
- Graphic Design: 221
- Illustration: 598
- Interaction Design: 94
- Photography: 78
- Product Design: 249
- Transportation: 174
- Non-Degree: 2

Graduate Enrollment by Major

Fall 2021 HC

- Art: 35
- Broadcast Cinema/Grad Film: 45
- Grad Environmental Design: 23
- Grad Graphic Design: 84
- Grad Transportation Design: 26
- Industrial Design: 30
- Media Design: 47
- Non-Degree: 1

Academic Programs and Distinctions

2021-2022¹⁶

- Bachelor of Fine Arts or Bachelor of Science offered in 11 undergraduate programs. Master of Fine Arts or Master of Science offered in seven graduate programs
- Minors offered in Business, Creative Writing, Material Science, Research, and Social Innovation
- Joint MS/MBA degree offered in conjunction with Claremont Graduate University's Drucker School of Management
- Included in Graphic Design USA's 2022 GDUSA Top Graphic Design Schools
- Included in The Princeton Review's 2022 list of the Top 50 Game Design programs
- ArtCenter appears in Variety's 2022 feature Top 50 Films Schools and Instructors From Around the World, The Hollywood Reporter's list of 2021's Top 25 Film Schools in America, TheWrap's Top 50 Film Schools of 2021, and MovieMaker's Best Film Schools in the U.S. & Canada 2021
- ArtCenter rounds out College Magazine's 2020 list of Top 10 Colleges for the New Generation of Web Designers
- Ranked #1 in GradDegree.com's 2021 Best Design & Applied Arts Schools in California
- Ranked #3 in Graphic Design and #15 in Best Fine Arts Program in U.S. News & World Report's 2022 list of Best Graduate School Rankings
- Ranked #12 among private schools in California for the Best Colleges in America of 2022 in Money magazine
- Ranked #13 in Animation Career Review's 2022 Top 50 Animations Schools and Colleges in the U.S.
- Ranked #14 in the QS World University Rankings 2022 according to TopUniversities.com
- Ranked #18 in the Top 50 Graphic Design Degree Programs, #34 in the Top 50 Film Degree Programs, and Top 46 Game Design programs in Intelligent's 2022 Rankings
- Ranked #20 in Best Colleges for Design, #40 in Best Colleges for Art and #41 in Best Colleges for Film and Photography in Niche.com's 2022 national rankings
- Ranked #129 in the 2019 World University Rankings by Times Higher Education/Wall Street Journal out of more than 1,000 colleges of all types, including large universities, public state schools and other specialized and private colleges

Employment

Fiscal Year (FY) 2021 figures¹⁷

- 79%: Job Placement Rate for Classes of 2020 Bachelor's (One-Year Out Graduates, 44% survey response rate)
- 81%: Job Placement Rate for the Classes of 2020 Masters (One-Year Out Graduates, 35% survey response rate)
- 84%: Percent of Classes of 2020 Bachelor's Graduates that indicated Post-Graduation Occupation was Somewhat or Very Related to their Program/Area of Study (One-Year Out Graduates, 44% survey response rate)
- 87%: Percent of the Classes of 2020 Master's Graduates that indicated Post-Graduation Occupation was Somewhat or Very Related to their Program/Area of Study (One-Year Out Graduates, 35% survey response rate)
- \$68,000: Median salary for Classes of 2020 Bachelor's (One-Year Out Graduates, 44% survey response rate)
- \$68,000: Median salary for Classes of 2020 Master's (One-Year Out Graduates, 35% survey response rate)

Post Graduate Studies 18

- Less than 1% of Bachelor's recipients who graduated between Jan 2020 and August 2020 indicated that they were subsequently enrolled fulltime in graduate level education within one year of graduation (43% survey response rate)

