Art Center College of Design
Visioning Process

LEAVING THE HILL

Outside Partnerships and the Future of Art Center

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Among those contributing to this report are:

Table of Contents

I. Outside partnerships and Art Center College of Design

II. Examples of recent ACCD sponsored projects
   a. Adobe Systems and Wrap Magazine
   b. The ACCD/Caltech Project and Designmatters at ACCD
   c. The Williamson Gallery

III. Overcoming internal obstacles

IV. Expanding our possibilities of partnerships and relationships beyond our current successes
   a. Other academic institutions
   b. International partnerships
   c. Other civic organizations

V. Leveraging the richness of our Southern California locale to better position ACCD globally

VI. Becoming a beta site for educational innovation, research and entrepreneurism

VII. Developing new models for generating revenue for ACCD

VIII. Enhancing the ACCD brand and reputation
Introduction

As we all know from the WASC Action Letter of March 3, 2010 to our President, Art Center needs to address several areas of concern from our recent WASC accreditation visit. Several of these areas line up directly with concerns expressed below in the report, and the following recommendations note alignment with WASC requirements for change where they occur.

The college is already enjoying a number of successes in the area of outside partnerships. Accordingly, these findings are meant to support and build upon current successful initiatives such as TAMA, INSEAD, French Academy, Nestle, Visiting Artists of Berlin, The Princes Drawing School in London and many others.

This report makes the following recommendations:

1. Promote transdisciplinary projects and classes and find equitable ways to select and evaluate such projects. This directly aligns with one of the three WASC Educational Effectiveness Review themes. To put it more broadly, Chairs need to have financial and other incentives to cooperate with each other on projects rather than being incentivized to patrol their borders.

2. Faculty initiative in developing outside partnerships needs to be recognized with appropriate transparent, equitably applied metrics. Proposal-writing support needs to be available, including stipends for faculty capable of proposal-writing on their own.

3. Create exchange programs with overseas institutions, specifically Chinese and Indian ones. (Direct alignment with a WASC Educational Effectiveness theme that Students need to have more opportunities for internships, study away and study abroad.)

4. Further empower the Educational Partnerships Office to facilitate easier proposal review and development, as well as creating a central repository for data to allow informed decision making about appropriate strategic program-development initiatives for the institution. The office should take a more aggressive role in educating faculty and students on how to use the office. Consider an Advisory Board of leaders of equivalent Offices at other institutions to advise on best practices.

5. Explore joint proposal opportunities with other educational institutions for both better shared academic resources and wider funding opportunities.
6. Create structures that allows faculty to work with students outside of the framework of a class.

7. Develop a more flexible and sophisticated intellectual property policy with advice on specific potential partnership situations available to all ACCD faculty and students.

8. Create an incubator that develops partnerships that are economically rewarding to ACCD, as well as generating income both for students and for scholarship funds.

9. Create a publishing imprint for ACCD, as well as an online ACCD store.

10. Create an ACCD Speakers Bureau as well as a website which better represents the school to outside institutions.
I. Outside partnerships and Art Center College of Design

Art Center College of Design has had a celebrated history of strategic engagement with outside partners since it was founded 80 years ago. Such partnerships afford students the opportunity to deal with real world issues in preparation for their professional careers.

Art Center currently collaborates with multi-national corporations as well as organizations in the non-profit and public sectors. Outside partnerships introduce, illustrate and make real the problems of the global community, providing students with opportunities to grow in their sense of responsibility, personal ethics and person-to-person communication skills. Conversely, outside partnerships allow the college to gain humility and to learn from the knowledge and experience of individuals outside our immediate circle. Additionally, a specific goal of any partnership program should be the raising of funds for improvement of instruction and for scholarships and fellowships to alleviate the tuition burden on our students – the latter a more pressing issue with each year.

Unfortunately, due to lack of a consistent and streamlined process for proposing and approving partnerships as well as the limitations of the current sponsored project model, many faculty feel disincentivized to engage with outside partners. This needs to change through innovative new programs of our own as well as through thoughtful benchmarking of other institutions and adoption of their best practices.

