National Association of Schools of Art and Design

SELF-STUDY
In Format A

Presented for consideration by
the NASAD Commission on Accreditation

by
Escuela de Artes Plásticas y Diseño de Puerto Rico
El Morro Grounds, Barrio Ballajá,
Old San Juan, Puerto Rico
787-725-8120 - www.eap.edu

**Degrees and/or programs for which renewal of Final Approval and
Final Approval for Listing are sought:**

Bachelor of Fine Arts in Art Education;
Bachelor of Fine Arts in Fashion Design;
Bachelor of Fine Arts in Painting;
Bachelor of Fine Arts in Sculpture.

**Degrees and/or programs for which
Final Approval for Listing is sought:**

Bachelor of Fine Arts in Digital Art and Design,
Bachelor of Fine Arts in Industrial Design,
Bachelor of Fine Arts in Printmaking.

Degrees and/or programs for which Plan Approval is sought:
Bachelor of Fine Arts in Graphic Design;
Bachelor of Fine Arts in Image and Movement.

The data submitted herewith is certified correct to the best of my knowledge and belief.

_____   _____
(Date)   (Signature of Reporting Officer)

_____
(Name and Title of Reporting Officer)

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Preface

The Escuela de Artes Plásticas y Diseño de Puerto Rico (EAPD), a specialized public institution of higher education, was founded in 1966. Initially, the EAPD fulfilled the needs of emerging artists from a studio workshop established by the Institute of Puerto Rican Culture (ICPR). In 1971, the EAPD grew into an independent program granting bachelor degrees in three disciplines: Painting, Sculpture and Printmaking. Under Public Law 54 of August 22, 1990, the EAPD evolved into a semi-autonomous four-year institution of higher education, and expanded towards the art education and design areas. In December 2015, by Law 225, the EAPD became a public corporation ending its affiliation to the ICPR, and adding the concept "Design" to its name, among other changes.

In August 2016, the EAPD serves 555 students, 100% Hispanic, 65% female; 72% receives Federal Pell Grant, and 84% is under 24 years of age. The institution is the only one in Puerto Rico offering a Bachelor of Fine Arts with majors in: Art Education, Digital Art and Design, Fashion Design, Industrial Design, Painting, Printmaking and Sculpture. The campus is located in the Spanish colonial city of Old San Juan, and the academic programs are housed in the former "El Manicomio Insular" and the "Antiguo Hospital de Nuestra Señora de la Concepción, El Grande" buildings. The historic context complements the vibrant cultural and artistic activities that take place at the EAPD, and surrounding museums, alternative spaces and galleries.

EAPD plays a pivotal role in the contemporary cultural scene, in which its faculty and alumni are important contributors or principal actors[1]. Most studio faculty are Puerto Rico's top artists and designers with distinguished careers. The students take pride in their mentors and in belonging to a renewed institution, where the alumni truly excel. Alumni have become Puerto Rico's renowned artists and designers, and many are considered trend-setters in the local scene. Some have gone on to establish solid international careers (Appendix I.E.2).

The EAPD's commitment to its vision and mission has led to a number of revisions to the curricular offerings since the first visit by the National Association of Schools of Art and Design (NASAD) in 2009. The institution has been focused on reinforcing the balance between tradition and contemporary

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[1]According to the publication *Art Cities of the Future: 21st-Century Avant-Gardes* (2013), San Juan is an art hub, and has a strong and vibrant art scene.

practice, disciplinary expertise, experimentation and interdisciplinary practice, as well as adapting the curricula to accreditation and external imperatives.

In 2013-14, the institution successfully completed its reaccreditation by the Middle States Commission on Higher Education (MSCHE), and in 2016 it renovated its state license with the Puerto Rico Council on Education (CEPR in Spanish). The EAPD has strived to maintain the level of excellence attained despite the growing local economic deterioration in recent years. It is also proud of renewing its commitment to NASAD through its *2016-20 Strategic Plan*, which above all looks forward to support its talented faculty and students.

As will be shown in the following pages, the EAPD is at an important juncture in its 50-year history. As it faces important opportunities and challenges, it looks to the future to consolidate its position as the leading art and design educational institution in the Island and to keep pace with changes in the social and economic areas, as well as evolutions in the art disciplines and the design industries.

SECTION I:
PURPOSES AND OPERATIONS

I.A. PURPOSES OF THE INSTITUTION

The EAPD mission and goals clearly define its purpose as an institution of higher education dedicated to art and design education, and its commitment to the visual culture. A shared sense of mission unifies and gives coherence to institutional and academic planning, curricular design, resource allocation, and other organizational efforts including the decision-making process. The goals shape how the EAPD fulfills its mission.

Personnel and faculty are committed to the fulfillment of the EAPD mission and goals. Together with students, they have a strong sense of being part of one of the best fine art and design public colleges in the region. They view the institution as a place of creativity and innovation that specializes in teaching artistic, design and pedagogical techniques.

The mission accomplishment is evident in the important contributions that its faculty, students and alumni have made to Puerto Rico's artistic and cultural scene. Alumni truly excel in local and international exhibits, events and competitions.

Evolutions in the mission, goals and vision

Although the mission has allowed the EAPD to grow into the first-class art and design institution that it is today, it has continued to evolve to adapt to the times. The mission statement has been revised and reaffirmed since 1990, in response to external and internal forces, such as changes in strategic planning, development of academic programs and accreditation. In 2007, it was amended to recognize the EAPD expansion towards design majors adding the word "designers", as recommended by CEPR. In 2016, the mission and goals were updated as part of the process of tracing a new path for the institution through the strategic planning process.

From May through July 2015, the EAPD planned and carried out a SWOT exercise (Strength, Opportunities, Weaknesses and Threats), where members of the university community, alumni and people related to the art and design fields took part, as part of the process of updating the strategic plan. Among other things, the SWOT analysis pointed out that the previous 2007 mission was long

and difficult to remember, and the institutional core values were unclear. Therefore, the mission statement was simplified but retained the essence of previous statements. The vision also aligns institutional commitment to artistic and cultural engagement with art and design knowledge. Keeping the essence of the previous statement, the vision aims for greater recognition by transforming the EAPD into the most prestigious higher education center of art and design in the Caribbean.

The new Mission, Core Values, Goals and the Vision of the EAPD are as follows:

Mission

The Escuela de Artes Plásticas y Diseño de Puerto Rico is dedicated to form professionals in the disciplines of visual arts, design and art education, offering an education that promotes creativity, humanist development and visual culture.

Core Values

The established set of core values that define and broaden the mission are the following:
(1) ethics and aesthetic, (2) humanism and culture, (3) tradition and innovation, (4) social and ecologic conscience, and (5) service.

Goals

The EAPD fulfills its mission by attaining all of the following goals within a framework of the broadest freedom of academic and artistic expression:

1. Offer higher education programs aimed at visual arts, design and art education that stimulate the critical, creative, cognitive and humanistic development of students.
2. Achieve the maximum formation of students emphasizing ethical and aesthetic values, based on their responsibility to contribute to the visual culture.
3. Contribute to the creative, cultural and artistic development of the community by offering short courses, seminars, workshops and open studies to diverse segments of the population.
4. Collaborate with other organizations of the local and international society, within appropriate circles, for the study and dissemination of cultural endeavors.
5. Conserve, enrich and disseminate the sociocultural values of the Puerto Rican people.

Vision

The institutional vision is as follows:

The EAPD aspires to become the most prestigious center of higher education in art and design in the Caribbean, dedicated to art creation and expression, by optimally combining the development of traditional studio skills with the conceptualization and exploration of contemporary languages and the use of technology.

The EAPD mission, goals and vision are available to the institution's constituency and to the general public in its institutional webpage (www.eap.edu). Other ways that the institution is continuously articulating its mission, among the community are: The Academic Catalogue, the Faculty Handbook and Faculty Manual, the Assessment Plan, press releases, etc. The Admissions Office includes the mission in its communication with prospective students and in its promotional and informative material.

Academic Units Missions, Purposes and Planning

The academic units missions and goals stem from the EAPD mission and core values. The academic unit mission statements are included in the *2016-2017 Academic Catalogue* and are displayed in the web page (www.eap.edu). Department Offices have their mission placed at their entrances and the Department's email signature, as well. These mission statements are included in *Section II.B. Specific Curricula*.

The academic programs missions and goals define each academic program's purpose and commitment to teaching each particular discipline; they also constitute the basis of academic programs planning. The institutional strategic plan provides context for the Chairs' departmental planning. Each academic department must develop the Departmental and Action Plans, aligned with the strategic plan objectives, priorities according to financial conditions, and measurable indicators. The Action Plan defines tasks necessary to comply with the institutional plan and with the available budget. Unless an activity relates directly to the institutional goals and objectives within the expected time frame, it will not be funded. Departmental planning and revision is done yearly and periodically assesses its operational effectiveness.

Strengths

1. The mission unifies and gives coherence to institutional and academic planning, curricular design, resource allocation, and other organizational efforts including the decision-making process.
2. The mission is the base of a well-developed planning culture, and it determines the strategic environment for professional art and design education and practice.
3. Each administrative and academic unit frames its mission, goals, and objectives within larger institutional priorities. EAPD policies and procedures require regular assessment of continuing relevance, as well as action plans for accomplishing objectives.

Challenges

1. The mission does not currently extend towards the art community and the community in general by active engagement in contemporary cultural and art/design issues and critical analysis.
2. The institution can make more efforts in disseminating and assessing the mission to the institution's members, governing board and the community in general.
3. Current financial conditions and budgetary constraints demand that the administration and the academic department work together to adapt to the priorities while keeping the strategic objectives on course to fulfil the mission and goals.

Recommendations

1. Extend the mission towards the art community and the community in general, and expand the EAPD legacy by actively engaging in contemporary cultural and art/design issues and critical analysis.
2. Continue to implement innovative ways to disseminate and assess the mission to the institution's members, governing board and the community in general.
3. Allocate more resources towards improving department facilities, educational resources, technology and for faculty initiatives, experiences and development, as part of the fundraising strategies.

I.B. SIZE AND SCOPE

The EAPD has managed to provide sufficient resources to support its mission as a specialized higher education institution of art and design. There is an effective relationship between the amount of students, faculty, courses offered and opportunities for student interaction, professional experiences and the goals and objectives of the academic programs.

Student Enrollment

In 2016-17, the EAPD offers seven majors: Art Education, Fashion Design, Digital Art and Design (with tracks in Graphic Design and Image and Movement), Industrial Design, Painting, Printmaking, and Sculpture. The minors currently offered are in Art Education, Fashion Design, Industrial Design, Painting, Printmaking and Sculpture. The total amount of 555 students enrolled in August 2016 is appropriate to support these areas of studies and is adequate to fulfill the mission, goals and objectives of the institution.

Long term enrollment projections are revised approximately every five years by the Planning and Development Office. This process guarantees that the size and scope of enrollment do not exceed available facilities and resources. The current *2015-2020 Enrollment Management Plan* (Appendix I.B.1). calls for an enrollment of 602 students by 2017 and 682 by 2020. This plan considers Puerto Rico's massive emigration during the last years due to the financial crisis plus a reduction in the population due to a lower birthrate, two factors which have affected enrollment at the K-12 and university levels throughout the island. Despite this situation, the fall enrollment almost reached the projection point, as seen in Table 1; the difference decreased from an 11% shortfall in 2012 to 4% in 2016.

Fall enrollment fluctuated from 2009 until 2016, and the EAPD accomplished an all-time high of 573 students in 2015, nearly reaching the maximum level established in the previous enrollment plan of 600 students (See Table 1). The increase in enrollment started in 2013-2014 and can be largely attributed to a broadened admissions campaign, more exposure in the media and the increase in retention, among other activities. On the other hand, the credit hours also increased 11% in comparison with 2009, and stabilized during the last three years. More students are enrolling full-time, and since 2013 the average is 12 credits per student.

Table. 1. Fall enrollment by majors and credit hours

AY	Fall Enrollment										Credit Hours	
	BAS	EDU	DAD	DM	DI	TPN	TAG	ESC	Total	Projected	Total	Per Student
2009-10	130	53	138	37	30	87	23	32	530	530	6,196	12
2010-11	158	45	134	46	31	75	10	23	522	522	5,879	11
2011-12	153	29	142	57	28	90	4	24	527	527	5,768	11
2012-13	122	15	138	64	39	78	2	31	489	549	5,419	11
2013-14	145	17	140	81	45	72	1	28	529	563	6,245	12
2014-15	140	13	143	82	54	90	0	33	555	583	6,807	12
2015-16	127	11	157	88	55	89	12	34	573	600	6,887	12
2016-17	103	20	157	94	45	85	17	34	555	578	6,870	12

NOTE. In Spanish, the initials stand for: BAS = Basic, EDU = Art Education, DAD = Digital Art and Design, DM = Fashion Design, DI = Industrial Design, TPN = Painting, TAG = Printmaking, and ESC = Sculpture.

Presently, an *Admissions Recruitment Plan* (Appendix I.H.1) aligns recruitment strategies to the *Enrollment Management Plan*. It will focus, among others, on diversifying promotional activities, in order to maximize recruitment efforts. More information on *Advertising and Marketing* can be seen in the *2016-2020 Strategic Plan* included (MDP.III.A.2). Meanwhile, to compensate for budget limitations and reductions of subsidies due to Laws 7, 70 and 66 in the last four years,[2] as well as fluctuations in enrollment, new efforts have been directed towards seeking additional funding for new materials, equipment and software for the academic programs. These efforts are explained in detail in the Finance section.

Faculty

The EAPD seven academic programs are administered by the Dean of Academic and Student Affairs, with the collaboration of the Department Chairs. These academic administrators make certain that an

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[2] These laws imposed cuts in government assignments to the EAPD.

appropriate number of faculty members cover the demand for courses in each department.

In the fall semester of 2016-2017, the total number of faculty was composed of 73 faculty members. Sixteen (16) were regular (ranked) full-time faculty, either tenured or on tenure-track. There was a strong base of 57 adjunct faculty, working both part-time and full-time by contract, to fill the needs of the academic programs.

The following table presents the number of studio regular and adjunct faculty per art/design departments:

Table 2. Regular and adjunct faculty per art and design department

Fall	EDU	DM	DAD	DI	TPN	TAG	ESC	Total
2009-10	5	5	9	3	13	3	7	45
2010-11	4	6	11	3	12	2	5	43
2011-12	3	6	9	3	11	3	5	40
2012-13	3	6	10	4	12	2	6	43
2013-14	4	5	10	4	13	4	6	46
2014-15	4	7	11	5	20	5	6	58
2015-16	3	7	10	6	19	4	7	56
2016-17	3	9	11	5	15	5	5	53

NOTE. 1. Faculty distribution according to the fall enrollment. 2. In Spanish the initials stand for: EDU = Art Education, DM = Fashion Design, DAD = Digital Art and Design, DI = Industrial Design, TPN = Painting, TAG = Printmaking, and ESC = Sculpture.

Academic and Course Offerings

The EAPD is dedicated to providing individual attention to its students. The average number of students for studio courses is 14 to 16 in lower division courses; for lecture courses the amount is 20 to 22 students. The Art History courses offered in the Hospital Building Amphitheater can accommodate up to 40 students per class, although the average is 30-35. Nevertheless, these numbers can change, as the quantity of students per class is ultimately based on facilities and the equipment available (computer stations, potters' wheels, etc.).

Attention is given to avoid too many electives or too frequent offerings of the same required course,

to avoid under-enrollment. In certain cases, under-enrolled courses, when similar in nature, are offered simultaneously by the same professor.

The sequence of studies determine that core courses in all art and design programs progress in a logical sequence, from Basic to Advanced. The program starts with Studio Foundation courses (or TFA's), that introduce essential skills and methods, followed by basic (coded 100), intermediate (coded 200) and advanced level courses (coded 300 and 400). Electives, both studio (required) and free, will provide for alternate and interdisciplinary pathways. Internships are also available for professional practice, as electives. The 390 Special Seminars electives, in most cases, are interdisciplinary in nature.

Art and design graduating majors must take the 400 coded and combined capstone Studio Seminar and Thesis. In these, student work must demonstrate the knowledge acquired during their studies and that they are ready to be entry level professional artists and designers. Students of the Art Education Program, on the other hand, must complete the 400 coded Practicum course and prepare a Digital Portfolio.

Currently, Programs require completion of 129 credits, a reduction of three credits as compared to NASAD's last visit. Each semester is sixteen (16) weeks long. Studio workshop courses meet six hours per week, for a total of 96 contact hours. Lecture courses meet three hours per week, for a total of 48 contact hours.

The sequence of studies establish that students take. on average, 15 to 18 credits each semester, which allows them to complete their degree in four years. Nonetheless, the majority of the EAPD students graduate in five years, instead of four. Although reasons vary for each individual student, many work during their studies; others reduce the number of semester credits to 12 and 15, since the combined class assignments in the studio courses might seem too overburdening. Finally, another cause of the time extension is to complete a minor course of studies.

The Department Chairs program courses in each academic unit according to the sequence in the Program of Study, so as to guarantee that required core courses are available for students. A selection of electives are included each time. During registration, new sections are opened as needed. Any studio workshop course that doesn't have ten students might be cancelled, but the final considerations will depend on the total amount of students per academic unit and the level of the course, in order to guarantee continuity of studies. For example, minimum student enrollment in advanced courses is lowered so that students nearing degree completion can fulfill their academic

requirements.

In the case of graduating students, if a required course is not offered during their final year, they can enter into a "contract agreement" ("por acuerdo") with a professor and take the course independently. Furthermore, students have the opportunity to "challenge" basic level studio and General Studies courses by proving they have the required knowledge and skills.

Opportunities for Students

The EAPD seeks to maximize the creative potential and promote the professional development of students by actively providing meaningful co-curricular and extracurricular opportunities. Students get the opportunity to use the studios and workshops after class hours and on weekends. In addition, they can use these facilities during vacation periods in Fall and Spring. The studio workshops are also available for work commissions obtained by the student or through the Counselling Office – Life and Career Services. Commissions and competitions are initiatives of the institution, aimed at developing entrepreneurship among students and to raise awareness of the market potential for the skills and abilities they have acquired.

The traditional exhibition program gives art and design students the opportunity to exhibit their work to other students and to the general public. The Design Center attracts private and public projects so students can put into practice what they have learned in class, usually through internship, federal work study or contracts. In Fashion Design, students have the opportunity to work along alumni in the cooperative, *Coop-Sed*, a platform where they can produce and sell their own production, or work for other designers by sewing or collaborating in other phases of the design and production process.

The EAPD has sponsored numerous activities, such as a national *Drawing Competition* in March 2013 open to EAPD and other university students, as well as to professional designers, architects and artists. Among other examples, students from *Fashion Design* participated in a contest organized by the Puerto Rican Olympic Committee; the winner, an EAPD student, designed the athlete's wardrobe for the Rio 2016 Olympic Games. The EAPD also sponsored the participation of three Industrial Design students in the *Bienal Iberoamericana de Diseño* in Madrid, Spain, where they obtained top awards. There have been free visiting artist workshops, exchange students and faculty, community art projects, conferences and many other cultural activities to enrich and broaden the curricular offering.

Recently created student associations allow students to organize activities that are compatible with their professional or personal interests. Presently, official student organizations are: Cineap, Arte

Sanación, Eap-Animación, Enredarte and Tinta Pluma.

Finally, faculty projects are also an important source of student participation in art and design projects. To give one example, Prof. Charles Juhasz Alvarado project, *La Casa de los Contrafuertes*, included faculty and student collaborators during 2011-2013.

Strengths

1. The EAPD increase in enrollment met the expectations of the *Enrollment Management Plan* and has contributed to allocate more resources for academic operations.
2. Both regular and adjunct faculty are committed to the institution and departments, and they maintain academic continuity and services for students.
3. The institution provides students with required courses so they can complete their Programs of Study, through careful planning and other opportunities such as "contracts" with faculty.
4. The small number of cancelled courses shows effective planning.
5. Advanced courses are offered in each program of studies.
6. Students are given a diverse set of opportunities and experiences that expand curricular offerings.