ArtCenter Extension19**Calendar Year (CY) 2021 figures**

- Year-round open enrollment programs for students of all ages. Courses offered at both campuses. ArtCenter Extension consists of four programs: ArtCenter Extension (ACX), ArtCenter Teens (ACT), ArtCenter Kids (ACK), and ArtCenter Teachers (ACD)
- Course Enrollment in ArtCenter Extension: 1,902
- Many of the same faculty members teach in the College's degree programs
- Staff: 7
- Total ACX faculty: 101
- ACX-only faculty: 28
- Faculty Shared with Degree Program: 53
- Course tuition is individually priced
- Typical tuition for one course in ACX \$830, ACT \$300, ACK \$300, ACD \$760
- Scholarship applications: 263
- Scholarships awarded: 239

ArtCenter Online19**Calendar Year (CY) 2021 figures**

- Online year-round open enrollment program for teens and adults. Courses offered online only in synchronous and asynchronous modalities.
- Course Enrollment in ArtCenter Extension: 294
- Staff: 14
- Total ACO faculty: 6
- ACO-only faculty: 2
- Faculty Shared with Degree Program: 4
- Course tuition is individually priced
- Typical tuition for one online course is: Synchronous \$499; Asynchronous for full course: \$189; Asynchronous Workshops: \$69

Public Galleries21

- 3 Galleries: Williamson Gallery, Mullin Gallery, ArtCenter Downtown L.A Gallery
- 7 – 10 exhibitions in Calendar Year (CY) 2021

Facilities**2021-2022**

- 2 campuses: Hillside and South
- 162.66 acres
- 277,126 net sq. feet of academic/instructional facilities

Library**Fiscal Year (FY) 2021 figures**

- Book volumes: 106,358
- DVDs and other cinema: 12,650
- Zines: 1,058
- Video Games: 275
- Current periodical subscriptions: 466
- Research, Image, Video, and Training Databases: 46
- Gate count (i.e. Number of people who walk in the Library): 806
- Research/Reference questions: 415
- Instructional sessions: 77
- Total attendance in instructional sessions: 924

Undergraduates Students by Gender23**Fall 2021**

- Male: 42%
- Female: 58%

Graduate Students by Gender23**Fall 2021**

- Male: 43%
- Female: 57%

All Students by Gender23**Fall 2021**

- Male: 42%
- Female: 58%

Undergraduate Students by Ethnicity23

- International: 43%
- Hispanic/Latino: 9%
- American Indian/Alaska Native: 0%
- Asian: 32%
- Black/African American: 1%
- Hawaiian/Pacific Islander: 0%
- White: 12%
- Two or more races: 3%
- Unknown/Undeclared: 0%

Graduate Students by Ethnicity23**Fall 2021**

- International: 64%
- Hispanic/Latino: 5%
- American Indian/Alaska Native: 0%
- Asian: 8%
- Black/African American: 3%
- Hawaiian/Pacific Islander: 0%
- White: 19%
- Two or more races: 1%
- Unknown/Undeclared: 0%

All Students by Ethnicity23**Fall 2021**

- International: 45%
- Hispanic/Latino: 9%
- American Indian/Alaska Native: 0%
- Asian: 32%
- Black/African American: 1%
- Hawaiian/Pacific Islander: 0%
- White: 12%
- Two or more races: 3%
- Unknown/Undeclared: 0%

Faculty by Gender23**Fall 2021**

Full-Time

- Male: 68%
- Female: 32%

Part-Time

- Male: 69%
- Female: 31%

Faculty by Ethnicity23**Fall 2021**

Full-Time

- International: 3%
- Hispanic/Latino: 12%
- American Indian/Alaska Native: 0%
- Asian: 13%
- Black/African American: 3%
- Hawaiian/Pacific Islander: 0%
- White: 65%
- Two or more races: 4%
- Unknown/Undeclared: 1%

Part-Time

- International: 1%
- Hispanic/Latino: 9%
- American Indian/Alaska Native: 0%
- Asian: 14%
- Black/African American: 4%
- Hawaiian/Pacific Islander: 1%
- White: 65%
- Two or more races: 1%
- Unknown/Undeclared: 4%