When we speak of outside partnerships, we must acknowledge the potential for those partnerships evolving into relationships: relationships that magnify our efforts to prepare our students for a world that allows them to communicate over distances while sitting at home or to call a meeting in five countries simultaneously, and helping them to tackle the pressing issues of today and tomorrow. We need each other and each other’s expertise more than ever before, and the development of outside partnerships is the essential key that opens the door for our students to not only confront but also to embrace the challenges of tomorrow.
II.
Examples of recent ACCD sponsored projects

Adobe Systems and Wrap Magazine

An example of the partnership ACCD has traditionally forged with corporations is the 2008 relaunching of ACCD’s arts and literary magazine, *Wrap*. The magazine, formerly known as *Fishwrap*, had been on hiatus for two years before the Chairs of Illustration and Graphic Design decided to relaunch it to coincide with Art Center’s “Serious Play” conference. The project was a collaborative effort, overseen by faculty members Tom Knechtel and Paul Hauge. Following a portfolio review, 15 students were selected. Working in teams of two (one illustrator and one designer), the students were encouraged to use the new Adobe technology, including a motion graphics system which could be used to create short films. In an intense three-month burst, students met with visiting artists and designers, designed their layouts and laid out the entire magazine with the instructors providing feedback but no art direction. At the end of the project, Adobe brought a film crew to ACCD to interview the students and faculty and to document the process; these interviews, along with short films made by the students, were available on Adobe’s website and YouTube. (Unfortunately, ACCD’s website never provided links to these videos.) The magazine was distributed at the conference. This project illustrates a model for partnership that produces tangible results that can be immediately implemented.

The ACCD/Caltech Project and Designmatters at ACCD

Partnerships with other universities add significant value to the ACCD experience as well. The road to establishing such classes has not been easy. Ten years ago ACCD and Caltech initially executed a fellowship program made possible by a National Science Foundation grant. The grant title was “The Entrepreneurial Fellowships Program,” and it thrust innovative art and design students together with exceptional engineering and science students. In the beginning, there were communication challenges, vast differences and lack of structure in academic ways of doing business, asynchronous academic calendars and perceived institutional biases. The culture of ACCD has often presented many obstacles to working with other institutions, discouraging faculty and students from pursuing possible partnerships. But in this case, through guidance, perseverance and good will, the students not only learned how to work together towards common goals but also formed lasting collegial relationships, some of which resulted in working partnerships still together today. Those lessons were not lost on the students or faculty involved.

For the last five years, Tony Luna, faculty member in the Humanities and Design Sciences and Photo and Imaging Departments, has been involved in a follow-up
joint collaborative effort through a course titled, *Creating Social Value Through Design*, which is generously supported though ACCD’s Designmatters. This totally unique course brought together ACCD graduate and undergraduate students from four departments with design students from Universidad Rafael Landivar in Guatemala, and faculty and students from Caltech to help the Mayan people of the Lake Atitlan region of Guatemala raise their standard of living.

In January of 2010, a dozen ACCD students traveled to Guatemala to spend a week doing field research in and around Lake Atitlan. As a result of their investigation they determined that they could assist a women’s textile co-op to market their products, and that they could help the local infrastructure by addressing the needs to clean up the lake itself to make it a more attractive eco-tourism destination. In the past, similar joint classes, under the direction of Caltech Professor Dr. Ken Pickar, have provided the foundation for a start-up business building specially-designed wheelchairs for the handicapped in regions of rough terrain and developed inexpensive and simple water purification devices to address the enormous world-wide challenge of water pollution. All of these endeavors not only instruct our students on how to work together with a wide range of disciplines, institutions and cultures; they also teach them the true understanding of what it means to do good and to do well.

In addition to the Guatemala studio mentioned above, Designmatters cultivates ongoing partnerships with various international aid agencies, businesses, non-profit organizations, universities and/or government agencies working on a local, state or national level, which translate into 2-5 “real world” design studios in the curriculum and special projects per academic term.

**The Williamson Gallery**

The Alyce de Roulet Williamson Gallery is an key component of Art Center's learning environment, and since its inception in 1992 has initiated an ambitious program of outside partnerships. To achieve its goal of enabling authentic and critical insights based upon first-hand experiences with the arts and design, the gallery maintains a close alignment between exhibition content and educational priorities that assures relevance to the college curriculum. Playing the role of both protagonist and antagonist for concepts core to the educational goals of the college, the Williamson Gallery is sustained by its role as a thoughtful provocateur. Its mission is to be an active partner in the education of intelligent and spirited students who will shape visual culture in the future, and to engage the broader public community in a progressive dialogue about art and design for the 21st century.