Challenges

1. To increase the number of students, as established in the new *Enrollment Management Plan*, requires careful planning and a space audit to avoid a strain on resources and facilities.
2. Coordinating diverse co-curricular and extracurricular activities for students may be challenging for faculty and counselors without appropriate amount of personnel nor funding.

Recommendations

1. Carry out a space audit and redistribute spaces according to actual and projected enrollment and growth.
2. Monitor enrollment so as to not exceed recommended studio faculty/student ratios.
3. Assign adequate personnel and funds to increase the co-curricular and extracurricular activities for students.

I.C. FINANCES

System of Internal Control

The system of internal control includes the policies, processes and procedures set up by the institution for the management of financial matters. The EAPD has policies, processes and procedures in the areas of safety, property and equipment control, data processing control, financial aid, purchases, payments, revenues, revenue accounts, accounts payable, human resources management, student and academic affairs. Until June 30, 2006, the institution used all of the Commonwealth Comptroller's circular letters as well as those of the Treasury Department as guides, and followed the regulations of Law 230, the Accounting Law of the Government of Puerto Rico. On July 1, 2006, the Treasury Department approved the institution fiscal autonomy. Since then, the EAPD registers all its obligations and handles all its payments. It also processes payroll payments.

Indicators of Fiscal Status

The indicators of fiscal status show the financial strength of the institution and its capability to face its economic commitment. The EAPD financial rates are as follows:

Working Capital - Although this is not an index, it is used to rate an institution's general solvency.

Source	Current Active	Current Passive	Working Capital	Qualification
Simple Audit 2014-15	$2,785,346	$771,816	$2,013,530	Excellent

Liquidity – This measures the institution's capability to meet its short-term obligations. The higher this coefficient, the higher the institution's capability to meet its short-term obligations.

Source	Current Assets	Current Liabilities	Liquidity	Qualification
Simple Audit 2014-15	$2,785,346	$771,816	3.6088	Excellent

Debt Level - This indicator shows the institution's degree of financial autonomy, since it shows the ratio of debt to be paid to the internal resources.

Source	Total Liabilities	Total Assets	Debt Level	Qualification
Simple Audit 2014-15	$1,054,736	$10,294,738	$10.2454	Acceptable

EAPD Endowment

The Endowment was set up to support present and future EAPD operations. Its principal cannot be spent, and only 50% of the interest the principle produces can be used. The Board of Directors approved regulations on how this available income would be used. From 2009 to 2015, the Endowment provided over $222,000 used for faculty development, operational expenses and stipends to 423 students (See Figure 1).

Figure 1. 2009-2015 EAPD Endowment Fund

The EAPD has twice received funds from the Title V Project Developing Hispanic-Serving Institutions of the U.S. Department of Education. These funds were assigned taking into consideration the needs of each department as submitted in their respective plans, and were used to acquire equipment, for faculty development and to match income received for the endowment fund.

EAPD 2015-2016 Budget

The EAPD 2015-2016 budget totals $4,287,000. Of this, $2,190,000 comes from legislative appropriations through the General Fund (GF), $498,000 from the Tobacco Tax Fund, and $1,599,000 is from earned income. The officials who prepare the Annual Budget must use the goals and objectives established in the Strategic Plan as a point of departure. This process involves a cost benefit analysis of the planned activities in order to establish priorities in the allotment of resources according to available funds. The integration of the mission, the strategic plan and the budget has resulted in the good use of the limited resources available. Nevertheless, it is essential to increase revenue to allow EAPD to achieve its desired goals.

During 2013- 2014 the institution made additional efforts for the Government to grant a special allocation for improvements of buildings and facilities plus to match the Endowment Fund, as required by the Title V Federal Grant. As a result, we received $556,000 and $132,000, respectively. This was possible in spite of the economic recession in Puerto Rico for the past ten years, which affected government funding. From January to May 2014, the Government put emergency measures into effect in order to deal with the fiscal crisis. The Governor signed Law 66, "Law for the Fiscal

Sustainability of the Government of the Commonwealth of Puerto Rico", in effect since July 1, 2014. The law establishes strict control of public expenses for a three-year period. The EAPD has been making the pertinent adjustments to face the challenges and possible impact of this law.

Through continuous efforts of the Chancellor's Office during fiscal year 2013-2014, the EAPD successfully obtained $456,000 from the Government Emergency Fund and an allocation of $100,000 for the Improvement Fund. These were used for the upkeep of the buildings, such as the substitution of air conditioning units, floor replacement in the Fashion Design Department, improvements to the woodwork (beams, frames, balusters, and doors) in the facilities of the *Antiguo Hospital de la Concepción, El Grande* building.

In July 2014, Law 166 went into effect awarding 1% of the taxes collected from tobacco sales to be divided among three culture-related corporations: EAPD (.33%), the Musical Arts Corporation (.34%) and the Puerto Rico Music Conservatory (.33%). The EAPD benefits from a budget allocation that is statutory and formula-based and contributes approximately $500,000 per year. These funds are used for the improvement of the physical facilities of the Institution.

During the last year, the Administration and the Board of Directors have been involved in a profound analysis regarding funding and the necessary resources to provide services to our community. As a result of this, the EAPD has developed a fundraising plan to ameliorate its own funding, which will enable the institution to meet the demand for additional improvements and personnel. The fundraising plan (Appendix I.C.1) seeks allocate additional funds by: (a) writing grant proposals to foundations, private companies and federal agencies; (b) Crowdfunding Campaigns; (c) Dinners and Galas; (d) Auctions; (e) Development of university enterprises, and (e) other special events. Efforts undertaken, in accordance with the *Fundraising Plan*, are: (1) increase in leasing fees, (2) grants and scholarships, (3) E-Rate, and (4) fee restructuring. They are explained as follows:

Increase in Leasing Fees

Given EAPD privileged location, the institution premises are ideal for renting to both companies and individuals. In March 2015, the Board of Directors approved a 30% increase in leasing fees. Since 2015, amount accrued from the rental of spaces is $8,262. Among its advertising strategies, the EAPD has made alliances with space rental advertising websites. As a result, it is expected this amount will soon increase.

Grant Proposals and Scholarships

In May 2015, the Angel Ramos Foundation approved a grant to develop art workshops at La Perla, an extremely poor neighboring community. With $20,000 and a group of students the EAPD held workshops aimed at identifying and developing this community's creative talent and thus improving their quality of life. This project, *Aquilatando La Perla*, show the EAPD commitment to its mission, as well as its support to students' community service for development of artistic and creative talent. The EAPD received island wide media publicity for this. See Appendix I.C.2, for article: *EAPD offers successful art workshops in La Perla*.

E-Rate

In December 2015, the institution identified a funding proposal for Internet services for the Learning Resource Center. The funds are provided by the Federal Communications Commission and managed by the Universal Service Administrative Company (USAC). The Acting Chancellor and Acting Dean of Administration took part in the workshop "School and Libraries Program, Spanish Applicant Training, 2016", where USAC staff guided them in the process of requesting funds. After submitting the application in June 2016, the funds were approved bringing in 85% of the total cost of Wi-Fi service in the Francisco Oller Learning Resource Center. See Appendix I.C.3., *Proposal E- Rate*.

Fee Restructuring

In contrast to other local universities, EAPD is notable for combining academic content and studio courses. This feature makes recurrent funds essential so as to keep studio equipment in top condition to meet academic demands. In 2015, the Board of Directors was presented with a comparative study on the cost of fees in different local academic institutions. It is important to emphasize that some EAPD fees were increased in AY 2008-09 and 2009-10, and substantially defrayed by Title V project during the period 2007-2013. In 2016, the Board approved the restructuring of regular academic fees and studio/laboratory fees, as can be seen in the Table 1 below.

Table 1: Fees 2015-2016 and Fees approved by the Board of Directors 2016

Fees 2015-2016		Fees 2016-2017		
Regular Fees		**9 credits or more**	**4 to 8 credits**	**3 credits or less**
Enrollment	$10			
ID Validation	$3			
Library	$15			
Computers	$40			
Cultural Activities	$15			
Building	$40			
General Fee		$300	$225.00	$150
Workshop and Technological Renewal Fee		$350	$262.50	$175
Total	**$123**	**$650**	**$487.50**	**$325**

As of July 2016, newly admitted students began paying the new Fee Structure, while for continuing students the new fees take effect in January 2017. It is expected that the result of restructuring fees will produce approximately $150,000 more in additional income per academic year.

Income and Projections

Table 2 below presents the income distribution for 2014-15, 2015-2016, 2016-2017. It also shows an income projection for the years 2017-2018 through 2019-2020. Distribution is divided between government contributions and self-generated income. Government contributions include funds from the Joint Resolution or the General Fund of Puerto Rico, special allocations, funds for building improvements and income from the tobacco tax. Self-generated income includes tuition and payments for other institutional services, the annual contribution of the Endowment Fund and fundraising activities.

Table 2: Distribution and Income Projection

Source	Description	Actual Budget			Projected Budget		
		2014-15	2015-16	2016-17	2017-18	2018-19	2019-20
Government Contributions	Legislative Appropriations	$2,521,000	$2,208,000	$2,124,000	$2,124,000	$2,124,000	$2,124,000
	%	53%	50%	48%	46%	45%	44%
	Tobacco Tax Fund	$ 548,000	$ 548,000	$ 500,000	$ 500,000	$ 500,000	$ 500,000
	%	12%	12%	11%	11%	11%	10%
	Sub-Total	**$3,069,000**	**$2,756,000**	**$2,624,000**	**$2,624,000**	**$2,624,000**	**$2,624,000**
Self-generated income	Earned Income	$1,629,000	$1,612,000	$1,762,000	$ 1,848,000	$1,940,000	$2,030,000
	%	34%	37%	39%	40%	41%	42%
	Annual Contribution of Endowment Fund	$20,000	$ 20,000	$20,000	$20,000	$20,000	$20,000
	%	0.6%	0.5%	0.5%	0.5%	0.3%	0.5%
	Fundraising	$ 13,000	$ 3,000	25,000	25,000	50,000	75,000
	%	0.4%	.01%	.05%	0.5%	0.7%	1%
	Grants & Proposals	N/A	$ 20,000	$ 50,000	$75,000	$115,000	$125,000
	%		.04%	1%	2%	2%	2%
	Sub-Total	**$1,662,000**	**$1,655,000**	**$1,842,000**	**$1,968,000**	**$2,125,000**	**$2,250,000**
	Total Revenues	**$4,731,000**	**$4,411,000**	**$4,481,000**	**$4,592,000**	**$4,749,000**	**$4,874,000**

Table 2 *Distribution and Income Projection* shows an increase in self-generated income after 2016-17. This is a result of the fee restructuring. The next Table 3, *Summary of Operational Costs per Item*, includes expenses incurred by the institution and projected expenses in the items corresponding to payroll, utilities, services, prizes, transportation, professional services, other expenses, materials, equipment, and advertising. In Fiscal Year 2015-2016, EAPD invested 56% of its income in payroll, 6% for the payment of utilities, 23% for contracted faculty and other professional services. In the item for *other expenses*, which covers 3% of the total operational costs, it provides for the payment of fees and subscriptions, miscellaneous services and costs incurred for bank transaction fees.

On the other hand, the payment for the purchase of equipment for studios and offices, purchased services, and the purchase of materials represented 2% of the expenses. The expenses over budget incurred during the Fiscal Years 2014-15 and 2015-16 were covered with income from the Tobacco Tax Funds, as authorized by the Board of Directors (See Certification 2014-15-23)

Infrastructure Budget

The Tobacco Tax Law has been essential to carry out improvements in both buildings. During 2014-15 and 2015-16 several proposals included in the *Infrastructure Improvement Plan* (Appendix I.C.4) were implemented. Architects were hired to design the remodeling of the Terrace located in the Antiguo Hospital Concepción Building. This will be a venue for fund raising activities and / or in-house activities. The restoration cost is approximately $450,000. The bidding was published and awarded in August 2016. It is expected that by January 2017 the work will have been completed.

Urgent improvements were taken care of such as weatherproofing the Learning Resource Center roof, repairing the Auditorium light panel, installation of new air conditioning units in the Auditorium and Administrative Offices, providing an office space for the Fashion Design teaching staff and baluster repair, among others. Incandescent light bulbs were replaced by LED, to minimize energy consumption.

Table 3. Summary of Operational Costs per Item

Description		Actual Expenditures		Projected Expenditures		
	2014-15	2015-16	2016-17	2017-18	2018-19	2019-20
Payroll & Related Expenses	2,587,000	2,462,000	2,470,000	2,492,000	2,526,000	2,550,000
Utilities	244,000	267,000	272,000	279,000	287,000	290,000
Services	485,000	448,000	448,000	460,000	469,000	488,000
Prizes, Donations	23,000	11,000	15,000	30,000	40,000	40,000
Transportation	15,000	12,000	12,000	12,000	15,000	15,000
Professional Services	1,030,000	1,007,000	1,010,000	1,025,000	1,091,000	1,144,000
Other Expenses	176,000	144,000	144,000	155,000	162,000	180,000
Materials	82,000	58,000	58,000	64,000	69,000	72,000
Equipment	21,000	48,000	48,000	65,000	77,000	80,000
Advertisement	2,000	2,000	3,000	8,000	13,000	15,000
Total Expenditures	**4,665,000**	**4,459,000**	**4,481,000**	**4,592,000**	**4,749,000**	**4,874,000**

NOTE. The values showed are in currency.

Table 4 *Projection of Academic Resources and Enrollment* shows a proportional increase between fund distribution and enrolled students. This proportion will be maintained in the following years through conscious administration based on the most pressing needs of the university community.

Table 4. Projection of Academic Resources and Enrollment

Description	Current			Projected		
	2014-15	2015-16	2016-17	2017-18	2018-19	2019-20
Academic resources	$2,217,000	$2,321,000	$2,515,000	$2,646,000	$2,773,000	$2,917,000
Enrolled students	556	573	555	602	615	628

Audited Financial Statements

The EAPD financial statements accurately describe our assets and liabilities, the result of our operations and our changes in net assets. They represent the financial capacity of the institution and the base for the decision-making process. The *Auditor's Annual Financial Statement* includes a Balance sheet, Activities Statement, Income Statement, Estimated Expenditures and Changes in the Fund Balance, and a Net Assets Statement. In addition, the institution prepares an analysis of the operations based on a comparison of actual results versus the necessary budget. The external and independent auditors who have made simple audits of the EAPD finances have consistently provided a qualified opinion with very few comments in the Management Letter. Copies of the 2012-13, 2013-14, and 2014-2015 Single Audits are included in The Financial Statement in DMP I.C.1.

The cost of operations will continue its upward curve. Allocations from the General Fund may not keep pace with the inevitable increase in the cost of running the EAPD. In the past, Title V funds have enabled the institution to maintain well-equipped studios and updated computer labs and programs. An Income-Costs analysis points to the need for increasing tuition again; the Board of Directors has put this option on hold until 2016-2017. It is important to note that the last increase in credit cost was staggered until it reached $90 per credit in 2009.

Strengths:

1. The EAPD management team has proven to be one comprised of very capable administrators.
2. Although aware of the difficulties facing the institution, there is a strong will amongst the Board, the administration, the faculty, staff and students to overcome them.
3. The institution has maintained its historic buildings in operational conditions and is looking for external funding to acquire resources.
4. Enrollment of over 500 students during recent years, specially in the design disciplines, has prompted a continuous analysis of resources and facilities to create new curricular

opportunities and greater visibility for fund raising.

Challenges:

1. The EAPD is severely underfunded and understaffed.
2. There is no staff member to write proposals for grants and for fundraising to obtain much needed additional income.
3. Due to the age and location of the historical buildings, maintenance costs are very high.

Recommendations:

1. Constantly revise tuition and required fees to maintain the institution's economic stability.
2. Attain the goal numbers stated in the *Enrollment Management Plan.*
3. Consider introducing new Programs of Study in the near future, especially those in high demand along with new majors which share facilities, resources and faculty interdisciplinary expertise.
4. Hire a full-time Webmaster to maintain the institutional site appealing to new students, as well as for contributors to the endowment fund.
5. Recruit a specialist in grant proposal writing and fundraising.

I.D. GOVERNANCE AND ADMINISTRATION

The EAPD has a well-defined governance and administrative structure to fulfill its mission, attain the educational goals of the institution and the academic programs. These structures provide stability and continuity to fundamental processes, as well as provide long term planning and facilitate communication among constituents.

Financial and social changes in Puerto Rico, as well as accrediting imperatives, emphasized the need to amend Law 54 from August 1990 bestowing EAPD fiscal and administrative autonomy from ICPR and allowing it eventually to attract more resources. In December 2015, Law 225-2015 amending articles, transformed the EAPD into an independent public corporation (Appendix I.D.1). It also defined the composition of the Board of Directors and the procedure for their selection, designation, scope of functions and responsibilities; including the Chancellor. Work on the amendment was the result of teamwork by the Board of Directors and a faculty committee.

The governance and administrative structure of the EAPD complies with the rules and regulations of the Commonwealth of Puerto Rico, the U.S. Department of Education, Puerto Rico's licensing agency, Consejo de Educación de Puerto Rico (CEPR), and its respective accrediting agencies. The EAPD has clear governance laws, regulations, policies and procedures, explained in public documents that define the roles and the relationship between the different units in the university structure, plus serve as guide for the EAPD managerial and administrative tasks.

Governance and Administrative Leadership, Structures and Activities

The Board of Directors

The Board of Directors is the main body for the institution and is entrusted with financial and legal responsibilities, including general control over its affairs. It makes important decisions on critical institutional and academic matters. Internal regulations of the Board of Directors govern the

procedures and outline the duties and responsibilities of this body. These include, in addition to designating and supervising the Chancellor, guiding the EAPD to fulfill its mission, overseeing finances, as well as consider and approve: general regulations, institutional and academic norms and policies, the Strategic Plan, the Annual Plan and the Annual Budget Plan. Also, it approves the appointments of Deans and all other officers, faculty hiring and promotions, and new academic program proposals.

The Board has nine members. Seven members are appointed by the Governor with the approval of the Puerto Rico Senate: two recommended by the Board of Directors of the ICPR; and five (5) citizens representing public interests. The remaining two are the President of the Student Council and a regular faculty member of the EAPD, elected by the faculty.

The Board has three permanent committees for the areas of Academic and Faculty Affairs, Student Affairs, and Budget and Auditing; the President is an ex-officio member of all three. The Board holds ordinary monthly meetings and extraordinary meetings as deemed by the members and established in the regulations. These meetings address matters related to the *Board Work Plan,* offer the Chancellor the opportunity to present monthly achievement reports, and approves other measures related to the Institution.

The Chancellor

The Chancellor is the Chief Executive Officer of the EAPD and serves as liaison between the institution and its Board, in addition to attending the Board's monthly meetings. Convenes and presides over the Executive Committee and the Academic Council. The Chancellor must ascertain that all institutional objectives, standards and rules as well as long and short term plans are observed and followed. Other responsibilities and administrative duties include: appointing the Deans and staff; hiring or contracting all faculty; creating and submitting different plans to the Board of Directors, some of which must be presented and defended before the Puerto Rico Legislature, once approved by the Board of Directors. He must also present an Annual Report to the Board of Directors and the Legislature.

The Chancellor is supported in his duties by an *Executive Committee* comprised of the Dean of Administrative Affairs, the Dean of Academic and Student Affairs, the Director of the Office of Planning, and the IT Officer. The Executive Committee meets every two (2) weeks to discuss matters

relevant to institutional performance and make decisions that will be presented to the community, the Academic Council or the Board of Directors. Mr. Carlos E. Rivera Pérez is presently the interim Chancellor.