All Staff by Gender²³

Fall 2021

- Male: 51%
- Female: 49%

All Staff by Ethnicity²³

Fall 2021

- International: 1%
- Hispanic/Latino: 23%
- American Indian/Alaska Native: 0%
- Asian: 17%
- Black/African American: 5%
- Hawaiian/Pacific Islander: 0%
- White: 49%
- Two or more races: 1%
- Unknown/Undeclared: 3%

Executive Management²⁴

7 in 2021-2022

- Male: 71%
- Female: 29%

Executive Management by Ethnicity¹⁹

Fall 2021

- International: 0%
- Hispanic/Latino: 0%
- American Indian/Alaska Native: 0%
- Asian: 0%
- Black/African American: 14%
- Hawaiian/Pacific Islander: 0%
- White: 86%
- Two or more races: 0%
- Unknown/Undeclared: 0%

Trustees

26 in 2021-2022

- Male: 72%
- Female: 28%

Trustees by Ethnicity

Fall 2021

- International: 0%
- Hispanic/Latino: 4%
- American Indian/Alaska Native: 0%
- Asian: 4%
- Black/African American: 16%
- Hawaiian/Pacific Islander: 0%
- White: 76%
- Two or more races: 0%
- Unknown/Undeclared: 0%

¹ Acceptance Rate = Total Accepted Students/Total Applications (including incomplete applications) (note: this differs from IPEDS).

² Only includes students submitting scores.

³ CY = Calendar Year

⁴ Data as reported to IPEDS. Differs from internal institutional reports.

⁵ FTE = Full-Time Headcount + (Total PT Credits/12)

⁶ UG = Undergraduate, GR = Graduate

⁷ First-Time Freshmen and New Transfers are coded according to IPEDS definitions.

⁸ Part-time faculty who do not teach courses but who may serve as advisors in particular programs are included in count.

⁹ Total aid processed by Financial Aid. This model historically uses Calendar Year 1/1-12/31.

¹⁰ Percentage = number of students with need/number of students receiving financial aid in Calendar Year.

¹¹ Percentage = students receiving financial aid/unduplicated enrollment count from IPEDS in Calendar Year.

¹² Percentage = students receiving ArtCenter scholarship in Calendar Year/unduplicated enrollment count from IPEDS.

¹³ Average Institutional scholarship received in Fall 2021 term. For CY21 average aid per term was used.

¹⁴ Pell Grant reported to IPEDS uses Fall 2021 data. Category sourced from IPEDS reporting

¹⁵ Advertising became Creative Direction and Undergraduate Environmental Design became Spatial Experience Design in Spring 2022

¹⁶ Rankings include what is currently available to the public.

¹⁷ Data from Annual Graduate Employment Survey distributed to One-Year Out Graduates (graduates from Spring 2020 and Summer 2020). Job Placement Rates are calculated by graduates indicating a primary status of "Working full-time", "Working

part-time”, or “Enrolled in additional education” one-year post-graduation. Median Salary is used as opposed to average to provide a more robust figure.

¹⁸ Data from Annual Graduate Employment Survey distributed to One-Year Out graduates (graduates from Spring 2020 and Summer 2020). Post-graduation studies rates are calculated by graduates indicating they were “Enrolling in additional education” one-year post-graduation (not necessarily their primary status).

¹⁹ ArtCenter Extension was rebranded as ArtCenter Extension and Online in CY 2021.

²⁰ ArtCenter Teachers was inactive in CY 2021.

²¹ Prior to 2021, data was reported for all ArtCenter Galleries and exhibition spaces.

²² A zine is a small-edition, self-published work of original or appropriated texts, comics, collages, stories and/or images, usually reproduced via photocopier or risograph.

²³ All ethnicities and gender reflect IPEDS definitions.

²⁴ Executive Management is made up of President/CEO, Provost, Senior Vice President/CFAO, Senior Vice President of Development, Senior Vice President of Admissions and Enrollment Management, Vice President of Marketing and Communications, and Vice President and Chief Diversity Officer.