To help pursue this ambition, the Williamson Gallery has developed a highly successful and unique program of partnerships with outside organizations, from
the California Institute of Technology, to the Norton Simon Museum, to the Chicago Museum of Contemporary Art, and many other museums, educational institutions, and science and cultural organizations internationally. Its partnerships have resulted in increased outside funding for gallery programs, published catalogues and commissioned essays, direct dovetailing with student projects and priority educational themes, and major media coverage exporting Art Center's educational philosophy to audiences around the world.

OBSERVE was a partnership between the Williamson Gallery and the NASA Spitzer Science Center which is headquartered at California Institute of Technology and Jet Propulsion Laboratory. The project brought five Southern California contemporary artists together with Spitzer scientists in early 2007 for a year-long conversation. The creation of five original installation works of art followed, based upon the artist/scientist conversations and their insights into the research and significance of the Center's sun-orbiting infrared Spitzer Space Telescope. In October 2008 the completed installations were debuted at the exhibition's reception for Art Center friends, students, and faculty. The process engaged Art Center alums and faculty, and the collaboration from its early stages to the exhibition's opening reception was documented by an Art Center team of student filmmakers. NASA contributed $50,000 to the exhibition budget, and a 75-page catalogue with critical essays on the relationship between science, art, and design was published and distributed free to students. The catalogue and full project website continue to be circulated worldwide. Panel discussions, artists' talks, gallery tours, and widespread publicity augmented the exhibition's three-month tenure in the gallery. OBSERVE belongs to a unique Williamson Gallery theme and decade-long series of exhibitions that define design as being "innovation at the intersection of art and science." That interface is core to the development of humanitarian and progressive design for the 21st century, and the Williamson Gallery's art/science partnership series is intended to give provocative and inquisitive form to its ongoing exploration.
III.

Overcoming internal obstacles

The culture of ACCD itself has been the key obstacle to innovative partnerships. ACCD has established itself as a leading college for art and design, in some cases the preeminent college for particular programs. It has also been an institution that has done things in its own fashion. This combination has led to hubris that has interfered with our ability to see what other organizations or institutions have to offer us. Bureaucracy and turf battles between departments can make shared partnerships problematic. One consistent message we heard was that faculty and students do not always pursue partnerships opportunities because there are too many obstructions at ACCD.

Among the obstacles cited were:

- **The structure of the school encourages Balkanization:** departments operate independently and at odds with one another. There is a lack of shared information.

- **Most of ACCD’s faculty are part-time and not compensated for time spent cultivating partners; there is little incentive to develop relationships if there is no guarantee that classes will get filled.** ACCD needs to make better use of their part-time faculty, who represent a wide field of rich experience; currently, outside partnerships projects often tend to go to full-time faculty. Part-time faculty also do not have the stability to ride as investigators on major grants, which assume the investigator – and not (primarily) their institution – is responsible for the results.

- **Sponsored projects currently must fit into the standard curriculum,** but many partnerships do not fit that model. In addition, paperwork must be filled out and submitted to the CAO, CFO and president, a top-heavy process. Specific examples were cited of grad level projects now being pursued independent of the college because of the obstacles presented.

- **The Internship Program, as currently operated by the Office of Career Development, is constrained by our academic calendar and required criteria for studios/companies’ participation in the Internship Program.** It’s a widely known fact that serving on an internship can greatly enhance our students’ educational experience and in many cases, strengthen the potential for employment upon graduation. As such, the Internship Program needs to have more flexibility to accommodate various types of internship opportunities and collaborations, beyond studios/companies/industry. To address the global market, more international internship opportunities need to be developed, including providing the Office of Career Development resources necessary to
assist students with the extraordinary amounts of paperwork required to satisfy immigration/visa requirements unique to each country.

- Currently half of the funds from corporate sponsored projects are immediately sent to the ACCD general fund. This is equivalent to a 100% overhead rate and not in line with peer institutions.

This institutional blindness needs to be addressed forcefully if change is to occur at ACCD and we are to make effective use of further possible partnerships.