Dean of Academic and Students Affairs

The Dean of Academic of Students Affairs, Prof. Teresa López, is directly responsible for academic programs, the Francisco Oller Library (or *Center for Learning Resources*), the Registrar's Office and the student services offices. She works closely with the Department Chairs to ensure the stability of the academic system.

In addition to overseeing hiring and contracting, as well as the supervision of faculty and personnel, the Dean works directly with curriculum, course programming, enrollment and candidate selection processes. Planning, policymaking and revisions of relevant issues such as procedures, norms, etc. are another important part of her responsibilities. The Dean also leads accreditation processes and self-study committees; she is a member of the *Executive Committee*, the *Academic Council*, and heads the *Curriculum Committee* and *Faculty Personnel Committee*.

The Dean relies on the interim Assistant Dean, Mrs. Ivette Muñoz, for the daily administration of the student services area. Two secretaries are assigned to the Office of Academic and Student Affairs. One works full-time under contract and is assigned to student services and the Registrar's Office; the other assists with work generated by the Dean, the Departments Chairs and the Faculty.

In 2006, the Offices of the Dean of Academic Affairs and the Dean of Student Affairs merged, creating the Office of Academic and Student Affairs. Although the consolidation at first had some degree of effectiveness, it created a very complex and heavy workload for the position. Subsequent assessment reflects that it has limited the adequate functioning for both areas. There is also the possibility of conflict of interests between the academic and student needs. It was therefore decided that the deanships should be divided into separate units to strengthen both areas. Nevertheless, this effort has been hindered by government personnel and budget restrictions.

Department Chairs

The seven Department Chairs work closely with the Dean of Academic and Student Affairs to attain each academic department mission and goals, and to facilitate all processes related to its operation. The following table lists Department Chairs and their academic preparation.

Department	Name	Academic Degree
Painting	Prof. Carlos Marcial	MFA
Sculpture	Prof. Linda Sánchez Pintor	MFA
Digital Art and Design	Prof. Guillermo Vázquez	MFA
Industrial Design	Prof. Vladimir García	MA
Printmaking	Prof. Haydée Landing	MFA
Fashion Design	Prof. Ana Colorado	MA
Art Education / General Education	Dr. María Vázquez	PHD

The Chairs manage the daily operation of the academic units. Their responsibilities include overall supervision of the faculty, evaluation and load distribution, as well as overseeing the department budget and facilities. They evaluate candidates' special cases for teaching contracts, with the collaboration of an ad hoc Departmental Faculty Committee (if needed). They report on the planning, operations and achievements of the departments to the Dean, and they are members of the *Curriculum Committee* and the *Academic Council*. Although Chairs do not have faculty assistants, they sometimes have Work-study students as helpers.

The Dean and the Chairs meet monthly to discuss relevant issues, revise academic laws, norms and processes or to solve specific problems as a team. They examine assessment results in order to create plans to improve institutional effectiveness.

Chairs also meet with their department faculty each semester, maintaining open communication between the faculty and administration. This allows the faculty to send proposals, such as new courses or curriculum, through the established channels (Curriculum Committee, Academic Council), while receiving information and feedback.

Funds for the department are allocated according to the Department Action Plan. The Dean of Academic and Student Affairs channels routine requests for material and equipment from the Department Chairs to the administration to be analyzed according to priorities and available budget. Also, at the end of each academic year, Chairs present a list of specific equipment and materials needed for the next academic year to the Dean of Academic and Student Affairs, who submits them to the administration for consideration and action. It is important to note that final approval for replacement and purchase of materials and equipment always rests on the side of administration, according to available resources.

At the present, Art and Design Chairs have a three credit release for administrative duties and teach six credits. Six hours are dedicated directly to administrative tasks and four additional hours for meetings. The General Studies Chair has a six credit release, and teaches six credits. A review of Chair release loads, as part of a revision of the *Faculty Handbook*, is presently being analyzed by the Chancellor, before being submitted to the Board of Directors. If approved, studio Chairs will get a two-third (⅔) release, among other changes.

Assistant Dean of Academic and Students Affairs

The Assistant Dean of Academic and Students Affairs, Mrs. Ivette Muñoz, who is interim, assists the Dean of Academic and Students Affairs in the daily administration of the student services area. Her main responsibility is to collaborate in the general operations of the Admission, Cultural Activities, and Guidance and Counseling Offices and the diredct supervision of its personnel. She is a member of the *Academic Council*. She works closely with student organizations, the Student Council and assists with institutional activities such as the graduation and others. The Assistant Dean reports on the planning, operations and achievements of the Admission, Cultural Activities and the Counseling Offices to the Dean.

Dean of Administrative Affairs

The Dean Administrative Affairs plans and coordinates all support administrative activities in the institution. The Dean supervises the Human Resources and Labor Relations Office; the Budget, Finance and Accounting Office; and the Grounds, Installations and Security Office. The Dean also is responsible for the compliance of institutional policies, local and federal regulations related to these areas, including keep records and audits. Mrs. Limaris Soto Aquino is presently the Acting Dean of Administration.

Long Term Planning

The governance and administrative structures guarantee that the long-term planning processes in the EAPD are carried out effectively. For the most part, the planning process in the EAPD is participative and considers internal and external environmental factors. Although the main plans are appended and in some sections, are cited, their purposes are explained briefly:

- *2016-2020 Strategic Plan:* Maintain all institutional operations on track aligning the resources to attain the strategic goals. It was approved by the Board of Directors on August 23, 2016, and published on the institutional webpage. For more details see MDP. III.A.1.

- *2015-2020 Enrollment Management Plan*: Provide historical and forecasting enrollment considering internal and external changes in Puerto Rico. It is closely monitored and is seldom too far off its growth projections. For more details see Appendix I.B.1.

- *Financial Plan:* Assign the annual budget through the institution considering fiscal projections. It is externally audited annually. Project a balanced budget for five fiscal years. As part of the requirements for MSCHE accreditation, this plan considers all income sources and an analysis of the Annual Academic Department Plans. For more details see Appendix I.D.2.

- *Infrastructure Improvement Plan*: Prioritize the needs of the facilities. Beginning in 2014, and taking into account the MSCHE recommendations, this plan aligns fiscal resources to avoid the need to search for emergency funds. For more details see Appendix I.C.4.

- **Fundraising Plan**: Seek external funding for academic and student activities, and facility improvements.   For more details see Appendix I.C.1.

- **Facilities Master Plan**: Prioritizes actions to be taken, description, cost and estimated time for the work to be performed. Contemplates the strategic principles that include the support of the institutional mission, sound environmental administration practices, the maximizing of environmental performance, strengthen community relations and improve security in the buildings. For more details see Appendix I.F.1.

Participation of Faculty and Students in Planning and Governance and Administration

Faculty and students share in the planning and decision-making processes of the EAPD. The strategic planning process involves all members of the community, as explained in *Section III. Evaluation, Planning and Projections,* in *Planning.*

Faculty and students participate in the decision-making process through different governance bodies. Faculty participate in the Curriculum Committee, Faculty Personnel Committee and the Discipline Committee. Both faculty and students have an elected representative on the Board of Directors and are members of the Academic Council. Students take part in the Student Council. The Academic and Student Councils provide forums within the community to discuss governance issues.

The *Academic Council* is a deliberative academic government body which meets monthly. For more details, please refer to *I.E. Faculty and Staff*.

The *Student Council* is the main organism for student representation. It is active in institutional activities, informative assemblies, interuniversity consortiums, community, educational and cultural activities. The Student Council receives funding from the EAPD fees and holds its own events, such as the *Annual Exhibit and Contest,* Halloween costume parties, students lunches, in-house mural projects and other activities. This Council meets at least once a month and reports to the Dean of Academic and Student Affairs, to whom they submit a yearly report.

The academic department meetings and student assemblies are other important venues of shared decision making for faculty and students. Faculty and students are also an integral part of ad-hoc committees formed when needs arise, such as accreditation processes and special institutional activities.

Support of Teaching and Learning

The institution supports teaching and learning by releasing time and providing opportunity for professional development of its regular faculty combining in-service activities, licenses and release of credit hours. The EAPD also provides conferences related to teaching and learning and other relevant subjects and trains its faculty in the use of technology.

For more information, please refer to *Section I. Faculty and Staff,* in *Faculty Development.*

Communication Among Constituents

At the EAPD, information flows back and forth constantly. Student Assemblies, the Academic and Student Councils become important vehicles of information between students, faculty and administration. Faculty and students can transmit proposals, suggestions, concerns and grievances to Department Chairs. The information moves from the Chair to the Dean, who can evaluate and delegate to committees or share with the administration at various levels, including the Executive Committee. Additionally, both the Chancellor and the Dean of Academic and Student Affairs have an open-door approach.

Electronic mail and the Web page are the primary means of communication within the EAPD community. Both students and faculty are required to access their email accounts regularly, and faculty are encouraged to communicate with their students through official channels. The institution also has official Bulletin Boards in several places in both buildings.

Recently, both the Board of Directors and the Chancellor, so as to promote an environment for dialogue and to receive feedback, began holding assemblies for the general community. These events are used to provide information on new developments or emergency situations, address uncertainties related to accrediting processes and other institutional issues.

According to Law 159 of December 2013, the Board of Directors records and transmits its meetings over the Internet. They are available at ww.eap.edu/sobre-la-eap/junta-de-directores This link includes information on Board members, certifications from 2002 – 2014 and the calendar of meeting for the year in progress.

Every year, faculty receive the relevant academic policies, the academic calendar and the catalogue by email; they are also posted on the website at http://www.eap.edu/academico/facultad.html. A printed copy of relevant academic policies is available for the faculty at the Library Reserve desk area.

Strengths

1. EAPD has defined and hierarchal authority, headed by the Board of Directors.

2. The functions and responsibilities of administrative and faculty are clearly defined in OP-16 form, while the Department Chairs are established in a document produced by the Dean of Academic and Student Affairs.

3. There is effective communication among EAPD constituents and they participate actively in different levels of governance.

4. There are a variety of instruments that guide long term planning processes at the EAPD.

5. The five year strategic plan provides continuity and operational stability for the institution aligning all other main plans for resource allocation.

Challenges

1. There is a need to separate the Deanship of Academic and Student Affairs.

2. Fiscal resources destined to support faculty professional experiences, visiting artists and lecturers, and professional development are limited.

3. Communication on progress of institutional plans and results can be improved.

Recommendations

1. Increase fiscal resources destined to support faculty professional experiences, visiting artists and lecturers, and professional development.

2. Obtain approval for separating the Deanship of Academic and Student Affairs, and appoint a Dean of Student Affairs, to improve achievement for the areas of Academic Affairs and the Student Affairs.

3. Develop a plan to formally communicate progress on plans to all constituencies of the institution.

I.E. FACULTY AND STAFF

The EAPD faculty is well prepared and diverse, committed to the institution and to the fulfillment of its mission and goals. They contribute significantly to the students' experience in the classroom and are genuinely engaged with them, often taking time outside the classroom for mentoring and academic advising. The informal interaction between faculty and students is considered a main factor for student retention. Undoubtedly, both the regular and adjunct faculty are very accessible and engaged with the academic programs' missions.

The art and design studio faculty is one of the most valuable assets of the EAPD. Their diversity of backgrounds, accomplishments and professional perspectives enrich the academic offerings. They help connect students to the intellectual and creative community in the island. These faculty members have always demonstrated a strong involvement and dedication to the visual culture, both in Puerto Rico and internationally. Many have had their works displayed in museums and important events, while others have obtained prestigious awards and recognition from the worlds of Art and Academia.

The Francisco Oller Learning Resources Center compiles evidence of the Faculty's achievements and scholarship which demonstrate their continuous excellence and growth. The portfolio includes newspaper and journal reviews, exhibit catalogues, publications, conferences, and paper presentations, among others. The Faculty Reports show the link between faculty teaching, research and service (Appendix I.E.1). Most recently, in 2016 the Office of the Dean of Academic and Student Affairs, through the Interim Assistant Dean, organized a database that records faculty achievements, as well as for students and alumni (Appendix I.E.2).

Faculty Participation Structures

The main structures for faculty participation are the Academic Council, Curriculum Committee, Faculty Personnel Committee, Disciplinary Committee and the Academic, Student Assessment Plan Committee and the Faculty Professional Development Committee. Ad hoc committees and the Department meetings and the semiannual Faculty Meetings with the Chancellor provide other instances of faculty participation.

The main committees functions are as follows:

- **Academic Council**

  The Academic Council is a deliberative academic government body which meets monthly. The Council is comprised of the Chancellor, the Deans, the Department Chairs, the Learning Resources Center and Extension Program Directors, one (1) faculty member from each academic program and three (3) elected student representatives. All issues related to the programs and academic services are discussed by the Academic Council, which has the authority to determine academic and academic administrative policies, and directly guide all procedures that affect the academic programs. Curricular reforms, new courses and academic programs are discussed and approved by the Academic Council. The Academic Council recommends to the Chancellor, who in turn presents a recommendation to the Board of Directors for ratification.

- **Curriculum Committee**

  The members of this committee, composed of the Department Chairs and presided by the Dean of Academic and Student Affairs, is in charge of revising, planning and developing academic programs, according to the Mission and Goals. This body meets periodically to review the academic offer of each department; changes in the sequences of studies; review new course syllabi; and analyze and recommend to the Academic Council proposals for new Programs of Study. Department Chairs present syllabi revisions, course proposals and changes to curricula to this committee.

- **Faculty Personnel Committee**

  This committee, composed of members of each academic department and presided by the Dean of Academic and Student Affairs, advises the Chancellor about recruiting, promotions, sabbaticals, tenure, and other actions related to the regular faculty. Only

regular faculty may be part of this committee.

- **Disciplinary Committee**

  This Committee is called upon by the Chancellor whenever a student disciplinary case needs to be heard and judged. In this Committee, faculty serve with a student representative and the Dean of Academic and Student Affairs.

- **Academic and Student Assessment Committee**

  This committee is composed of five members to implement the Academic and Student Assessment Plan under the supervision of the Dean of Academic and Student Affairs. It is presided by a regular faculty member who is also a member of the Institutional Assessment Committee. It includes three faculty members from art education and general studies, art/design programs, and the president of Student Council. Though it has not met regularly as planned, starting 2017-18 it will meet monthly with the support of the Institutional Research Area.

- **Faculty Professional Development Committee**

  Created as part of the Faculty Professional Development Plan to include faculty into the professional development planning process, this committee is responsible by assessing peer's needs, recommend and organize workshops and training sessions for faculty.

Qualifications

The academic qualifications of the faculty represent the high standard the EAPD has set for itself. Faculty are expected to be active in their fields and to keep growing as professionals. The EAPD faculty degrees come from a wide variety of colleges and universities, both in America and Europe.

Most faculty members have terminal degrees in their respective fields but, in some cases, comparable professional experience can be accepted. The preferred degree for studio-based faculty in the EAPD is the Master of Fine Arts, although individuals with Master's Degrees and with specific experience and expertise are also recruited. In exceptional cases, the institution hires studio faculty with Bachelor Degrees, preferably BFA's, to make room for professionals with specific expertise and a distinguished career in the art or design field. This follows the *Faculty Handbook (*see MDP.I.E.1), which establishes criteria for recruitment of artists without terminal degrees that demonstrate expertise or

distinguished careers in their chosen fields. For lecture courses, the preferred degree is a Doctorate, but individuals with specific expertise with Master's Degrees are also recruited. Faculty qualifications are as follows:

Table 1. Faculty Academic Degrees, Fall 2016-17

Department	Bachelor		Master		Terminal					Qualifications			
	BA	BFA	MA	MBA	MFA	MArch	PhD	EdD	PsyD	Total	BA	MA	Terminal
Art Education			1		1			1		3	0%	33%	67%
Industrial Design			2		1	2				5	0%	40%	60%
Fashion Design	3	1	3	1	1					9	44%	44%	11%
Digital Art & Design		1	3		6		1			11	9%	27%	64%
Painting			5		10					15	0%	33%	67%
Printmaking		2			3					5	40%	0%	60%
Sculpture		1	1		3					5	20%	20%	60%
General Studies			11		1		8			20	0%	55%	45%
Total	3	5	26	1	26	2	9	1		73	8	27	38
Percent	4	7	36	1	36	3	12	1		100	11	37	52

NOTE: Terminal degree refers to doctorate, MFA and MArch.

As seen in Table 1, the EAPD faculty have appropriate qualifications with 52% holding a terminal degree, a slight increase of 4% in comparison with 2009-10. Of a total of fifty-three (53) studio faculty members, twenty-nine (29), or 55%, have terminal degrees. It is important to note that Fashion Design has been basing their recruitment also on experience and expertise, since few professionals in Puerto

Rico have terminal degrees in this field. The Curriculum Vitae of regular and adjunct or contract faculty, as well as samples of course syllabi are available on-site in the Department Offices.

Number and Distribution

In August 2016, the total amount of faculty was composed of **73** faculty members, a hundred percent Hispanic and 52% male. Sixteen or 22% were regular full-time faculty, tenured and on tenure track, while there were **57** adjunct faculty or 78%.

Table 2. Number and Distribution of Faculty

Faculty	Academic Department								Total	Length of Service at EAPD		
	EG	EDU	DAD	DM	DI	TPN	TAG	ESC		Median	Max	Min
Regular	3	1	3	1	1	3	2	2	16	14	36	1
Adjunct	17	2	8	8	4	12	3	3	57	5	20	1
Total	20	3	11	9	5	15	5	5	73			
Percent	27	4	15	12	7	21	7	7	100			

NOTE. 1. In Spanish the initials stand for: EG = General Studies, EDU = Art Education, DAD = Digital Art and Design, DM = Fashion Design, DI = Industrial Design, TPN = Painting, TAG = Printmaking, and ESC = Sculpture. 2. Length of service measured in years. 3. Fall semester 2016-17.

Regular and adjunct faculty provide continuity and consistency to the academic departments and provide service to its students. The regular full-time faculty provide a solid curricular, mentoring and academic advising structure for the EAPD students. This faculty have permanent teaching positions with fringe benefits, have ranks and apply for promotion.

The EAPD system considers regular faculty as tenured and on tenure track and includes the following ranks: Instructor, Assistant Professor, Associate Professor, and Professor. According to Table 2, 69% of faculty has the rank of Instructor and 19% are Professors.

Table 3. Ranks of regular faculty

Tenure System	Professor	Associate Professor	Assistant Professor	Instructor	Total
Tenured	3	1	1	8	13
On-tenure-track				3	3
Total	3	1	1	11	16
Percent	19	6	6	69	100

In 2012, the salaries of regular faculty increased 4% (For regular faculty salaries see Appendix I.E.3). Although some regular faculty still consider them low, a comparison with peer groups of public and private institutions in Puerto Rico showed they were higher, with the exception of the University of Puerto Rico (Appendix I.E.4).

On the other hand, adjunct faculty, specifically studio based, combine teaching with a much broader professional practice. This exposure allows adjunct members to acquire a wider vision on diverse aspects related to teaching. Furthermore, their diversity, and unique points of view greatly enrich the academic experience and enhance the dialogue about professional trends.

In contrast to regular faculty, adjuncts work either part-time or full-time, can only receive one-semester contracts and do not have any fringe benefits. They do not have ranks and cannot apply for promotion. Most adjunct faculty express their disappointment regarding the scarce probability of regular employment at the EAPD. Additionally, they are very dissatisfied with the terms of their contracts and the low compensation received for their work.

Half of the faculty under contract have worked at EAPD between 5 and 20 years, showing a long-term commitment to the institution and its mission. While not formally required to do so, committed adjunct faculty will help in department tasks and cooperate in co-curricular and extracurricular activities. Some are active in the Academic Council and other ad-hoc committees, as well as serve as

Department Chairs.

It is important to note that the proportion between regular and adjunct faculty is always a concern among faculty, academic administrators and administrators alike. But the government has severely restricted the hiring of new full-time regular employees, posing a great challenge to the institution. Although administrators have been proactive about seeking additional tenure-track positions, the approval always rests in the government's hands, specifically in the Office of Management and Budget.

Appointment, evaluation and advancement of faculty

The EAPD follows the guidelines established in the *Faculty Handbook*, a public document, where minimum qualifications for evaluation and advancement of regular faculty are listed (see MDP. I.E.1). As described in the *Faculty Handbook*, the faculty recruitment procedure begins when the Chair requiring additional staff petitions the Dean of Academic and Student Affairs. The Dean, after verifying need and budget considerations, requests the position to the Chancellor. If the Chancellor approves it, the petition is sent to the Human Resources Office. If the position does not previously exist within the institution, an authorization petition must be sent to the government Office of Management and Budget.

The procedure continues when the institution, announces the vacancy and defines the recruitment criteria. Official Public Announcements are published in daily newspapers and notices to other agencies are used. The notice is also published in the Government Department of Labor and the EAPD webpage and Facebook page, and other sources to reach interested candidates.

As a general rule, specific deadlines are set limiting the acceptance of applications. Interested candidates must submit an *Employment and Exam Application Form* at the Human Resources Office with the required documents to compete for the position.

The Human Resources Office receives the candidates' applications and documents, and evaluates them according to the position description. After preparing an Eligibility Register, the files are then presented to the Dean of Academic and Student Affairs who will proceed to convene the Faculty Personnel Committee. This committee will conduct a review of each candidate through interviews, an

essay and a presentation. At the end of this process, the committee will make a recommendation to the Dean who will, in turn, make the recommendation to the Chancellor. If accepted by the Chancellor, the nomination is submitted to the Board of Directors for approval. If there is no

consensus between the Committee and the Dean or the Chancellor, it will be up to the Board of Directors to decide.

When appointed, the faculty member will have a three-year probation with on-tenure track status. During this period, he or she will be evaluated each year by the Faculty Personnel Committee. Once this period concludes, the Faculty Personnel Committee will evaluate the professor's work and all other aspects for tenure. The Faculty Personnel Committee recommendation for tenure will be brought before the Board of Directors by the Chancellor for final review and approval.

The process of hiring contract faculty is expressed in the *Faculty Manual* (Appendix I.E.5). The Department Chair is in charge of evaluating this candidate's academic credentials and work experience, setting up interviews with the ad hoc Department Faculty Committee, when necessary, and sending a *Qualification Evaluation* to the Dean. The Dean will verify this document and approve the contract hire.

Faculty evaluation is defined in the *Faculty Evaluation Plan* (Appendix I.E.6), following the criteria established in the *Faculty Handbook*. This plan is also summarized in the *Faculty Manual*, a general information booklet for faculty. The evaluation system is used for improvement and furnishing information for decision-making in areas such as contract, tenure and promotions.

Faculty are evaluated in three (3) main ways: by peer review, student, and Chair evaluation. The frequency of these evaluations depends on years of service. For example, new faculty, whether on-tenure-track or contract, will be evaluated once or twice every year. Regular faculty with over five years of service are evaluated in three year cycles. When necessary, the Dean of Academic and Student Affairs and the Personnel Committee will conduct additional evaluations. (For faculty evaluation documents see Appendix III.A.1 and III.A.2.)

The Chair also evaluates faculty performance, such as syllabi preparation and distribution, timely delivery of grades and reports, attendance and others. Other factors considered are participation in academic committees, and service to the institution and the community. Regular faculty entering rank

or requesting a promotion in rank must submit a report of their professional achievements.

The *Faculty Handbook* provides for granting tenure and faculty promotions, and establishes criteria and procedure for advancement in rank. Each professor is responsible for requesting promotions. There is also a procedure for faculty to express dissatisfaction with decisions regarding ranks.

The Faculty Personnel Committee evaluates the evidence for promotion submitted by the petitioning faculty member based on institutional qualifications, and recommends advancement to the Dean of Academic and Student Affairs. The Dean presents the recommendation to the Chancellor for approval. The Chancellor will then propose promotion to the Board of Directors considering petitioner's merit, achievements and budget viability. Many members of regular faculty, especially with instructor rank, have not been promoted even though they qualify. during recent years, insufficient funding is the culprit and, as mentioned previously, will likely continue.

Loads

The teaching load for regular faculty is established in the *Faculty Handbook*. The Full-Time academic load of regular studio faculty is nine (9) credits per semester; in theory courses, General Studies and Art Education, it is twelve (12). This represents eighteen (18) credits for studio faculty and twenty-four (24) for lecture faculty per year. The regular studio faculty offers six (6) contact hours weekly per three (3) credit course, and the lecture faculty teach three (3) hours weekly per three (3) credit course.

Each regular studio faculty member is also expected to spend six and a half hours (6.5) hours a week offering students individual academic advisement service, and lecture faculty will spend five (5) hours per week. For class preparation, studio faculty must allow nine (9) hours, while the faculty from General Studies and Art Education have fourteen (14) hours. All regular faculty should spend four (4) hours collaborating in departmental or curricular activities, or attending institutional meetings. Full-time studio and lecture (General Studies and Art Education) faculty must work 37.5 clock hours per week. Adjunct studio faculty must reserve one (1) office hour weekly per class, and adjunct lecture faculty have a half hour (½) per class.

To be able to recruit and maintain highly qualified adjunct faculty, the EAPD has been paying an additional stipend to remain competitive in certain design fields. Nevertheless, this effort has been

undermined with the increasing high cost of living in Puerto Rico.

Student to Faculty Ratio

As mentioned before in the *Size and Scope* chapter, the EAPD accommodates an average of fourteen to sixteen (14-16) students in studio courses, and twenty to twenty-two (20-22) for lecture courses, so as to provide individualized attention to students. In certain instances, classes are capped below these numbers due to the classrooms size or the amount and type of equipment available.

Since 2009, the student to faculty ratio has been calculated using the Integrated Postsecondary Education Data System (IPEDS) formula. The institution considered regular faculty as full-time plus one third of adjunct faculty, while the FTE for students counted as full-time were those with 12 credit hours or more plus one third of part-time students. As shown in Table 4, the common ratio is 13 students to one faculty member.

Table 4. Student to faculty ratio

Fall Enrollment	Full-Time Equivalent		Ratio
	Student	Faculty	
2009	420	32	13
2010	392	33	12
2011	392	31	13
2012	368	31	12
2013	423	30	14
2014	457	34	13
2015	471	36	13
2016	461	35	13

NOTE: Full-time plus ⅓ part-time.

Faculty Development

The institution supports regular faculty development by releasing time and provides opportunity for professional development, combining in-service activities, licenses and release of credit hours. The EAPD provides funds for travel expenses for professional growth and career advancement, such as attending or traveling to conferences, exhibits or design events and other research-oriented activities. Regular faculty are eligible for paid and unpaid academic leave for the purpose of studying. The EAPD has paid graduate tuition for seven (7) of its sixteen (16) regular faculty members, and for four (4) adjunct faculty during the last decade.

Additionally, the institution supports art and design research through sabbaticals and special leave. The Academic Council recently approved an *Art and Design Research Policy* which defines what research in the arts and design entails, and how the institution promotes it among the faculty (Appendix I.E.7). Faculty can use studios and facilities for art/design investigation through the creation of personal creative projects as well.

The EAPD also provides conferences related to teaching and learning and other relevant subjects, as well as trains in technology. At the start of each semester, all faculty can attend a workshop and training session on teaching and learning, policies, retention, or other relevant subjects. As part of the new *Faculty Professional Development Plan*, the members of the Faculty Professional Development Committee are responsible for assessing peers' needs, recommending and organizing workshops and training sessions for faculty. For a list of Faculty Professional Development Workshops and Sessions during last several years, see Appendix I.E.8.

Furthermore, during 2007-2013 the *Title V Developing Hispanic-Serving Institutions* project sought to effectively integrate assessment and technology into teaching by providing faculty training. The many faculty workshops explored themes as diverse as student learning assessment, design of instruments like rubrics, professional digital portfolio for students, evaluation and measurement at the university. Other activities trained faculty to use computer programs such as Photoshop, basic and advanced PowerPoint, and the basics of Excel; creating blogs, designing courses with Moodle; preparation of educational modules, and regarding plagiarism. For a list, see Appendix I.E.9.

During this project, the newly created *Centro de Integración Tecnológica para el Aprendizaje* (CITA) provided a computer lab and resources to create instructional modules that were integrated in the platform cita.eap.edu/moodle. When the project ended, the faculty computer lab was transferred to the Francisco Oller Library, where faculty can research and prepare their courses.

Additionally, every two years, regular faculty must complete a total of ten (10) hours of lectures or learning experiences in Ethics, as required by the local government. Conferences for faculty cover a variety of themes, from retirement benefits and sexual harassment, to ADA compliance. Additionally, they may receive training through the *Training and Labor Affairs Advisory and Human Resources Administration Office* (OCALARH, Spanish acronym), the agency that manages human resources and labor affairs for all public servants in Puerto Rico.

Support Staff

Most institutional services at the EAPD are offered regularly from 7:30 a.m. to 4:00 p.m., Monday through Friday; the Deanship of Academic and Student Affairs, from 7:30 a.m. to 5:00 p.m.; the Learning Resources Center opens weekdays until 8 pm.

During 2016-17, a total of 39 full-time employees work at the institution's different offices; and one institutional researcher. It has been a priority to maintain two (2) full-time skilled craft employees to take care of the studio workshops in Industrial Design and Sculpture. Sixteen (16) students in the Federal and Institutional Work-Study Programs act as Workshop Monitors, work at the Design Center in creative projects, the Francisco Oller Learning Resources Center, or are assistants in various offices. At least two full-time Computer Lab technicians are at hand to solve any technical difficulties faced by staff and students with the audiovisual and computer equipment.

Student services offices include the Registrar's Office, the Bursar and Admissions. There are also two (2) counselors, for personal counseling, and academic and career counseling. This office also includes a Cultural Activities coordinator. This full-time employee is in charge of cultural activities and gives support in exhibitions curated by faculty members of the various academic programs.

The Francisco Oller Library offers faculty services such as a printed and digital reserve, in addition to its collection of art/design printed and digital publications, catalogs and vertical archive, etcetera. It houses the *Faculty Technological Resource Area* where, as mentioned before, faculty can research and prepare classes.

Finally, the main sources of support for the faculty are the Deanship of Academic and Student Affairs and the Academic Department Offices. In the Deanship of Academic and Student Affairs, the secretary photocopies and/or scans syllabi, exams, academic documents and helps with drafting quotes, purchase orders and other needs such as communication with students and faculty. The Chairs are responsible for supporting the faculty, in addition to attending the daily affairs of the Academic Programs.

Strengths

1. EAPD faculty members are highly qualified and committed, with a diverse set of backgrounds and specializations. Studio faculty are professional artists and designers who connect students with the intellectual and creative community, and are very accessible to students.

2. The adjunct faculty are active and committed professionals that bring diversity to the academic program, enhance students' experiences and provide an ongoing and enriching dialogue about professional trends.

3. The recruitment and evaluation processes follow the established procedures, and are peer reviewed based on faculty's areas of expertise. The faculty is directly involved in evaluating candidates for hiring, granting tenure and ranking.

4. The faculty have support in the computer and workshop labs for their educational and creative research.

5. The institution releases time and provides opportunity for professional development of its regular faculty combining in-service activities, licenses and release of credit hours. The EAPD trains its faculty in technology and provides conferences related to teaching and learning and other related subjects.

6. The student to faculty ratio, of 13 to 1, is proportional to class size and the faculty distribution among the academic departments enrollment.

7. EAPD regular faculty's salaries are higher than most peer groups from institutions in Puerto Rico, except for the University of Puerto Rico

8. Faculty benefit from the open and friendly environment that exists in the Institution.

Challenges

1. Time release for regular faculty or compensation for adjunct faculty to participate in many committees are limited.

2. Most of the teaching load is in the hands of adjunct faculty who receive semestral contracts and low compensation, thus are not expected to collaborate fully in regular department tasks.

3. Adjunct faculty contracts terms and pay scales have not been revised for approximately six years.

4. Funding for faculty development and professional experiences is insufficient since the Title V project ended in 2013.

5. The Faculty Assessment Committee and the Faculty Professional Development Committee has not met as regularly as planned.

6. The Department Chairs need greater support from the administration for the administration of the departments, clerical work and work related to curriculum and assessment.

7. There are not enough instructional resources, such as Internet, audiovisual equipment and computers for the art/design studio faculty in the workshops.

8. There are no full-time personnel assigned to the audiovisual area.

Recommendations

1. Hire more regular faculty for each Department, to not rely as much on adjunct faculty.

2. Provide yearly or longer contracts to long term committed adjunct faculty, including adjunct Department Chairs, and revise their compensations.

3. Provide more funding for faculty development and professional experiences and for instructional resources such as Internet, audiovisual and computer equipment for the art/design studio faculty in the workshops.

4. Support Department Chairs by providing more staff.

5. The Faculty Assessment Committee and the Faculty Professional Development Committee must start meeting regularly.

6. Recruit a full-time audiovisual technician.

I. F. FACILITIES, EQUIPMENT, HEALTH AND SAFETY

Overview

The EAPD occupies two beautiful historic buildings in the Spanish colonial Old San Juan, Puerto Rico's cultural and artistic Capital City. These include the Manicomio, or Casa de Locos (Insane Asylum); and the Antiguo Hospital de la Concepción, El Grande (Hospital). The Manicomio is a 19th century E-shaped building designed around two open patios, each one of 4,818 square feet. The Hospital, an impressive three (3) story structure built as a hospital during the 18th century, has 88,300 square feet of habitable space, opening towards a large central patio.

Both are masonry buildings with ample open galleries and high ceilings, designed to maximize the breezes of the tropics. Although the upkeep of historic masonry buildings implies constant care, the beautiful and ample spaces provided by both buildings are a source of pride to students, staff, faculty and administration. The buildings are in the Ballajá area, the northwestern section of Old San Juan, where many important historic, cultural and artistic institutions are located. The majestic view of the San Juan Bay from the Manicomio is an ideal setting for an art school. This building also faces the El Morro Castle on the west side, and has the Institute of Puerto Rican Culture building located on the east. The Hospital is across from the Spanish Cuartel de Ballajá, which houses restaurants, stores and The Americas Museum; it is adjacent to the Art Students' League; and next to the Plaza De Hostos.

Although the EAPD has a unique location, the fact that it is in a colonial city means that it is unable to provide parking for students and some of the personnel. The limited parking spaces available at the Manicomio Building are reserved for faculty and some administrative staff members, whereas some parking for employees is available at the Hospital Building.

Description and Evaluation of Facilities

The Manicomio houses the Painting and Sculpture Academic Programs, as well as the Offices of the Chancellor and the Dean of Administration. It contains studios for Painting and Sculpture, one (1)

computer lab used for General Education courses, in addition to the Sculpture Lab, a workshop with machinery which serves all students. The Painting and Sculpture Department Offices are located close to their instructional spaces.

The Art Education, Digital Art and Design, Industrial Design, Fashion Design, and Printmaking Academic Departments are in the Hospital Building. There is one (1) classroom for Art Education courses; six (6) computer laboratories for Digital Art and Design (most studios for this department are located within the Computer Lab area, with the exception of one located outside); two (2) studio workshops (one for class and the other for production) and one (1) Fab Lab for Industrial Design; and three (3) large studio workshops for Fashion Design. Digital Art and Design facilities include a Sound and a Photography studio. Additionally, there are six (6) studios for Printmaking. Each of the academic departments also have their own offices near their instructional facilities.

On the other hand, the General Education (GE) Department uses four (4) classrooms in this building (and has a computer lab in the Manicomio, as mentioned before). GE also utilizes the Amphitheater for Art History courses. Other departments use GE classrooms, as needed.

The Computer Lab area is shared by the Digital Art and Design Department, the Information and the Audiovisual Offices. All labs used for Digital Art and Design in this area are also used by EAPD students when the labs are not being used for class, since presently an open computer lab for the entire campus is not available. Plans are in effect to allocate an independent computer lab for 2017.

The Learning Resources Center, the Offices of the Dean of Academic and Student Affairs, the Design Center and the Student Council Office are located within this same building.

The growth in enrollment in recent years has highlighted the need for expansion in the Francisco Oller Library, the Digital Art and Design Department, and the Industrial Design departments. In response to this, a space audit is currently being considered to re-conceptualize available space, in terms of present needs and future projections of enrollment in each of the programs.

An inventory of their installations and equipment is included as MDP.I.F.1. This inventory summarizes what is presently found in each classroom, studio, workshop and office. As can be noted, there are no reported health hazards on the premises.

Student Access to Studios and Workshops

At EAPD, students have access to studios, computer labs and workshops at other than scheduled class time. Studios are open to students from 7:30 a.m. to 10 p.m most days, including weekends. On the other hand, the computer laboratories are open from 7.30 a.m. to 9:00 p.m. Monday to Thursday, and from 8.00 a.m. to 4:00 p.m. on Fridays. At the studio labs in each of the two (2) buildings, students have access to a wide range of machines and tools, which they can use for their projects. Regular hours for the Sculpture Machine Lab in the Manicomio Building are from 7:30 a.m. to 4:00 pm. A full-time workshop attendant is available during working hours to oversee student use of power equipment as well as help them access the tools they need. The Industrial Design Fab Lab in the Hospital Building is open generally from 10:00 am to 9:00 pm. during the week.

Towards the end of each term, studio workshops and labs access hours in the Hospital Building are extended during the weekends. In the Manicomio Building, with special permits, Painting and Sculpture students can use studios overnight. Students in both buildings can also use the studios and workshops during the Fall and Spring vacation periods and during the month of June. In July, facilities are reserved so that administration can do yearly maintenance.

Budget for Materials, Equipment and Facilities

During the past years, Title V grants and special assignments from the Commonwealth General Fund have provided ample opportunity to acquire materials and equipment for classrooms, computer labs, studios and workshops during the last decade. With the help of these funds, the EAPD has invested heavily in audiovisual and general equipment, tools, computer software and hardware in order to keep facilities up to par.

Past Title V grants provided funding for the establishment of the Industrial Design Fab Lab, equipped with the latest in traditional and computer-driven precision power tools and equipment, and for the creation of a sound recording studio for student projects in video and sound art. It also allowed for the acquisition of digital still and video cameras to lend out to students and faculty for their projects in DAD's *Technological Resources Office.* In 2013, as part of the final phase of Title V, EAPD purchased a projector and new materials for the Painting studios.

The *Finance Plan* (Appendix I.D.2) seeks to ensure that there will be sufficient resources to meet the fiscal demand for the upkeep of the workshops studios, classrooms, and labs. To supplement funding, the institution has revised existing fees and implemented a new Workshop and Technology fee

starting in two phases, in August 2016 and January 2017. These fees are expected to provide much needed income for new materials, equipment, computer software and hardware, as well as those that are in need of replacement.

Furthermore, starting in 2014, the EAPD developed a *Facilities Master Pl*an (Appendix I.F. 1) to attend the needs of facilities by priority and the budget to be allocated. In this way, the institution seeks to align the fundraising plan with improvements to facilities and provide for the search of emergency funds. This plan is aligned with the goals set forth in the Strategic Plan and is part of the base that will allow us to generate more income through space rentals.

The "Tobacco Tax Law", Law 166 of December 2013, effective on July 1, 2014, has been essential to carry out improvements in both buildings. During 2014-15 and 2015-16 several of the proposals included in the Plan of Improvements have been carried out.

Safety in the Studios and Workshops

All specialized studios and workshops have their own Safety Regulations, included in the Safety Regulations, which establish the dress code and pertinent safety measures during use of the facilities. All are equipped with fire extinguishers and eyewash stations, and have Safety Rules posted on the premises.

All incoming students must take a *Safety Training Seminar* on proper use of equipment and safety hazards involved in specialized studios and workshops, as part of the *New Admissions Orientation Seminar* (Appendix I.F.2). This seminar is a requisite for admission to the Bachelor Degree Academic Programs. In addition to receiving information on basic services, in the *Safety Training Seminar* they are shown safety techniques for all studio courses and workshop facilities, including the handling of equipment and materials. The resources include a series of instructional health and safety videos regarding the proper use of workshops.