Departments operate independently, and a lack of communication can lead to the feeling that no one knows what is going on outside of their own department. This lack of communication can make it difficult to launch new models for outside partnerships and shared sponsorships. The responsibility for this must lie with the chairs, as they are often seen as defending their departments against the encroachments of others and reluctant to encourage their students to participate in cross-department projects.

The TDS (Trans-Disciplinary Studio) classes are a particular illustration of this lack of partnering even within the institution. Originally created as a required class designed to foster cross-department interactions between students and faculty, they were envisioned as a mix of teachers and students from different programs, working on a topic that crossed borders. While some TDS classes fit this description, an increasing number have no cross-departmental elements. As well, chairs are letting their students graduate without fulfilling the TDS requirement, enforcing the sense that students come to ACCD to learn only one thing, as opposed to experiencing a more dynamic well-rounded education. This is behavior associated with trade schools, not with the kind of university ACCD prides itself as exemplifying. At a time when we are being told to reinvent ourselves professionally two or three times during our working lives, this blinkered viewpoint is increasingly problematic and in fact dangerous to our students. They can leave ACCD only understanding one discipline in depth but with no sense of context or of what is being done in other pertinent fields, leaving them professionally vulnerable.

An alternative to the current laborious and political process of launching a partnership would be a more effective use of the Educational Partnerships office, established a year ago. This office should act as a clearinghouse for information and proposals. The process in place is currently limited to involvement from the chairs, and it would be beneficial to create protocol that will allow all faculty and students to propose ideas for sponsored projects. In some situations, the partnerships that would best benefit our students would originate from a spontaneous idea on a small scale, a small business, or an individual. Currently, we’re not set up to work on such a small scale; but the
Educational Partnerships Office may help with structuring those partnerships. Additionally, the office could streamline the process for dealing with intellectual property rights. It would be the place that makes ideas possible.

In another example of institutional culture resistance, ACCD lacks a consistent collection of what other institutions call “overhead” or “indirect costs.” At other universities, when a grant arrives a percentage is tacked on for a discretionary fund that the university can use for various needs. In federal grants, this fund is called an “overhead rate.” ACCD should establish an overhead rate so that we can apply for federal, state and foundation grants that require this.

The culture of ACCD presents deep-seated obstacles to the pursuit of further and more productive sponsorships that will help our students become the cutting-edge artists and designers we want them to be. These problems must be addressed if we are to fulfill this promise.
IV. Expanding our possibilities for partnerships and relationships beyond our current successes

ACCD has outside partnerships with a wide range of corporations, from Nike and Disney to Nestlé and Honda. Such partnerships have been part of the legacy of ACCD’s image of itself: that we prepare our students for successful corporate careers. But business and design models are changing rapidly and we must change with them, preparing our students for a professional existence beyond designing a commercially successful product. How can our students lead the global community in questions of sustainability, changing information systems, and social responsibility?

Other academic institutions

ACCD has had partnerships with a variety of educational institutions in Pasadena. ACCD, together with the Pasadena Unified School District and the Armory Center for the Arts, helped found the Visual Arts and Design Academy (VADA), a school-within-a-school academy program that has increased awareness of art and design to a diverse student population, as well as feeding students to both PCC and ACCD. We have partnered with the Institute for Educational Advancement (IEA), a South Pasadena non-profit educational organization, and together for the last 9 years have sponsored a 3-week industrial design workshop at the South Campus, resulting in several students enrolling in ACCD.

Perhaps the foremost relationship has been a years-long informal relationship with Pasadena City College. Students often attend PCC to build portfolios for application to ACCD and to take transferable academic classes. This suggests the usefulness of strategic planning between the two schools for optimal preparation of students and efficiency/uniqueness of both colleges. Some years ago Stan Kong, who is the head of the product design department at PCC, as well as teaching in the Art Center at Night program at ACCD, arranged for meetings between the schools for articulation of academic classes. An agreement was reached for a small number of academic courses, and studio classes have been sometimes waived by ACCD department chairs based on portfolio reviews and equivalency. This is a good time though to revisit those agreements and increase, if possible, the number and breadth of transferable courses. The unit cost per class for community colleges is $26, or $78 for a typical 3 unit class. This would shorten the time a student would be at ACCD and will result on lower tuition. Art Center chairs, faculty, and staff have participated in an advisory capacity including membership on PCC design advisory boards. And in addition to the new Arts Complex planned for PCC, there are other departments within the college with unique facilities such as the PCC art gallery and the Boone Sculpture Garden, giving opportunities for both schools to capitalize on facilities and share
resources. This expands ACCD’s employment and grant opportunities as well as increases our diversity and outreach.