The EAPD has spaces devoted to first-aid equipment in the Manicomio and the Hospital Buildings administrative offices. Some of the staff members have been certified as First Aid Technicians.

The Painting, Printmaking and Sculpture workshop studios, as well as Sculpture and Industrial Design Fab Labs occupy ample open, cross-ventilated spaces. These studio workshops and labs have been certified by the Health Department, OSHO and the Fire Department of the Commonwealth of Puerto

Rico, as being compliant with all rules and regulations regarding their operations. There is a Safety and Evacuation Plan (Appendix I.F.3) and an Emergency Maintenance Plan (Appendix I.F.4) to assure proper safeguard of facilities, particularly during hurricane season.

Furthermore, since 2000 the EAPD adopted a new policy for the Printmaking Department that now trains its students in less-toxic printing methods.

Security

A private company provides security guards for both buildings twenty-four (24) hours a day (7) seven days a week; the security guards at the Hospital close the building at 10:00 pm on weekdays. Weekend schedules will vary according to student need depending on the time of the semester. Cameras are installed at strategic positions in both buildings and security personnel are instructed to limit entrance for persons who are not authorized to enter the premises.

The institution prepares and publishes an *Annual Security Report* (Appendix I.F.5*)*; it includes statistics and other detailed information regarding institutional security policies and the campus crime incidence rate for over the past three years.

Strengths

1. A privileged setting on the San Juan bay, located in beautiful historic buildings.
2. Well-equipped studio workshops with extended operating hours for student use.
3. A variety of well-equipped labs for student to use: The Computer Lab, the Industrial Design Fab Lab and the Sculpture Machine Lab, as well as DAD's Sound and Photography studios.
4. The Technological Resources Office lends DAD's students and faculty digital still and video cameras for their projects.
5. Funds from Law 66 Tobacco Tax of the Puerto Rico Legislature provide a much-needed source of recurrent funding for physical facilities upkeep.
6. There is staff trained in first aid to deal with emergencies.
7. There are several plans in place that attend short term and long term facilities needs.

Challenges

1. The Computer Lab is shared with DAD courses, making it unavailable for other students during class periods.
2. Access to the institution can be difficult and parking facilities are very limited.
3. The physical facilities and equipment deteriorate rapidly due to environmental factors.
4. There is a need for recurrent funds for replacement and purchase of materials, equipment and software in the different labs, particularly the Computer Lab.
5. Academic department facilities, especially in design units, do not match current departmental enrollment; there is an extreme shortage of General Studies and Art Education classrooms.
6. The extended operating hours for student use of studio workshops and the labs in the Hospital Building are limited during the semester and are not the same as in the Manicomio.
7. Facilities are located in very old colonial buildings that require constant repair.
8. There is a need for a full time Audiovisual technician to support the faculty.

Recommendations

1. The Computer Lab must make a space available for all students to use at all times.
2. Make a new agreement with nearby private parking facilities to reduce the current rate students have to pay.
3. Fundraise for replacement and purchase of materials, equipment and software in the labs, particularly the Computer Lab.
4. Do a space audit and plan to match current departmental facilities to present and future enrollment.
5. Extend operating hours for student use of studio workshops and the labs in the Hospital Building during all the semester.
6. Hire a full time Audiovisual technician.

I.G. LIBRARY, LEARNING RESOURCES CENTER

General Requirements

The main objective of the Learning Resources Center (LRC), better known as the Francisco Oller Library, is to support the academic programs of the EAPD, serving as the center for specialized bibliographical resources in arts, humanities and general artistic creation. Its services are offered to students, faculty and interested researchers, promoting the systematic search for artistic knowledge.

The LRC has a *General Regulations, Policies and Procedures for the Library* (Appendix I.G.1) and a *Policy and Procedures Manual* (See MDP.I.G.5) that guide the norms for use, service and general operations to cooperate closely with the faculty so as to enhance academic activities. Its policies describe and facilitate planning for the acquisition of resources, their use and organization, and establish adequate administrative procedures for the LRC Director, assisted by the Library staff. All efforts are aimed at supporting the institutional mission, goals and objectives.

Governance

The LRC is a central component of the Office of the Dean of Academic and Student Affairs. The personnel includes a director, a librarian, three (3) administrative officers and one office clerk; they have different work schedules alternated to cover the hours of operation. The LRC also has several student assistants that are assigned as needed.

The LRC is affiliated to the American Library Association (ALA); the Puerto Rico Library Society (SBPR); the Association of Caribbean University Research and Institutional Libraries (ACURIL); and the Art Libraries Society of North America (ARLIS/NA).

Collections, Organization and Development

The LRC has approximately 106,516 resources in a variety of formats in all areas of knowledge, of which 33,881 volumes are in the online catalogue. The LRC provides resources to support the

curriculum and activities of the academic community at EAPD. The priorities for development and growth of the collections are centered mainly in acquiring the most recent materials published in the field of art; and reference resources, monographs, history, theory and criticism related to plastic arts. The selection is done through recommendations from the faculty and students.

The collections are in open stacks, taking into account the best and most efficient access for users. They are placed on either side of the main service center: the General Studies collection on the left and the Arts to the right. The collection is organized and classified using the Dewey Decimal System. The General Studies collection has approximately 8,677 volumes. Within this collection, the largest section is Literature and Rhetoric with about 3,227 volumes including Latin American and European literature, followed by Social Science with 1,645 volumes.

The Art collection is the largest in the LRC, consisting of approximately 17,991 volumes in the online catalogue. To complement this collection there are art materials in other formats located in the audiovisual room. The collection also includes series, exhibition catalogues and a Vertical Archive.

Acquisitions

The Art collection has continued to grow in recent years. Most titles correspond to artists' monographs in the 709.24 classification, and painting; drawing and design go from 740 to 749. The LRC also has a variety of materials in different formats for the academic programs in Image and Design, Industrial Design, and Fashion Design.

The audiovisual collection includes educational materials in electronic format, as well as tutorial in drawing, design, painting and sculpture. The design series produced by The Gnomon Workshop is a unique resource, frequently used by both faculty and students. These DVD tutorials include designers Feng Zhu, Harold Belker, Ryan Church, James Clyne, Syd Mead, Neville Page, Dusseault Yanick, Robert Schott, Mark Goerner and Carlos Huante, among others. In recent years Blu-Ray and DVD movies were added to support the Film courses and others.

Regarding printed material, the LRC has monographs and reference documents on a variety of topics about design and designers. The Vertical Archive consists of newspaper articles related to art, including fashion design and Puerto Rican fashion designers. In the senior thesis collection, there are approximately 837 titles by students specialized in Image and Design, Industrial Design and Fashion Design. During the 2009-2014 fiscal years, acquisitions in Art Education and general Studies have continued growing. The Rosetta Stone program was also acquired in English, French and German.

From 2009-2016, new material was added based on revisions to courses in academic programs and using faculty recommendations. Each semester the faculty submits a recommended bibliography for each course; it includes periodicals, books and DVD's. This becomes the base for the purchase of new acquisitions. Donations and exchanges also help develop and grow the LRC collections. Table 1 below shows recent growth in collections.

Table 1. Collection Increase

Year	Volumes	Periodicals	Audiovisuals	Exhibition Catalogues
2009-2010				
Total in online catalogue: 28,431	20,941	65	38.414	7,520
2010-2011				
Total in online catalogue: 29,916	22,183	61	38,845	7,699
2011-2012				
Total in online catalogue: 30,863	22,562	59	38,911	7,776
2012-2013				
Total in online catalogue: 31,622	23,201	59	38,951	7860
2013-2014				
Total in online catalogue: 32,196	23,602	40	39,000	7,996
2014-2015				
Total in online catalogue: 32,713	23,963	38	39,062	8,090
2015-2016				
Total in online catalogue: 33,881	24,911	38	39,071	7.335

Serials and Periodicals

Serial publications include about 450 titles, of which 279 are international; 171 are from Puerto Rico and Latin America; approximately 80% are related to art. About 60 titles are used in the design courses, representing 13% of the serial collection. This collection includes subscriptions to the main

international art periodicals. It also includes subscriptions for student and faculty use in general studies. Locally published newspapers are available in printed form in the Library; some are available online.

Online Subscriptions and Databases

The LRC has the *Art Source*, *Eric* and *Grove Art* databases. These services are available for users that request them. Remote access to the databases is available for students and faculty using a special non-transferable code. *Art Source* includes the complete text of over 600 high quality periodicals and 220 books. It also offers podcasts from major museums, individual works of art, a collection of over 63,000 images, a record of art reproductions, and offers wide international coverage, including newspapers published in French, German, Spanish and Dutch.

LRC Personnel

The staff is headed by a director, who is responsible for supervising, planning, evaluating and directing operations and information services. The director advises the Dean of Academic and Student Affairs regarding all issues relevant to the LRC; she supervises the development and maintenance of collections and verifies that acquisitions, the reserve and cataloguing are done following standard policies and procedures. The remaining staff is made up by one librarian, three administrative officers and one office clerk. The librarian is in charge of the Reference, Circulation and Reserve areas, and cataloguing. The remaining staff is in charge of the technical and administrative services so as to handle secretarial work.

The LRC also has two students that work part-time under the Federal Work Study Program. Each student works approximate eight hours weekly. This program helps students financially while providing knowledge to support their growth and development as professionals, future artists and designers. The students work as library assistants in different areas and schedules. They support administrative and technical services offered by the LRC, contributing to continue efficient operations and high quality service.

The LRC has had difficulties retaining personnel. It invests time and effort training personnel that has a high turnover. This affects the continuity and quality of services. The EAPD should improve salaries to resolve this situation.

Services

The LRC offers services and information skills through educational resources and facilities for our university community, researchers and the general community. Services are offered Monday to Thursday 7:30 a.m. – 8:00 p.m. and Fridays from 7:30 a.m. – 4:30 p.m. Services include Reference, Reserve for educational materials for courses, bibliographical searches for users and a photocopier / scanner.

As specified in the *General Regulations, Policies and Procedures for the Library*, the lending service gives faculty the opportunity to review five books every four weeks; students can check out a maximum of four books every two weeks. Both students and faculty pay late fees for materials not returned in a timely manner or lost.

The LRC also gives users Internet access, Wi-Fi, access to it databases, and an online catalogue for remote searches. It also has a web page to access the online catalogue (eap.edu/biblioteca-francisco-oller), online query service, links to other information sources, and pertinent information about the LRC, its resources, facilities and services. The catalogue can also be accessed directly through eap.folletdestiny.com.

From 2012-13 through 2015-16, the students' satisfaction with the LRC services has increased from 88% to 94%.

Reference Queries

Most queries are for materials in the suggested bibliographies of the course syllabi. The staff responds to questions related to these materials and guides students regarding their location. The service receives queries from EAPD students, the Extension Program and the general public, in person, online or by telephone. The Library also receives many graduate students from other institutions that use our services and specialized collections.

Information Literacy

The LRC staff provides services so users can acquire and develop skills needed to successfully search for information. This service is offered to groups and individuals alike. Group services are offered twice a year at the beginning of each academic semester. The service is coordinated by the

faculty for their basic courses, and by the library for newly enrolled students, since attendance is mandatory.

The LRC offers guidance on how to do Internet searches and how to use databases as well as advising students regarding Library standards, procedures and policies. It provides bibliographies on topics and materials for assignments or research, and orientation about the content of the collections, their formats and utility. It also offers instruction in classification systems, guides regarding search engines and technical vocabulary used in libraries. Afterwards the LRC administer a practice for the skills to assess if the orientation services were effective.

Audiovisual Services

The LRC has a variety of educational materials in its audiovisual collection (DVD, Blu-ray, VHS, CD-ROM, Rosetta Stone), and equipment (Blu-ray player) for use in the center. Equipment such as cameras, laptop computers, projectors, etc., are loaned by the Information Systems area. It began a project to change material from VHS to DVD format, but was unable to complete it due to lack of budget.

Bulletin Boards

The LRC posts public announcements for all types of artistic activities where faculty and students participated, especially when institutional activities are mentioned in local or international newspapers. The Library also posts announcements for events that are or may be of interest to the student body. These announcements are included in the Vertical Archive.

Library Week

Library Week is held the second week of April, coinciding with the national celebration of the Puerto Rico Library Society and the American Library Association. Activities include conferences, workshops, and visits from editorial companies and donations of books to the EAPD community.

Display of New Books and Materials

The LRC displays new books acquired. This allows visitors to see recent acquisitions. When the center receives new materials, it sends a list by email to the faculty to notify them of new resources

added to the online catalogue. The LRC also displays designs of clothing by students in the Fashion Design Department.

LRC Facilities

Since 2003 the LRC is located on the third floor of the remodeled historical building Hospital de la Concepción El Grande, an architectural jewel from the XVIII century, in Old San Juan. The allocated space is much larger than the previous space but as the collections have grown, the space has become limited. In addition, in recent years, the LRC gave up two spaces; one was converted into a classroom and one became a computer room for faculty.
The LRC should have spaces for individual and group studies; it should also have designated spaces for conferences and for using audiovisual materials, without becoming an inconvenience for others. It needs to evaluate if there is sufficient space and furniture for the donations that it receives.

There are fifteen (15) computers in the LRC: six (6) for access to Internet and online databases (Art Source and Grove Art), and for viewing DVD's and tutorials; two (2) for the online catalogue; one (1) for the Destiny system circulation. There are three (3) computers for technical services; one (1) for technical processes; one (1) for the administrative assistant; and one (1) for digitalizing documents.

The LRC is ADA compliant and guarantees access to its spaces and collections to persons in wheelchairs or with other disabilities. It has adequate illumination throughout for visitors and staff.

An important aspect of the LRC is the conservation of its resources and the selection of materials for Circulation, Reserve and Reference. It therefore considers the drastic changes in temperature and humidity that books are exposed to in the tropics, significantly affecting their durability. For long term conservation of the collections, the relative humidity must be between 45 and 60 percent and the temperature between 60 and 70 degrees Farenheit. Although the Library presently maintains its temperature at 70 degrees to inhibit the growth of mold, it should have a yearly mold treatment.

LRC Finance and Budget

Since 2005 the financial crisis in the government has affected the funds assigned to the Institution and the LRC budget has been decreasing (Table 2). Fortunately, until 2013, it received additional funds from Title V 2007-2013 that were used to acquire materials and equipment. These funds are no longer available and therefore the acquisitions have also decreased.

Table 2. RCL Budget

AY	General	Books & Subscriptions	Title V
2013-14	181,802	16,150	28,627
2014-15	203,614	27,864	
2015-16	198,200	25,400	
2016-17	176,400	19,500	

Budget limits have resulted in the LRC not being able to increase its collections significantly, although it still receives donations of materials, which has helped slightly. A budget plan should be prepared to attend the projects that have been put on hold due to lack of funds. For example, the digitalization of the collection of exhibit catalogues and other materials and the increase of acquisitions. The LRC must develop proposals to seek federal and private funds to strengthen its collections and services.

Strengths:

1. The LRC experienced growth in its collections, emphasizing Industrial Design, Fashion Design and Art Education.
2. In student satisfaction surveys the LRC consistently receives high grades.
3. The LRC is used by local and international researchers from graduate programs.
4. It has the largest collection of art resources in the Caribbean.

Challenges:

1. The actual space limits the growth of the collections needed for new academic programs.
2. The budget is severely limited.
3. LRC personnel has a high turnover seeking better salaries at other institutions.

Recommendations:

1. Identify new spaces to allow expansion of LRC facilities and services.

2. Write proposals for grants seeking much needed federal and private funds.

3. Improve staff salary to avoid losing personnel to higher paying institutions.

I.H. RECRUITMENT, ADMISSION-RETENTION, RECORD KEEPING, ADVISEMENT, AND STUDENT COMPLAINTS

Student Recruitment and Admission

The Admissions Office is affiliated to the Deanship of Academic and Student Affairs. The staff includes two experienced officers, one full-time and another part-time; and both are responsible for promoting the bachelor degree, recruiting students, handling the admissions information and the calendar, as well as receiving and processing the applications for admission to the EAPD.

Regular recruitment efforts, as outlined in the *Admissions Recruitment Plan* (Appendix I.H.1), are aimed at specific demographic groups of promising students. The strategies consist mostly of direct contact with high school counselors, emailed brochures and visits to high schools, career days, conventions, art fairs (e.g., Campechada, Fiesta de la Calle San Sebastián, etc.), biannual open house, and campus wide tours upon request. Additionally, the officers visit other higher education institutions and participate in college fairs to recruit transfer-in students. Participation in these events has increased, and the Admissions Office is in dire need of having at the very least two full-time employees.

Although in the Admissions Office budget there is no inclusion of a line dedicated to marketing and promotion, the institution as a whole has gained visibility with very limited resources. Up to the present, promotional strategies comprise redesigning the institutional website to be more attractive for the new generation of students, posting students' projects on social media, and agreements with a local major newspaper and a radio station. The constant presence of accomplishments by our students and faculty in local press and news channels is also a major source of promotion. Nevertheless, it is important to note that student recruitment has become an objective under the strategic goal *Promotion and Marketing* established in the new Strategic Plan (MDP.III.A.2).

The EAPD webpage is the primary source of information regarding admission policy, that it is also available in the *Academic Catalogue* (MDP.I.A.1). Admissions staff procedures are guided by the *Principles for the Admissions Staff* (Appendix I.H.2) and the *Procedure Manual* which specifically details all manners of operations. They strictly adhere to the institutional policy on discrimination, state

licensing requirements, and the Americans with Disabilities Act of 1990 (ADA) and any government agreement with military veterans. Each stage of the admissions process is carried out with honesty and integrity, since decisions are made according to explicit criteria based on merit, as it relates to demonstrable skill and talent and academic achievement. The evaluation outcomes are clearly evidenced in the student admissions files. Prospective students and families also can obtain online institutional statistics that comply with Student Right-to-Know Act (e.g., admissions, retention, graduation rates, etc.), Net Price Calculator and a link to the College Navigator.

As a bachelor degree granting institution, the main focus of EAPD is to recruit first-time students that are admitted once a year for fall enrollment, while transfer-in students are admitted twice a year in August and January. Table 1 shows more detailed data on recruitment, admissions and enrollment of incoming students.

Table 1 - Applicants, admitted and enrolled students

Academic Year	Applicants	Admitted		Enrolled		First-Time				Transfer-In			
		Total	%	Total	%	M	F	Total	%	M	F	Total	%
2009-10	212	119	56%	118	99%	32	39	71	60%	18	29	47	40%
2010-11	174	127	73%	109	86%	34	45	79	72%	15	15	30	28%
2011-12	178	129	72%	119	92%	30	47	77	65%	15	27	42	35%
2012-13	170	106	62%	99	93%	27	43	70	71%	12	17	29	29%
2013-14	178	126	71%	124	98%	24	63	87	70%	12	25	37	30%
2014-15	152	138	91%	126	91%	34	57	91	72%	12	23	35	28%
2015-16	162	137	85%	120	88%	27	65	92	77%	11	17	28	23%
2016-17	121	100	83%	94	94%	28	44	72	77%	8	14	22	23%

NOTE: First-time and transfer-in students. M = male, F = Female.

Admissions Evaluation Process

The EAPD admits applicants with the best potential for becoming professional artists based on a formula requiring academic scores (50%) and a portfolio of work (50%). According to the Academic Catalogue 2016-2017, for first-time applicants the minimum high school GPA is 2.00 on a 4.0 scale (25%), while there is not a minimum score for the College Entrance Examination Board or SAT exam (25%). Since 2011-12 the required GPA for transfer students is 2.50. The minimum number of credits approved in other institutions decreased from 18 to 12 credits, and they can transfer up to 60 credits from an accredited institution. First-time and transfer applicants can demonstrate their technical skills

and aesthetic potential through a portfolio review or attending the *Admissions Seminar*, and in certain

circumstances combine both options.

The *Portfolio Review* is recommended for those applicants who have readily demonstrable artistic experience. The candidate must present a minimum of ten (10) pieces of original art or designs that includes four drawings; the overall portfolio must show the applicant's interests, concepts, creativity, skills, and motivation. An Admissions Officer convenes the *Evaluation Committee*, composed of at least three studio faculty members. This committee guarantees the integrity of the process during the portfolio presentation by asking the candidate to make a drawing during their evaluation, and by using a rubric to evaluate each portfolio individually. If the Committee finds a portfolio unsatisfactory, it can recommend that the applicant take the three-day *Admissions Seminar.* This seminar focuses on the creation of a set of drawings, paintings, designs and sculptures, giving less experienced prospective students the chance to polish some essential skills and prepare a body of work for portfolio evaluation. The Evaluation Committee uses the same rubric as in the portfolio review to evaluate this body of work. Applicants may only go through this admissions process three times, after which they are not allowed to apply again.

Once applicants pass the evaluation phase, they attend the *Orientation and Safety Seminar*, a two-day activity. Only those who complete this last admissions requirement will be able to enroll at the EAPD. In this seminar students are introduced to basic institutional services and to its main policies and procedures. As mentioned in I.F. *Facilities, Equipment, Health and Safety*, they also attend a *Safety Training Seminar*, to learn about safety techniques for all studio courses and workshop facilities.

It is important to note that the Admissions process was simplified during academic years 2009-2012 when the trimester academic calendar was in place, by eliminating an essay (10%) and an interview (10%). Students are still required to write an essay during the *Orientation and Safety Seminar*, although it is not essential to determine their admission. This essay is now used to evaluate student development along with a second essay written by the students when they graduate.

Retention and Graduation Rates

The attendance policy and Academic Progress Norm are explained in detail in the *Academic Catalogue 2016-17* (MDP.I.A.1). There is a restriction of five unexcused absences for courses that meet

twice a week and three for those that meet once a week. A student that fails to comply with this policy receives an FAU (F for absences) for the course. According to the Academic Progress Norm,

students must approve 67% of attempted credits with a minimum GPA specified for art and design courses ranging from 2.00 to 2.50 (59 credits or less to 120 or more, respectively) and Art Education 2.50-3.00 for the same amount of attempted credits. Students that do not comply with this norm are placed on probation and are required to follow a personalized Study Plan.

Student retention has become an area of concern during the past several years as graduation rates and transfer-out rates were not satisfactory. Since 2011, *Apoyarte*[1], which integrates services among the Registrar's Office, Student Financial Aid Office, and Guidance and Counseling Office, is responsible for identifying and supporting students at risk for academic failure, guiding them through a personalized curriculum plan. Nevertheless, faculty formal and informal interaction with students play a major role their retention. Faculty can refer students to the Guidance and Counseling Officers if they detect situations interfering with students' progress in class. At midterm, faculty inform students of their grades and, in cases of if excessive absences or deficient grades, can give students an *Alert Ticket* (Boleto de alerta) to notify them about the situation.

An outcome of a shift towards a sense of shared responsibility for student retention was the drafting of the *Retention Plan 2013-15* (MDP.I.H.2), presently in revision. This plan's main objectives were to keep the first-to-second year retention rate above 80% and to bring the graduation rate over 45% for first-time full-time students. The plan also addressed the factors that led to partial and total withdrawals, and suggested effective strategies to strengthen student academic experiences by focusing on admissions standards, freshman academic experience, faculty involvement in classroom assessment, early intervention through the *Apoyarte* program, and support services.

As a result, the retention rate has increased from first to second year for both full-time and part-time students (16% and 25%, respectively). As shown in the following table, the EAPD surpasses the institutional strategic performance indicator of 80% for retention rate, as well as the national trend (5%), and that for specialized institutions in 2013 (8%).

Figure 1. Retention rate of first-time, full-time bachelor degree students
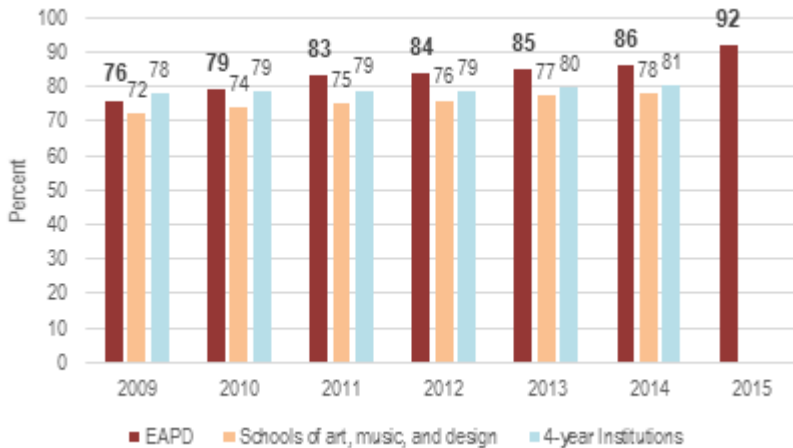
On the other hand, the overall persistence regarding total withdrawals remained almost the same, while the percentage of students readmitted increased slightly from 2009-10, but dropped during fall 2015. The partial withdrawals showed a decline of 12.1% during the fall of 2015-16 when compared with 2011-12, which is the last year the institution had an accelerated program of three academic terms. Academic reasons represent 29% of total withdrawals, followed by financial problems and dissatisfaction with some aspect of the institution 42% (21% each). Academics are 59% of the reasons given by students for partial withdrawals, the overburden of assignments in studio courses is the main reason. For detailed information on withdrawals and persistence of students enrolled, see Table 3.

Table 3. Withdrawals and persistence of students enrolled

Academic Year	Fall Enrollment			Percent of Students by Type of Withdraws and Credit Hours					Students Readmitted
	Full-Time	Part-Time	Total	Partial	Credit Hour	Total	Credit Hour	Persistence	
2009-10	365	165	530	14.7%	304	1.3%	27	98.7%	3.6%
2010-11	327	195	522	12.8%	252	2.7%	53	97.3%	7.7%
2011-12	324	203	527	25.0%	377	3.4%	165	96.6%	9.9%
2012-13	308	181	489	15.7%	244	1.4%	50	98.6%	7.8%
2013-14	370	159	529	15.5%	266	0.9%	54	99.1%	8.1%
2014-15	408	147	555	11.7%	231	1.8%	120	98.2%	6.8%
2015-16	420	153	573	12.9%	224	2.1%	122	97.9%	1.4%

NOTE: Full-time students have 12 credit hours or more and part-time students have 11 credits or less. The persistence is calculated using the total withdraws. Percent of students that was admitted for fall enrollment.
SOURCE: Institutional Research Area.

While retention of first-to-second year students and persistence are high, the percentage of students

graduating in six years did not improve. In fact, the graduation rate within 150% of normal time for bachelor degree completion decreased 23% from cohort 2004 to 2010 remaining under 45%, the institutional performance indicator. As shown below, when compared to the local comparison group the graduation rate for cohort 2008 was above 6%, whereas if compared with other specialized institutions (17%) and the national trend (23%) the graduation rate was under the median.

Table 4. Bachelor degree graduation rates of full-time, first-time students

Cohort	Total	Graduation Rate			Exclusions	Active	Inactive	Transfer-Out	Comparison GRS 150%[1]		
		100%	150%	200%					Group I[2]	Group II[3]	Group III[4]
2004	63	5%	54%	62%	0%	0%	19%	17%	52%	58%	36%
2005	54	2%	39%	48%	2%	2%	24%	24%	53%	59%	31%
2006	55	0%	27%	35%	0%	0%	25%	36%	54%	59%	33%
2007	63	19%	41%	48%	0%	8%	17%	16%	54%	59%	36%
2008	65	2%	37%	46%	0%	6%	23%	25%	54%	60%	31%
2009	66	3%	39%	N/A	1%	8%	23%	26%	N/A	N/A	N/A
2010	78	0%	31%	N/A	0%	23%	14%	32%	N/A	N/A	N/A

NOTE: The 6-year graduation rate is the Student Right-to-Know (SRTK) rate; the 4 and 8 years rates are calculated using the same methodology. The students' status is updated to fall enrollment 2015-16. The information about transfer-out rates is provided by the Council of Education of Puerto Rico's Transfer Out Reporting System (TORS) and validated by the EAPD Student Aid Office. N/A = Not applicable or not available. 1Graduation Rates within 150% of normal time for bachelor's degree. 2Schools of art, music, and design.3 4-year institutions.4 Local institutions: University of Puerto Rico - Río Piedras, Universidad del Sagrado Corazón, Atlantic University College, EDP University of Puerto Rico Inc - San Juan, Universidad del Turabo, Inter American University of Puerto Rico - San Germán, Pontifical Catholic University of Puerto Rico - Ponce. **SOURCE:** U.S. Department of Education, National Center for Education Statistics, Integrated Postsecondary Education Data System (IPEDS), Graduation Rates component (provisional data) retrieved October 2016.

Presently the institution is identifying new strategies to further improve retention and graduation rates as part of its process of revising the *Retention Plan*. Among the factors considered that can improve both retention and graduation rates are: setting minimum scores for College Board Entrance Exams and putting more emphasis on recruiting best-fit students through Portfolio review; clarify the identity of the EAPD on the website and publications to create the most impact; reach out to non-returning students and attempt to find options for them to return. Other strategies include improvement of the

enrollment process, implementation of the Collegium program so that faculty can monitor student academic progress during academic advisement, and efforts to increase grant and work study opportunities for students.

As part of the academic programs' retention strategies, a proposal is being prepared to update the Foundation (or TFA) courses. A Foundation Department is being considered; its Chair will be in charge of course programming, hiring and supervising faculty and coordinating special co-curricular and extracurricular activities for first-year students. Although there are currently no department retention plans, the Chairs and faculty are aware that retention is also impacted by making improvements at the department and curriculum levels. Necessary educational resources, well-equipped studio workshops and classrooms, quality of department services, as well as quantity and quality of co-curricular and extracurricular activities for students are important retention factors. Other factors are ensuring that curricula are current with evolutions in art practices and the design industries, as well as offering a course of studies that a student can accomplish in four years. Issues related to the academic programs and the curriculum will be discussed in greater detail in Section II.

Record Keeping

The Registrar's Office (RO), under the Deanship of Academic and Student Affairs, is staffed by two full-time employees, the Registrar and the Registrar's Assistant; they receive support from a secretary in the Deanship. The Registrar is responsible for the custody of the student records locked inside the concrete fire-proof vault, including active, inactive and those who have graduated. The records are also stored in a digital backup that is provided by the Information Office.

The Registrar implements the institutional academic policies (e.g. transfer credit, enrollment, academic progress, compliance with degree completion), government regulations, and other requirements that apply to student grades. All requirements and institutional policies are published in the *Academic Catalogue* (MDP.I.A.1), institutional website, and brochures handed out to the public. This office complies with all laws and regulations pertinent to the privacy of records and documents, as specified by the Family Educational Rights for Privacy Law (FERPA) or the amended Buckley Law of 1974. All services are offered according to academic integrity principles.

The RO provides students, faculty and the public with services related to the enrollment process, production of official documents such as credit transcripts, graduation certifications, student certifications and certificates for students in military service or veterans; as well as official grades and

norms for academic achievement. The Registrar prepares the *Academic Calendar*, processes grade changes, partial and total withdrawals, grants and removes incompletes, approves transfer credits and any other academic process that affects students records. In addition, it is in charge of coordinating Homeland Security's SEVIS Office that authorizes attendance of foreign students and their follow-up each semester of enrollment.

It is important emphasize that RO has been using Diamond D Student Information System, a data program that is outdated and has limited capabilities. This limitation compromises a great deal of time and effort in dealing with transcripts and course programming, and extracting data for statistical analysis using the required variables for internal assessment reports and activities, as well as for reporting to external agencies (e.g. Federal Financial Aid, IPEDS, etc.).

Since 2014-2015, the institution has been developing another data system known as Collegium. Although this new custom-designed service is expected to improve the access and analysis of data for reporting in a timely and accurate fashion, the institution also needs to join the National Student Clearinghouse. This national student database will significantly improve EAPD's capacity to follow alumni activities regarding graduate studies and employment, and provide a trustworthy digital backup for student records.

Advisement and Counseling

The EAPD offers individualized academic advisement, and personal and professional counseling to all students. These services aim to promote the general well-being of students and help them fulfill their life and career goals. The faculty engages in the academic aspects, while counselors offer the remaining services.

Academic Departmental Advising

In response to student assessments, the EAPD redesigned its *Academic Departmental Advising* program to improve students' academic progress, retention, graduation rates and satisfaction. Starting in 2015-2016, the academic advising has been offered by regular faculty at the departmental level throughout the semester during their office hours, whereas previously faculty was involved in the process of course selection during the enrollment process. Although faculty are readily available in the facilities and by electronic means, this change allowed them to assume a broader advising approach more focused on students' professional career, curricular requirements, career goals and opportunities. While adjustments are always part of implementing new structures, the new

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procedure for academic advisement represents a considerable improvement.

Guidance and Counseling Offices

The staff includes two Counselors, one full-time and another part-time, who address student needs with sensitivity and efficiency while maintaining student confidentiality. These Counselors identify issues affecting the student's academic performance, offer personal guidance, and refer to the appropriate resources when necessary. They also offer academic advising to first year students, help in course selection, and guide them through the process of declaring their majors or minors. They handle students referred by the faculty, coordinate requests for reasonable accommodations for students with disabilities, and give prevention services through the *Apoyarte* program for students at risk of being placed on academic probation.

As part of its holistic approach to counseling, it coordinates activities and workshops related to health and the quality of life through the program *Student Quality of Life Services.* Another main program run by the Guidance and Counseling Office is the *Life and Career Center* that coordinates student exchanges, internships, job placements and applications for graduate studies. The Center helps students prepare their resumes and their Art Curriculum, and handles conferences such as preparing proposals and documenting artwork. For job placement, the Center continuously contacts prospective employers in search of more opportunities for the student.

Student Complaints

If a student wishes to file a complaint or grievance regarding a professor, other than a grade appeal, he or she can use the *Internal Process for Handling Student Complaints or Grievances Against Faculty* (MDP.I.H.3). This procedure and other student regulations, norms and policies are described in the Academic Catalogue 2016-2017 (MDP.I.A.1). The complaint or grievance is presented and handled while the student is enrolled in the course. The Catalogue also lists different appeal processes for students (e.g. Reconsideration by Chancellor regarding Disciplinary Sanctions; requests for Revision of Student Council Elections; Suspension Appeal; Transfer Credit Appeal; Grade Appeal, and others).

The institution also provides a procedure for Student Complaints for students that claim that an EAPD employee has violated or denied them their rights or has committed an act protected by a state or federal law (MDP.I.H.4). This applies to complaints related to violations of the Student Regulations. Cases of sexual harassment and discrimination included under Title IX will follow the procedures established in their respective regulations and protocols. Every complaint of this type is

referred to the corresponding area.

Strengths:

1. All requirements and institutional policies are published in the *Academic Catalogue*, EAPD webpage, and brochures handed out to the public.
2. EAPD has administrative protocols and complies with institutional policies, laws and regulations regarding confidentiality, admissions, academic progress, graduation requirements, and student records maintenance.
3. Staff is committed to recruitment, retention, counseling, and student professional development according to the institutional mission.
4. The admissions process guarantees that the best candidates are chosen based on talent and academic criteria, and they receive adequate orientation on services and safety.
5. The Registrar's Office effectively administers, guards and maintains student academic records; the change in the student information system from Diamond D to Collegium represents an effort to improve data backup, access and analysis.
6. The *Apoyarte* program and *Retention Plan* guide efforts to improve retention and graduation rates by tracking and monitoring students at risk of failure in early academic stages.
7. Personal counseling and the Life and Career Center have clearly divided duties, and both are necessary for student retention. Students receive individual counseling, and 100% receive academic advisement.
8. A proposal is being prepared to actualize the Foundation (or TFAs) courses and open a Foundation Department.
9. The Chair and faculty in the Academic Departments are aware that retention can be impacted also by making improvements at the department and curricular levels.

Challenges:

1. The Admissions Office needs at least two full-time employees to keep up with regular promotion, recruitment and admissions tasks.
2. The admission process needs to be reviewed; it does not provide for online portfolio submission and review.
3. The webpage needs to be updated to better attract candidates and to promote career guidance illustrating course requirements with a sample of students' creative projects.
4. Delay in implementing the Registrar Office's new student information system has affected

the EAPD's capacity to manage student academic progress and movement, and easily provide accurate data for reporting.

5. Although the first-to-second year retention is high, student graduation rate is lower than expected.

6. The retention plan's revision is progressing slow.

7. There are no formal department level retention plans.

Recommendations

1. Have two full-time employees or recruit another part-time employee or for Admissions Office.

2. Maximize the webpage potential to strengthen recruitment, enrollment, and retention processes.

3. Revise the admissions criteria and process in order to provide for the admittance of the most talented students from specialized high schools, and portfolio reviews through online submissions.

4. Implement the new student information system and join the National Student Clearinghouse.

5. Strengthen the *Apoyarte* program putting more emphasis on professional advisement starting with admission to EAPD, and tracking students at risk of failure through an electronic system that allows early intervention, and online management of the prevention plan by both student and counselor.

6. Finish the retention plan's revision process.

7. Create a formal department level retention plans.

I.I. PUBLISHED MATERIALS AND WEBSITE

All publications in the EAPD, from the Academic Catalogue to the Webpage comply with the criteria of clarity, accuracy, and availability. They reach a broad public, whether printed or online. All licensing and accreditation credentials and achievements published through the different media are accurate, according to existing norms.

The EAPD three most important published materials are the *Academic Catalogue*, the *Academic Calendar*, in addition to the Web page. These are followed by brochures, catalogues and posters.

All published materials are currently under revision to update their look and include a new logo that includes a "D" to reflect the addition of Design in the Escuela's new title (Escuela de Artes Plásticas y Diseño de Puerto Rico).

Academic Catalogue

The Academic Catalogue (MDP.I.A.1) is the institution's most important published material and fulfills all requirements of the Consejo de Educación de Puerto Rico (CEPR), the state licensing entity, the Middle States Commission on Higher Education (MSCHE) and the National Association of Schools of Art and Design (NASAD). It is published each academic year; the current edition covers 2016-2017.

Its content covers all aspects of the institution, including the following: the institution stated purpose, size and scope, and description of facilities. It describes rules about student conduct; admission policies and procedures for grievances and appeals. Also, it includes all information about the academic programs and curriculum, description of courses; sequence of studies, etc.; academic policies including grading policy, academic progress, transfer of credits, readmission and graduation policies are published as well. Information on financial aid and costs and refunds is included, as well as on the composition of the Board of Directors, administrators and faculty.

The catalogue itself is composed of several sections, starting with the *General Information* section. Following this, the *Academic Programs* section begins with an explanation of the structure of the

Bachelor of Fine Arts Degree, followed by the Fundamental (or Basic) Studio and General Studies courses that are requisite for all majors. Information is then given on all seven (7) academic majors offered at the institution: Printmaking, Industrial Design Fashion Design, Digital Art and Design, Art Education, Sculpture, and Painting. The sequence of studies and course descriptions are included in each academic program section, as well as information on the minors.

There are also sections for *Student Service, Financial Aid, Admissions, Extension Program* and *Security on Campus*, followed by an overview of the EAPD administrative organization, the Board of Directors, and Faculty; the Catalogue also includes the Academic Calendar.

The Academic Catalogue 2016-2017 is published online at the EAPD's website (www.eap.edu).