Institutions such as Caltech and SciArc also offer our students the opportunities to work with students in other disciplines. Other educational institutions such as East LA Community College and Glendale Community College offer physical plant options (such as ceramic facilities) and a population of potential ACCD students. Art Center and PCC may want to emulate the relationship between Otis College of Art and Design and Santa Monica College; the community college students are encouraged to apply to Otis after finishing two years at SMC. Aside from this “feeder” situation, our students stand to benefit from situations that do not involve an exchange of funds but rather of knowledge and facilities.

More alliances with other institutions offer greater possibilities for grant opportunities, particularly in areas where ACCD could not propose on its own. We must be open to collaborations where ACCD contributes but may not lead.

In order to access potentially large sums of money from government grants or private foundations, there need to be institutional skills in grant writing. Grant writing is time consuming and requires specialist knowledge and experience for repeated success in acquiring such funds. The payback will be well worthwhile for ACCD to invest in a grant writing team specifically for outside partnerships. In addition, faculty capable of writing grants themselves should be identified and supported, including financial support for grant writing and program development. Faculty need to feel secure that they can be principal investigators on grants and have the authority and stability to meet the granting agency's requirements, which for large grants might stretch over years.

International partnerships

We currently have few relationships with international schools, such as ACCD’s long continuing relationship with the Pacific Rim Project, which is a part of CMTEL’s partnership with Japan’s TAMA Art University. Despite regular inquiries from international schools about student and faculty exchanges, Art Center has been reluctant about such approaches. In fact, as was proved during and immediately after the closure of the Swiss campus in April 1996 only a month or two before its tenth anniversary, there is much to be gained from cultural exchanges of students from other schools and cultures. With the closure of the Swiss campus, we experienced a drop in European students; it is a shock for students from countries where education is subsidized to find out the cost of an ACCD education. Cultural exposure is particularly important to designers, who generally expect to work on international projects or products during their careers. Exchanges both ways are best. Possible schools include Goteborg University
School of Design and Crafts in Sweden, the Monash University in Melbourne, Australia, the ITE College Central School of Design and Media in Singapore, the National Taipei University of Technology Graduate Institute of Innovation Design and the Universidad Diego Portales School of Architecture, Art and Design in Chile.

**Exchange programs with Asian schools and businesses are a priority.** Overseas businesses, which offer internships to our students in return for a discount on residential programs for their employees, are an enormous opportunity for revenue and brand enhancement. The benefits of exchanges with Asian colleges, universities and businesses range from increased cultural understanding, to enlarging faculty and student perspective of our world, to enhanced reputation and stature for Art Center around the globe.

As the world’s political and economic centers of gravity migrate from the Atlantic to the Pacific, ACCD should capitalize on its distinct advantage of being located on the Pacific Rim. As America increasingly cedes its advantages to China, **ACCD has an opportunity to develop relationships with Chinese schools and businesses that are more innovative and more sustainable than the existing plethora of “partnerships” between Western and Chinese universities and colleges.** Such partnerships should explore long-term cultural exchanges as much as, if not more than, educational exchanges. While Western industries have rushed to collaborate with Chinese entities, for obvious reasons, an enormous chasm remains between the two cultures. So, just as ACCD was at the forefront of developing relationships with Japanese companies 60 years ago, ACCD should consider a similar role now. It is too late to be at the forefront, but durable opportunities exist. Art Center should observe the plight of others who rushed forward without due diligence and instead offer a more strategic engagement.

Less attention is given to India than China. Nevertheless, India’s economy is growing at a similar rate to China’s (admittedly from a lower base) and, like China, was not economically derailed by the rest-of-world meltdown. India is different from China in many ways and has had a history of solid design education for decades, based on European and American influences. Nevertheless, **ACCD must engage with Indian schools and businesses—for similar reasons as for engaging with the Chinese, but with a different, possibly less challenging process** because of India’s history, culture and language.