Academic Year Calendar

This publication is prepared by the Registrar's Office includes all relevant information regarding the academic year such as: when classes start and end, holidays, withdrawal dates, payments; academic recesses, etc. It is published in the *Academic Catalogue* and on the webpage. It is sent by email to all constituents and posted on bulletin boards in both buildings. It is important to note that any change in the academic calendar is quickly informed to all institutional constituencies on website and via email

The Academic Calendar 2016-2017 is published online at the EAPD's website (www.eap.edu).

The EAPD Website

The EAPD website, www.eap.edu, publishes institutional and academic information, the Academic Catalogue and the Academic Calendar, rules, policies and regulations on student and academic life, a calendar of monthly events, links to the Library and the Design Center's webpages, *Student Right to Know* information, *Net Price* calculators, fees and costs, etc. In addition, all past editions of the magazine *Artefacto* are available for download at the website.

The website also contains public policies, norms and procedures that student (see http://www.eap.edu/estudiantiles/asuntos-estudiantiles.html) and faculty (see http://www.eap.edu/academico/facultad.html) must know and follow. For example, the *Student* and the *Faculty Handbooks* and the *Faculty Manual*, as well as many others, can be easily accessed

through the website.

The current website design was revamped in 2014. The English version will be included once the translation process is concluded. Presently, new features are being developed to display photo and video documentation of recent activities and exhibitions in the website. Examples of student works will be included in each academic program section.

The Centro de Diseño's Creative Director presently serves as Web Content Manager and Designer. He works together with faculty, the Dean of Academic and Student Affairs Dean, the Coordinator of Cultural Activities and administrators on web-related materials.

Institutional Brochures

The Admissions Brochure offers a short description of the academic programs, as well as general information such as the address, email address, phone and fax numbers, and its admission requirements. The Extension Program brochure lists the courses offered, dates of each of the sessions, tuition costs, time and day classes are held, and the Extension Program rules and regulations. The Design Center brochure contains information on services provided by students and faculty at the Design Center, and lists works designed at the Center for individuals, corporations and public entities in Puerto Rico.

Exhibition Catalogues

The main exhibition catalogues are usually published online and presented on the EAPD website. These include the catalogues for Annual Student Contest Exhibitions, Annual Departmental Exhibitions and the Graduates Exhibitions. These catalogues contain photos and lists of all works exhibited. (For Samples of Exhibition Catalogues, see Appendix I.I.1)

Other Printed Media

To ensure effective communication to its community, the EAPD uses traditional posters to promote academic activities, cultural events and department exhibitions. the posters are designed by student interns in the Design Center, who also collaborate in preparing the brochures and catalogues. The

posters are displayed in strategic places around the building and on the bulletin boards. For samples

of posters, see Appendix I.I.2.

Press and Radio

Press releases are written and distributed by the Public Relation Consultant. The Consultant sends the local media information regarding student participation in important events, to announce exhibits, new programs and information on art and cultural events at the EAPD. This has resulted in the publication of several articles in the media highlighting achievements by students and faculty members, both locally and internationally. This gives the EAPD visibility without investing capital. News clippings are presently filed in the LRC Francisco Oller. The LRC staff will also begin to save digital clippings.

In addition to media presence, the EAPD has participated in radio interviews that promote cultural activities, as well as promoting different academic programs, the Extension Program, and the Design Center.

Social Media

The EAPD maintains presence in social media through Facebook, YouTube and Vimeo. This provides a constant connection to the university community and the general public. Activities promoted this way have been successful, proving that the tool is effective. Some of the academic programs also maintain presence in social media by creating their own pages.

Strengths

1. All published materials meet standards of accuracy, clarity and availability.
2. Published materials contribute to communication and cohesion in the academic community and all its constituents: students, employees, faculty and administrators.
3. The *Academic Catalogue* and the website include pertinent information covering all aspects of the EAPD; they comply with Student Right-to Know Law.
4. Other publications such as the *Academic Calendar*, exhibition catalogues and the Extension Brochure are clear and precise.
5. Catalogues document students' exhibitions.
6. New features are being developed in the website to display photo and video documentation of recent activities and exhibitions and examples of student works.

Challenges

1. The Website needs to be constantly monitored and updated so as to offer students, faculty and the general public the most current and accurate information.
2. The website displays very few student works or activities.
3. The institution is currently updating and revising all publications so they have the same look and feel as the new website, as part of the institution's rebranding.
4. There is not a full-time position to coordinate Social Media and act as Webmaster.

Recommendations

1. Schedule weekly meetings or emails between the webmaster and public relations officer so as to update the website more frequently. Involve the faculty through email contacts.
2. Have the public relations officer send all press releases, photos and notices on social and cultural activities to the webmaster for immediate action.
3. Complete the revision of the publications to give them a uniform appearance and align them with a new identity, and so they are similar to the website.
4. Hire personnel to work full time as Social Media Coordinator and Webmaster.

I. J. COMMUNITY INVOLVEMENT

The EAPD often collaborates with government agencies and answers requests for commissions and jury duty in art competitions, plus helps coordinate student exhibitions and art contests. A recent example is the Painting Contest organized by the Treasury Department, where a student won a commission to paint the Secretary's portrait. It participates in important yearly cultural events organized by the Institute of Puerto Rican Culture such as the Campechada and students collaborate in the Trienal Poli/Gráfica de San Juan: América Latina y el Caribe exhibits and educational events.

The institution also works with nonprofit organizations developing special projects like *Aquilatando La Perla* community project (MDP.I.J.1), in Old San Juan. In this project, it offered a series of workshops in the low-income community, to foster positive attitudes by providing options that are not only entertaining but useful for their daily lives. The activities were offered at their Culture Center and other areas of the Community. There were weekly workshops such as: basic drawing, basic painting, origami, mosaics, murals, and kite making. The activities promoted the development of skills through workshops that included basic card making, jewelry design, making fishing nets, gardening and basic carpentry, creating home gardens and compost, and tie dye.

Faculty and students are highly visible throughout the community through service oriented projects. Usually faculty and students work voluntarily and, since community involvement activities are not for credit, they use these experiences to broaden personal interests or professional experience. Through exhibitions, projects and other events they participate in, faculty engage in community service in a variety of ways. They might also collaborate in symposia and open discussions on art, curating exhibits and working as art juries, among others.

Student associations organize activities that are open to general public. Members of the *Arte y Sanación* student association regularly visit hospitals where they organize art activities with cancer victims. The Art Education Department students have collaborated with the program's faculty to engage teachers of the Department of Education in taking several free seminars. Additionally, that Department has several collaborative programs with public schools to place Teaching Practicum students. It held free seminars for prospective cooperating teachers from public schools to expand

the number of schools where students can do their Practicum. Last summer the student Zuania Miner was recognized during the graduation ceremony by the Student Council for her volunteer community projects in the Haitian and Dominican Republic border. Examples of faculty and students' collaborations that impacted the community were the project Casa de los Contrafuertes, organized by Prof. Charles Juhasz; Prof. Awilda Sterling's *En-Cierro* multimedia project, presented in the Centro de Bellas Artes de Puerto Rico; Prof. Richard Santiago's collaborative mural for fundraising of Prof. Elizam Escobar's cancer treatments.

The institution also provides free-of charge use of facilities for artistic and cultural activities for different types of institutions, including cultural and non-profit organizations. Recent examples of such type of collaboration, where facilities were used, are the Festival de la Palabra, a international literature event, and the Congreso de Neurociencia y Educación. The Design Center has also provided free of charge services for special fund-raising activities.

Strengths

1. EAPD has a strong presence in the community through faculty and students alike.
2. Special projects like *Aquilatando La Perla* give students professional experiences by offering community service to an underprivileged sector of society
3. The institution provides facilities and equipment to nonprofit organizations.

Challenges

1. There is currently no formal plan to fortify the EAPD involvement with the community that is connected to curricular offerings.

Recommendations

1. Establish an institutional policy concerning community involvement that can be related to curricular offerings and design a plan to fortify the relationship among EAPD and other parties.
2. Renew the *Aquilatando La Perla* project or create a similar one where the institution is actively engaged in less privileged communities.

I.K. ARTICULATION WITH OTHER INSTITUTIONS

N/A

I.L. NON-DEGREE-GRANTING PROGRAMS FOR THE COMMUNITY

The Extension Program is the most important link between the institution and the general public, and it is considered in the third strategic goal of the new 2016-20 Strategic Plan. Since 2014, the Extension Program became part of the Office of the Dean of Administration. A full-time Coordinator, Lilliam Nieves, an alumni who holds a MFA, runs this program with part time help. Duties include revising and offering new courses, enrolling for sessions, as well as interviewing, hiring and supervising faculty, plus promoting the program. The Extension Program Coordinator is also a member of the Academic Council.

The Extension Program offers art and design courses for diverse sectors of the community, through six week courses offered in four sessions each year. Children, teenagers, adults and senior citizens come, mainly, on Saturdays – this schedule has been found to be the most convenient – to develop their creativity and technical skills. Courses further strengthen their artistic knowledge and capacities, both professional and personal. In addition, it a Certificate of Studies, for participants over 17 years of age who are interested in following a more structured course of study. To obtain the Certificate of Studies, students must take ten (10) courses, for a total of 240 contact hours. Seven (7) of these courses are required, and the other three (3) must be in a field of specialization such as Digital Art and Design, Drawing and Painting, Ceramic and Sculpture, or Fashion Design and Production.

Currently most of the courses are offered on Saturdays and have four-hour sessions. Of these, seventy percent are held in the morning and 30% in the afternoon. The average enrollment per session is 150 participants, plus the summer camps, for an average yearly total of around 650. A class must have approximately eight students enrolled to be offered. The maximum enrollment depends on the equipment and installations available, and fluctuates between twe1ve and eighteen. In the most recent session, of the 79 courses initially listed, 40 were offered. Table 1 shows the distribution of courses:

Table 1. Distribution of Courses

Courses	%
Children and youths	19
Printmaking	3
Drawing and Painting	30
Fashion Design	15
Sculpture	11
Computers	12
Other	10

The Extension Program also coordinates two Summer Workshops in June for children and youths aged five through fourteen. These include a variety of art workshops and visits to museums and places of interest in Old San Juan. The other workshop for adolescents is called Summer Art and Design with a duration of three weeks and specializes in Drawing, Painting, Sculpture, Printmaking, Fashion Design, and Digital Art and Design.

Extension Program courses are taught by professional artists and alumni. The program often gives alumni their first work experience. The cost of the courses is extremely reasonable. In fact, they are far less than what other institutions charge for similar programs, as is evident in a recent comparison made by the Extension Program Coordinator. The Dean of Administration and the and Chancellor recently recommended that the cost for some courses be increased and this was accepted. As can be seen in Table 2, the enrollment is stable.

Table 2. Extension Program Enrollment and Income

Year	Enrollment	Courses	Income
2012 – 13	567	46	96,620.00
2013 – 14	598	62	107,817.00
2014 – 15	571	49	99,651.00
2015 - 16	552	45	92,637.00

Program registration takes place one month before the beginning of each session. The process is manual and relatively time consuming. During 2016-2017, the Extension Program used the Internet for enrollment and payment by telephone. This service was added on the webpage of the Extension Program. Each participant is given the courses syllabus and a list of materials needed for the course.

In each session, the Coordinator visits each class to evaluate the teaching process. At the end of the term, students evaluate the professor, the physical installations and the services offered. From these evaluations, the institution determines the areas in need of improvement.

The Extension Program generates funds and has a growth potential that can be exploited. Promotion of the Program's offering is done via a mailing as well as by placing ads in the newspapers and radio. The web site, which is being revamped, offers Program information that is often confusing. The Extension Program brochure is handed out to the public at different fairs, educational, cultural and community activities. The Admissions Office offers orientation and information regarding the Extension Program in the diverse promotional activities they hold. Given the limited budget assigned to the promotion of the Extension Program, the most cost-effective means of expanding enrollment is the Internet.

Strengths:

1. The program is coordinated by a highly-qualified coordinator who is committed to the institution mission.
2. The Extension Program has assessment that includes Coordinator visits to each course and student surveys that provide feedback.
3. The faculty is composed of experienced artists and new talent.
4. It offers a wide selection of art courses for all ages, including children, adolescents and seniors.
5. The Program maintains reasonable costs for the benefit of the community at large.
6. It generates additional income to the EAPD.
7. Updated information is available on the website.

8. The Extension Program plays a fundamental role in the 2016-20 Strategic Plan for strengthening community involvement

Challenges:

1. The Program is in need of a digital operational system to make the enrollment process faster and better.
2. There is limited budget for advertising to increase promotion and enrollment.
3. There is lack of personnel; a full-time assistant to the Coordinator will significant improve services.
4. There are few weekly courses during after hours, to expand the offer.
5. Needs to improve its involvement with the community.

Recommendations:

1. Acquire a computer program to facilitate enrollment.
2. Assign a larger budget for advertisement.
3. Recruit a full-time Assistant Coordinator.
4. Provide a greater amount weekly courses during after-hours to expand the offer.
5. Establish a plan to outreach in innovative ways to the community.

I.M. OPERATIONAL STANDARDS FOR ALL INSTITUTIONS FOR WHICH NASAD IS THE DESIGNATED INSTITUTIONAL ACCREDITOR

N/A

I.N. OPERATIONAL STANDARDS AND PROCEDURES FOR PROPRIETARY INSTITUTIONS

N/A

I.O. BRANCH CAMPUSES AND EXTERNAL PROGRAMS

N/A

SECTION II
INSTRUCTIONAL PROGRAMS
PORTFOLIO

II.A. CERTAIN CURRICULAR CATEGORIES

II.A.1. CREDIT TIME REQUIREMENTS

Courses at the EAPD are primarily studio-based or lecture. The institution has the following definitions for determining credit hours in studio-based, lecture and other types of courses:

Studio-based Credit Hours

A studio-based semester credit hour represents 32 hours of scheduled studio workshop instruction time for a semester-period of 16 weeks. Most studios-based courses are 3 credit hours; this formula represents 96 hours of scheduled studio workshop instruction time in a semester.

The actual amount of academic work that goes into a single studio-based semester credit hour is calculated as follows:

a. One studio-based credit hour represents two hours per week of scheduled studio workshop instruction time and one hour of student preparation time.
b. For a weekly 3 credit hour studio-based course, this represents 6 hours of scheduled studio workshop instruction time and 3 additional hours of student preparation.
c. Over an entire semester, this represents 96 hours of scheduled studio workshop instruction time and 48 additional hours of student preparation for a 3 credit hour studio-based course.

Lecture Credit Hours

A lecture semester credit hour represents 16 hours of scheduled classroom instruction for a semester-period of 16 weeks. Most lecture courses are 3 credit hours; this formula represents 48 hours of scheduled classroom instruction in a semester.

The actual amount of academic work that goes into a single lecture semester credit hour is calculated as follows:

a. One lecture credit hour represents one hour per week of scheduled classroom instruction and two hours of student preparation time.
b. For a weekly 3 credit hour lecture credit hour, this represents 3 hours of scheduled classroom instruction and 6 additional hours of student preparation.
c. Over an entire semester, this represents 48 hours of scheduled classroom instruction and 96 additional hours of student preparation for a 3 credit hour lecture course.

For Teaching Practicum and Internship, the semester credit hour for a semester-period of 16 weeks is as follows:

Teaching Practicum Credit Hours

One Teaching Practicum credit hour represents **41.6** hours of student supervised practice in a 16 week semester. This, in turn, represents **250** hours of Teaching Practicum work per semester for a 6 credit course. In Teaching Practicum, students work an average of **15** hours per week of supervised practice in a 16 week semester.

Studio Internship Credit Hours

Studio internship credit hours are determined by studio credit hour equivalency, where one credit represents 32 hours of internship-based work.

For more details see MDP.II.A.1 for the *Definition and Assignment of Credit Hours and Time Requirements Policy*. The credit hour policy is also summarized in the *2016-2017 Academic Catalogue, Unit of Instruction*.

The institution's policies for granting course credit to transfer students (MDP.II.A.2) is also included in the *2016-2017 Academic Catalogue, Academic Policies and Norms*. For the *Academic Catalogue*, please refer to MDP.I.A.1.

II.A.2. PROFESSIONAL BACCALAUREATE DEGREES IN ART AND DESIGN, COMMON BODY OF KNOWLEDGE AND SKILLS:

The Escuela de Artes Plásticas y Diseño de Puerto Rico offers Bachelor in Fine Arts in seven major concentrations: Art Education, Digital Art and Design, Fashion Design, Industrial Design, Sculpture, Painting and Printmaking. These BFA's meet the NASAD standards for undergraduate professional degree programs, which requires institutions to develop essential skills and knowledge for entry-level artist/designer professionals in the following areas: Studio, Art/Design History, Theory, and Criticism, Technology and Synthesis.

Studio

The sequence of studies progresses logically from introductory Foundation studio courses, to basic, intermediate and advanced level core studio courses. Foundation courses must be taken the first year of studies. From second to fourth year, students' progress from studio core courses of their chosen major to the Senior Seminar capstone course.

Foundation studio courses provide the basis for work in the particular degree programs. These courses – which cover areas such as drawing and design, color theory and fundamentals of digital, pictorial, graphic and 3-D creation– provide project based learning that ensure that students acquire the methods, skills and knowledge needed to be able to work in different media in the following years. Emphasis is placed on acquiring essential techniques and introductory visual and design thinking. Analysis and problem solving, experimentation and creativity are fostered. Foundation studio courses also introduce students to formal and informal critiques in order to stimulate visual and design thinking, and verbal language skills. Presently, the Foundation Studio course content and sequence of studies are being revised to strengthen the design component and tune in to current new trends.

Freshmen declare a major the second semester of their first year of study. They might also choose a minor program of studies which will allow them to explore intersections between disciplines.

Starting in their second year of studies, students begin specific major and minor studies and begin taking the core studio courses. The curricular sequence ensures that core studio competencies concentrate on the artistic, the aesthetic and the conceptual aspects of art and design making. The

sequence evolves from basic and intermediate to advanced levels of expertise and proficiency, as the student progresses through the curriculum. In the advanced-level studio courses, students refine their development in technical skills and in knowledge. Advanced courses foster not only technical and formal concerns but content and concept, and increasing levels of visual and conceptual complexity. The student's specific interests and goals play a more significant role. The advanced courses also promote greater degrees of independence. In the design academic programs, class embedded professional projects may fortify students' awareness of practice oriented processes.

The studio electives are discipline oriented courses meant to broaden the scope of the studio core curriculum while further refining artistic, aesthetic and conceptual competencies in the chosen field. Special Seminars are studio electives that provide a space for interdisciplinary work within a specific major's curriculum, while being available, in most cases, to students in other majors.

Research is encouraged in studio courses and students are required to articulate, both verbally and in writing, the rationale behind their creative exercises and projects. From the second to fourth year of studies, formal and informal critiques will concentrate in sharpening students artistic, aesthetic and conceptual competencies, critical thinking, as well as their verbal skills and individual judgments. This common activity also provides a way to ascertain how well students are meeting technical and conceptual goals, as detailed in the course syllabi and in the common competencies for each program.

In addition to the core studio and the electives, students must comply with common academic courses in areas such as science, math, history, social sciences, philosophy and languages. These general education courses are common to all concentrations, and their fundamental purpose is to extend majors knowledge beyond the art/design core curriculum. They broaden the discipline-oriented formation of the student, foster critical thinking capability and nurture interdisciplinary outlooks. Common requisites also develop effective oral and written communication skills in both Spanish and English. In their third year or fourth, all students (except Art Education and Graphic Design track in Digital Art and Design) are required to take a professional marketing course. Among other things, it requires students to develop their artist/designer statement and create a digital portfolio to present themselves as professionals.

Free electives provide students both the opportunity to make interdisciplinary connections and to broaden his or her studio formation. Electives in internship constitute a way for students to integrate academically the skills obtained through professional practice. Moreover, a diverse array of co-

curricular and extracurricular activities such as visiting professors' lectures and critiques, conferences and presentations enrich student outlooks by promoting the integration of varied forms of knowledge, as well as stimulating critical thinking.