**Other civic organizations**

The City of Pasadena has recently begun to develop the catch phrase: "Pasadena: City of Art & Science," as it focuses on the unique and unparalleled resources, educational institutions, and cultural history in the arts and sciences that makes Pasadena a quintessential city of the 21st century. ACCD has already been
involved in this effort along with others; the recent ACCD Day of Involvement is an example. But it's a good time for us to further engage with this idea and to take a lead role.

The Huntington Library, Art Collections and Botanical Gardens has made its facilities available to students for on-site projects and exhibitions. This encourages thinking about further relationships with local museums, such as the Norton Simon, the Pasadena Museum of California Art, the Pacific Asia Museum and the Pasadena Historical Society.
V. 
Leveraging the richness of our Southern California locale to better position ACCD globally.

It is critical to get ACCD students off campus and into real-world situations. In the 1950s, ACCD established relationships in Japan that accomplished this goal. Now, with an increased student population from abroad (the estimate is that 40% of ACCD’s students come from other countries) ACCD has an even greater global reach. In addition to valuable study abroad opportunities we need to make use of Southern California’s incredibly rich and diverse possibilities, as this area continues to be a magnet for creative endeavors, economic development and business.

We should not take our locale for granted. We are fortunate to live in an area where many large companies are located. ACCD must be more proactive in looking at partnerships with the entertainment, pharmaceutical and transportation industries, as well as with companies such as Kaiser, City of Hope, Northrop Grumman and Body Glove. (There are partnerships that could be explored outside our geographical area as well, such as Crisis Simulations International (Portland, Oregon), Ford Motor Company’s Education and Community Development (Dearborn, MI), and Sage Automotive Interiors (Spartansburg, SC).)

We should explore the possibility of partnerships with the City of Pasadena, local developers and realtors, to encourage Art Center Alumni and other entrepreneurial businesses (i.e. Honda’s Advance Concept Studio in Pasadena) to take advantage of the rich intellectual capacity of the Pasadena community to locate here (much in the same way that Silicon Valley has developed near Stanford University). This in itself, if it were successful, heightens the Art Center Brand and brings new opportunities to the college and businesses. This would be an opportune time as there are many commercial vacancies. The other possibility would be partnerships with developers interested in developing spaces for housing and studios, such as owners of the Brewery Art Colony or Rick Caruso, who developed the Grove shopping center at Fairfax—keeping in mind the idea of tapping redevelopment funds.

We also need to turn our attention to what local communities need, not just industries. If our students were working with local communities, from a diversity of economic backgrounds, they would develop real-world expertise that will serve them when they graduate. ACCD might consider having student loan packages discounted if graduates enroll for a period of community service. Enhancing diversity in both our programming and curriculum (something the WASC report requested), this again goes to the idea of humility as an important guide in our thinking about these relationships.
VI.

*Becoming a beta site for educational innovation, research and entrepreneurism.*

ACCD should become a beta site for all sorts of innovation; yet such efforts are waylaid by lack of knowledge, a fuzzy intellectual property policy, and concerns about ACCD’s educational and non-profit status.

**Art Center’s intellectual property policies need to be more flexible and sophisticated.** Faculty, student and institutional contributions to college activities and partnerships need to be fully understood and protected. Outside entities that partner with Art Center also need to enter relationships with a clear understanding of their own IP security and realistic expectations of outcomes. The current policy seems to be at a defensive, temporary holding position that inhibits the building of long-term trust between all internal and external constituencies. Faculty and students with project ideas need easy access to an in-house IP expert. There is a newly revised IP policy going before the board and the school has recently contracted with a new attorney who specializes in IP.

**ACCD should create an incubator that will develop partnerships that will not only be economically rewarding for the companies involved but will also profit ACCD.** Such projects will in turn generate overhead revenues that can be used as seed funds for further projects. ACCD would pay tax on such income, but if enough money is made, that would cover such expenses.

Students are reluctant to participate in projects where their contribution is seen as free labor for a company. ACCD opts out of projects where there might be a suspicion of such circumstances, while at the same time discouraging companies which want to hire our students for pay. But on the other hand, if arrangements are made for students to be paid for their work, it will benefit again both the companies and the students.

Other institutions have been successful in "spinning out" companies based on intellectual property developed by faculty and students. ACCD could partner with an incubator (such as the nearby Business Technology Center in Altadena) to develop partnerships of economic and educational value for all involved. Successful programs at other schools could be a useful benchmark here.

Other institutions also have structures which allow students to work full- or part-time, for money or for credit as research assistants on faculty led research. We should benchmark other programs (e.g. MIT's UROP, Caltech's) and adapt some of their best practices.

**A near-term recommendation in this area is to assemble an advisory committee of people from other institutions who have developed programs**
like those described above to discuss best practices and pitfalls. Joan Horvath, faculty in the HDS department, has good connectivity in this area and can assist in assembling such a board.
VII.
Developing new models for generating revenue for ACCD

Outside partnerships present not just educational opportunities for our students but also potential revenue streams for the school. **ACCD should have its own publishing imprint that will publish books and DVDs by our faculty.** We have a distinguished faculty whose work is published and released by other companies. And other universities use this method to not only raise income for their schools but also to promote their faculty and the school’s reputation; MIT has open-courseware that gives their instructors wider exposure. An example: Scott Robertson, who’s on our faculty, has been involved with many training DVDs, all of which are hugely successful and published by other companies; why can’t these be published by us? Dan Perri is writing a book about the movie industry and asked if ACCD had a press that might be interested. Especially with the advent of desktop publishing and electronic books, these are very attractive possibilities. This can be tied into classes, which will be designing the books and DVDs.

**We also should create an ACCD store, both on campus and online,** to sell not only ACCD publications and products but also student, alumni and faculty work. This has been greeted negatively in the past; but it is a source of income for many schools and would tap into ACCD’s global presence through the internet. The current ACCD store is basically solely for student needs; we’re describing something that will be a more public venue.

Additionally, to return to a previous point: we can make arrangements for ACCD to profit economically from some partnerships. The rising cost of already high tuition is a primary source of concern to the students. **A partnership which regularly raised funds for scholarship will be a valuable tool as well as being popular with the students.**
VIII.
Enhancing the ACCD brand and reputation

This is an area which has nothing to do with the economics of outside partnerships but rather with more intangible benefits. **There must be an ACCD Speakers Bureau, where ACCD becomes the go-to experts on issues in design and art.** We have an incredible wealth of expertise and experience to draw from in our faculty, and the outside world should see us as the leading voices in our fields. Why, for instance, can’t we have a Design Forecast, like the Anderson Business Forecast?

Part of the problem with this is not just simply a lack of a speaker’s bureau. It is also very difficult to contact anyone from ACCD, as the faculty don’t have offices, designated phone lines or office hours. **It must be easier for people to make connections with faculty. And, in turn, it must be easier for the faculty to instigate contact and get stories out as ACCD representatives.** Currently it is unclear under what circumstances faculty can speak as ACCD representatives.

Part of this could be solved with a more effective website. **The current website exists primarily to attract students; but it should be used also to attract corporations and other institutions who want to partner with ACCD and to promote the image of the school.** There should be postings from spokespeople from ACCD on current topics as well as images, videos and info on sponsored projects. There is currently an ACCD YouTube channel with videos about the school but no links to it on any ACCD webpage. ACCD was described by one of our participants as a “nuclear furnace of stories,” all of which need to be used. The problem is that the faculty, who would be instrumental in getting such stories out, feel it’s just too difficult, with too many obstacles. One person can help with facilitating such information getting out; perhaps a better use of an in-house marketing person from ACCD’s current Marketing and Communications Department. The school does virtually no advertising, so this will be a means of compensating for that. A website which acted as a public resource, encouraging people to seek out the website as a source of information about design and art issues and a means to contact ACCD’s faculty, will function with greater efficiency than we currently do in publicizing ourselves.

Partnerships also enhance our reputation. While there is an ACCD website and the various departments have their own website, there is no central place that we go to for news of the school. There is the old-fashioned idea of a printed newspaper, one that would be distributed around the school weekly; even a website that would achieve the same purpose would be helpful. The current website, Inside Art Center, does not update its news frequently, have news of department achievements or links to YouTube videos of class projects, and is difficult and slow to navigate.