To complement the academic experiences, and at the same time providing other venues of professional opportunities, students are also given the chance of producing their own work, participating in department exhibits, as well as competing and exhibiting in the annual art contest.

During their last year of studies, art/design graduating students must pass the Senior Seminar capstone course in order to complete graduation requirements. Additionally, all graduating students must present their Senior Seminar art/ design work in the Graduate exhibition, as a culminating experience.

The Senior Seminar capstone course is a two component (studio-based / lecture), two semester course where students develop a body of art or design work and write a senior thesis. In the studio component, the student is guided throughout the year by a professor through regular critiques. Critiques at this level concentrate on sharpening the student's studio completion competencies. The student work is also critiqued and evaluated twice per semester by a jury composed of at least two other professors. On the other hand, in the lecture component the student is guided by a General Studies professor during the process of investigating and writing his senior BFA thesis. Here, critiques are an effective means by which students will fine tune completion competencies in written and verbal communication skills. The same professor will evaluate the final version of this essay.

During the course of their careers, the levels of students' studio competencies are consistently and regularly evaluated in courses. Individual evaluations within each class measure how well students are achieving and developing competencies, in preparation for their final required work in the Senior Seminar capstone courses. In the capstone courses and in the Graduate Exhibit students demonstrate that they have synthesized all the knowledge and skills acquired during the studio, historical, technological and general studies learning activities.

The five (5) criteria evaluation of the Senior Studio Seminar capstone course and the thesis evaluation measure whether the student successfully acquired the following completion competencies, as expressed in the Graduate Profile:

1. Have Fine Art and Design creative individuality, with a style of his/her own, and the capability to be part of the visual arts and design fields at a professional level, as well as in Art Education.
2. Have visual and perceptive sensibility and intuition, as well as mastery over the elements and principles of design in one or more media.
3. Apply concepts, knowledge and skills acquired in his/her studies, to a thoughtful analysis of his/her work and fellow artists' work.
4. Conceive creative solutions to a variety of art and design issues by integrating skill and technique, as well as theoretical and critical knowledge with the application of technology.
   5. Articulate art and design ideas with clarity, creativity and critical awareness, and be able to communicate them to experts and laymen.
   6. To know art and design of the past and its historical and intellectual evolution, as well as the theory of modern and contemporary art and design.
5. Understand the aspects and processes akin to his/her trade and the ethical behavior it entails.
6. Understand the social, cultural, political and ecological importance of his/her field.
7. To have computer literacy and the capability to use research methodology and technology in the analysis of information (including texts, objects, images and others).
8. Produce a significant body of work of art or design in one or more media, or mixed media, which shows mastery over materials, tools, methods and processes, as well as exhibits aesthetic and intellectual aspects inherent to its professional level.

Art/Design History, Theory, and Criticism

The Art/Design history and theory courses within the different academic programs help students place works of art and design in historical, cultural, and stylistic contexts. All programs require at least four courses (or 12 credits) in art history/theory.

During their first year of studies, freshmen students complement their foundation studio courses with the introductory Art History I and II courses (EG 103 and 104), where they get acquainted with the most relevant topics of Western art history from Prehistoric times to the end of the nineteenth century, as well as with the basic art vocabulary. These courses emphasize developments in painting, architecture and sculpture, with some references to other media. Students are stimulated to do visual

analysis of art and design works. These are followed by Modern Art History and History of Puerto Rican Art (EG 204 and EG 205).

Art majors are also required to take one additional art related theory requisite (3 credits) in Aesthetic or Contemporary Art Theory (EG300 or EG290). Design majors instead take a discipline oriented history. Together, art and design majors, with the exception of Digital Art and Design, Image and Movement track, study fifteen credits in Art/Design History /Theory. All of these lecture courses measure student learning through examinations, essays, oral presentations and special exercises and projects. Regular classes are complemented by visiting professor lectures, as well as visits to museums, events and exhibiting spaces, as faculty see fit.

Furthermore, discipline oriented history, theory, and criticism play a part of many studio art and design courses, as faculty include them as foundation for the course's content.

Technology

From the very beginning, all students become familiar with technology so as to complete different class requirements, and get acquire experience with both PC and Mac computer platforms. The Foundation course, Basic Digital Creation and Practice (TFA 107), introduces the use of Mac computers and the fundamentals of art and design programs such as Adobe Photoshop, Illustrator and InDesign. The General Studies introductory Spanish Writing first year course (EG 101 or EG 101 B) is offered in the General Studies PC computer lab.

The Industrial Design, Fashion Design, Printmaking and Art Education curriculum contain digitally oriented classes that familiarize students with current technologies in their fields. All courses in the Digital Art and Design program are offered in digital studio workshops in the Computer Lab. This program also offers a set of courses that any students developing digital work in another discipline can take as electives, helping them evolve their digital knowledge and skills, as well as interdisciplinary work.

The EAPD makes technology readily available to students and faculty. Students in all concentrations can utilize the PC and Mac computers located at the Computer Lab in the Edif. Hospital. General Studies has a well-equipped PC computer classroom, as mentioned before, where different classes in addition to the introductory Spanish Writing and the required capstone Senior BFA Thesis course, are offered. Additional General Studies classrooms are equipped with PC computers and audiovisual

equipment for faculty presentation and class discussions.

The Francisco Oller Library has several computers for student use and there is a computer laboratory in the Library used exclusively by faculty. Departmental offices are provided computer equipment for the Department Chair and faculty to use.

Title V Cooperative Grants funding have provided technology based activities and offerings for more than a decade. The most recent Title V Hispanic Service Institutions fund, which started in 2007 and ended in 2013, was of great support to improve technological infrastructure and acquisition of equipment for the facilities. It was instrumental for the development of the General Studies computer equipped classrooms and for equipping other classrooms as well. Its funding also allowed an educational cybernetic platform to be incorporated in the EAPD Internet site, where mostly General Studies and Art Education faculty published their pedagogical modules. A Center for Academic Technological Innovation (CITA, for its Spanish acronym), was established during 2007-2012 when faculty were trained in the use of the open source program Moodle, for the creation of their educational modules. Students enrolled in these courses were able to use Moodle to access the modules and review course material. The CITA experience proved to be highly successful in terms of faculty technological training and student computer literacy as well as in helping students improve their grades in General Studies.

Other relevant activities were carried out under Title V such as: the development of professional digital portfolios for art education students, professional development of the faculty, the Design Center, and the tangible improvement of the Art Education Program's quality.

Over the last several years, the implementation of wireless Internet in both the Manicomio and Hospital buildings had to overcome factors such as massive physical structures and budget considerations. Nonetheless, since 2014-15 common areas in both buildings (patios, halls), as well as the Library have been providing wireless Internet access for students. Electrical stations for computers have been installed in some of the corridors of the Hospital Building, as well.

On the other hand, the Digital Art and Design program coordinates a *Technological Resources Office* where DAD's students can borrow cameras, lighting, audio speakers and other audiovisual equipment for class assignments and projects. A Sound and a Photography Studio is also available to students

that take the Sonic Art Workshop and advanced video and digital photography courses. The Design Center provides digital printing for student class assignment projects as well.

Synthesis

The overall curriculum of EAPD academic programs introduce and reinforce necessary competencies for the development of professional artists and designers. Throughout a diversity of studio, technological and general studies learning activities, that progress from introductory to intermediate and advanced, students increasingly integrate technical and intellectual competencies and become aware of art and design as a professional practice, with social and cultural significance. At the same time, these varied learning activities help students combine skills and knowledge in order to achieve an integrated vision that will propel his or her own independence and distinct outlook as a developing professional.

The EAPD programs' curricular structure and faculty critiques, as well as faculty mentoring and diverse array of activities such as class design professional projects, internships, exhibitions and contests, among others, provide a rich and stimulating environment that nurture student academic and professional evolution. Students are given ample opportunities to incorporate technology in their studies and personal work.

A diverse program of departmental and cultural activities that include conferences on art/design and different subjects, as well as theatre, film, musical and other types of presentations, also add to the integration of knowledge and skill development, in addition to increasing interdisciplinary understanding.

Successful completion of the Senior Seminar capstone course depends on students' ability to synthesize all the knowledge and skills they have acquired during the studio, historical, technological and general studies learning activities. In this course students put into practice acquired artistic, aesthetic and conceptual competencies, as well as visual, conceptual and critical thinking, research and writing, collaboration, and professional presentation.

A.3. TEACHER PREPARATION

A.3.1.   Teaching Practicum

The Art Education Academic program students must enroll in the Teaching Practicum (ED 400), a one semester six credit course. Practicum students must spend a total of 250 hours in the classroom of the cooperating Teaching Practicum public school teacher. Weekly practice averages **15** hours per week during the semester. Teaching Practicum students are visited at the public school by the EAPD professor in charge of their class to evaluate their work. The collaborating Practicum public school teacher supervises and evaluates the student's work and reports to the TP professor at the EAPD. Practicum students prepare a portfolio of the activities they organized, with examples of their students' results (drawings, prints, illustrated stories) as evidence of student work done in their classroom. The Practicum is structured; the parts are outlined and given to the student with the course syllabus. The cooperating public school teacher receives a copy of this material, and discusses it with the EAPD professor and the student so that everyone is clear of their roles and what should happen in the classroom.

In order to place students as classroom observers or as practicing interns, collaborating public school teachers must be State certified. Presently, the Art Education program has a pool of Elementary, Intermediate and Secondary public schools where EAPD students can be placed as Teaching Practicum interns. Although the classroom observation and the Teaching Practicum can take place in private schools, it is the policy of the Art Education Department to place Practicum students in public schools.

Special requirements for certification mandated by the state

The curriculum for the Bachelor in Fine Arts in Art Education is closely related to the structure of the Puerto Rico Department of Education (PRDE). The PRDE Program of Fine Arts comprises the Visual Arts, Theatre, Dance and Music, establishing that art teachers must take a minimum of eighteen credits of required courses, in order to aspire to certification. They must spend from eight to twenty hours of classroom observation for each Art Education course. They must also pass a Certification Examination.

II.B. SPECIFIC CURRICULA

II.B.1. INTRODUCTION:

As part of this Self Study process, the EAPD is applying for renewal of Final Approval and Final Approval for Listing from NASAD for the following academic programs:

- Bachelor of Fine Arts in Art Education;
- Bachelor of Fine Arts in Fashion Design;
- Bachelor of Fine Arts in Painting;
- Bachelor of Fine Arts in Sculpture.

It is also applying for Final Approval for Listing for the following:

- Bachelor of Fine Arts in Digital Art and Design;
- Bachelor of Fine Arts in Industrial Design;
- Bachelor of Fine Arts in Printmaking.

Finally, it is applying for Plan Approval for the following programs that have not been reviewed by NASAD and are not yet enrolling students:

- Bachelor of Fine Arts in Graphic Design;
- Bachelor of Fine Arts in Image and Movement

Since the last NASAD visit, the following improvements, mostly concentrated in the General Education component, have been made to the curriculum structures of all academic programs:

a. I*ntermediate Drawing* replaced *Advanced Drawing*;
b. *Latin American Art History* course was substituted by a *History of Puerto Rican Art*, and the *History of Modern Art* became a prerequisite for *Contemporary Art History*;
c. a basic level English course was introduced for those with lower scores on the College Entrance Exams;

Furthermore, the total number of credits in current programs has been reduced from 132 to 129, by eliminating a General Studies *Spanish Literature* course.

Other curricular changes are as follows:

1. The design programs have included a history of their specific discipline.

2. Minor sequences of studies are offered in most art/design programs; Fashion Design, additionally, offers a minor in Textiles.

Most relevantly, to improve graduation rates and adapt the curricula to changes in the disciplines and industries, the Fashion Design and Digital Art and Design programs have been significantly transformed.

The Fashion Design included in this Section II, under *Renewal of Final Approval and Final Approval for Listing*, has been downsized from 129 to 120 credits, among other changes.

The two new Graphic Design and Image and Movement programs, presented under *Plan Approval* in this Section II, are the result of the division of the present Digital Art and Design's tracks into two separate programs. Both now have a total number of 120 credits.

II.B.2. RENEWAL OF FINAL APPROVAL AND FINAL APPROVAL FOR LISTING

II.B.2.1. Program Title: Bachelors in Fine Arts in Art Education

Submitted for: Renewal of Final Approval and Final Approval for Listing

Current Semester's Enrollment in Majors: 20

Name of Program Chair(s): Dr. María Vázquez

Statement of Purpose- Art Education

The Art Education Academic Program is designed to prepare future art teachers. Students in this concentration must comply with certification requirements of the Puerto Rico Department of Education in order to work as a teacher on the island; one of those requirements is passing a certification examination. The Certificate authorizes the person to work as a Fine Arts teacher at the elementary or secondary level. Most of the education courses entail a minimum of eighteen (18) visit-hours to public or private schools.

Curricular Table

Studio/Related and Art History/ Theory	Art Education	Professional Education	Electives	General Studies	Total Number of Units
36 units	39 units	6 units	9 units	39 units	129 units
30% of units	32% of units	5% of units	7% of units	32 % of units	106% of units

Studio/ Related and Art History/Theory

TFA 101A Foundations of Pictorial Creation	2 credits
TFA 101B Foundations of Printmaking	2 credits
TFA 101C Foundations of Three-dimensional Creation	2 credits
TFA 103 Basic Drawing	3 credits
TFA 201 Anatomical Drawing	3 credits
TFA 107 Basic Digital Creation and Practice	3 credits
TFA 205 Basic Design	3 credits
TFA 105 Color Theory & Practice	3 credits
TFA 104 or TFA 203 or TFA 106	
Intermediate Drawing or Basic Relief Etching or Principles of Sculpture	3 credits
EG 103 Art History I	3 credits
EG 104 Art History II	3 credits
EG 204 Modern Art History	3 credits
EG 205 History of Puerto Rican Art	3 credits

Total Studio/Related and Art History/Theory   **36 credits**

Art Education

ED 104 Philosophical Foundations of Education	3 credits
ED 102 Human Development	3 credits
ED 109 Corporal Movement and Learning	3 credits
ED 203 Diagnosis and Correction of Reading and Writing Problems	3 credits
ED 108 Educational Technology and Art	3 credits
ED 105 Nature and Needs of the Exceptional Child	3 credits
ED 206 Psychological and Sociological Foundations of Education	3 credits
ED 208 Fine Arts Through Music	3 credits
ED 209 Fine Arts Through Theater	3 credits
ED 103 Theories of Learning	3 credits
ED 300 Evaluation of Learning	3 credits
ED 301 Theory and Methodology of Teaching Art in Elementary School	3 credits
ED 302 Theory and Methodology of Teaching Art in Secondary School	3 credits

Total Art Education   **39 credits**

Professional Education

ED400 Teaching Practicum   6 credits

Total Professional Education   **6 credits**

Electives

Total Electives (Free)   **9 credits**

General Studies

EG 101B or EG 101 Basic Spanish Writing or Spanish Writing I   3 credits

EG 107B or EG 107 Basic English Skills or English I   3 credits

EG 212 Culture and Civilization I   3 credits

EG 213 Culture and Civilization II   3 credits

EG 109 Historical Processes of Puerto Rico   3 credits

EG 102 Literary Genres and Criticism   3 credits

EG 209 Mathematics   3 credits

EG 106 Philosophy   3 credits

EG 203 Spanish Writing II   3 credits

EG 108 or EG 113 English II or Advanced English   3 credits

EG 110 or EG 105 Introduction to Social Sciences or Introduction to Anthropology   3 credits

EG 111   Human Beings and their Environment   3 credits

EG 211   History of the USA   3 credits

Total General Studies   **39 credits**

Course descriptions can be found in the website and the *Academic Catalogue* (MDP.I.A.1).

Compliance with NASAD Standards

The Art Education (AE) academic program structure, course content, and time requirements enable students to develop the range of knowledge, skills, and competencies expected of those with a BFA degree in Art Education, as required by NASAD standards. Through a diverse offer of studio, technological, core lecture courses and general academic learning activities, students learn to integrate technical and intellectual competencies and become aware of art education as a professional practice, with social and cultural significance.

The curriculum introduces and reinforces necessary competencies for art teachers. Successful completion of the academic program includes the following competencies:

- Work as a teacher using methodology and evaluation techniques.
- Have an awareness of the value of Art in society and its usefulness in education.
- Have knowledge of the philosophical, sociological, and psychological principles of education.
- Develop the reading and writing skills of their students by means of pedagogical and art strategies.
- Use quantitative and qualitative methods in the classroom.
- Become certified as Teacher of the education system of Puerto Rico.
- Apply artistic techniques as a learning tool.

The curricular structure of the AE academic program progresses from introductory to intermediate and advanced series of interdependent courses. Skills and knowledge evolve together in natural progression. After taking a total of 24 credits of Foundation courses in their first year, majors take 39 credits of requisite core lecture courses. These lecture core courses culminate in the Art Education Teaching Practicum, ED400, a 6 credit course, for a total of 45 required credits.

Upon entering the program, majors will be introduced to educational philosophy psychology and sociology, human developmental theories, special needs of exceptional children, as well as to the methodologies of reading and writing correction. Also, they learn to combine education, art and technology. In their third and fourth year of the major, students elaborate on acquired knowledge and broaden their learning in the following areas: theories of learning, methodologies and theories of

teaching art at the elementary and secondary levels, and evaluation of learning. They learn to integrate fine arts, music and theater. Electives broaden the breadth and scope of the core sequence of studies and give students the opportunity to specialize in a preferred technique or method, while building interdisciplinarity.

During their studies majors are guided through the processes of producing digital portfolios. They also spend from eight to twenty hours of classroom observation for each AE course, to fulfill the requirements of the Puerto Rico Department of Education. The total assigned hours depend on the nature and complexity of the course, and are described in the course syllabus.

In their senior year, which culminates in the Teaching Practicum, AE students evidence that they are able to synthesize the knowledge and skills previously acquired during the core, historical, technological and general studies learning activities. Practicum students must spend 250 hours in the classroom of the cooperating Teaching Practicum public school teacher. For more information on the Teaching Practicum, please refer to A.3. Teacher Preparation Program, in this section.

Art Education graduating students must also pass a Certification Examination or PCMAS (Spanish acronym f*or Teacher Certification Exam).* The EAPD gives its students the opportunity to attend a PCMAS preparatory course free of charge. Finally, to receive their BFA, Art Education majors must graduate with a 3.00 cumulative grade point average.

In addition to the curricular structure, faculty mentoring and other academic activities such as internships for academic credit engage with the professional practice throughout their studies, create a rich and stimulating environment that nurture the student academic and professional evolution. Diverse department activities that include conferences on a variety of areas and participation in events also help integrate academic knowledge and skills with professional practice, as well as increasing interdisciplinary understanding.

Additionally, the minor concentration programs, plus the artistic and creative atmosphere that the EAPD represents as a whole, foster Art Education student creativity and nurture interdisciplinarity. (There are three transcripts available for this academic program in MDP.II.B.2)

Evaluation and Assessment of Competencies in Art Education

Student achievement of competencies is evaluated and assessed in a number of ways. Traditional evaluation procedures at midterm and the end-of-semester are the primary evaluation procedures in

all academic programs. Final course evaluations are a result of the end-of-semester reviews carried out by each professor.

Oral presentations, written examinations, papers, exercises and projects are the basis of evaluations of student success. Students are given letter grades (A-F) to denote their individual performance in courses, and they must earn at least a "C" for required courses. For the *Teaching Practicum* students must pass with a minimum of a B. In evaluating individual courses, another invaluable educational and evaluative tool are the critiques, as they provide students with feedback on projects and are an effective strategy to evaluate student learning.

The levels of studio competencies of students in each course are regularly evaluated throughout the semester. Faculty measure how well students are developing at each level and determine if they are prepared for a more advanced level course. The evaluations of the *Teaching Practicum* and the results of the PCMAS also used to assess whether the graduating student successfully acquired completion level competencies.

Another component of student assessment is external achievement. Starting mid-level studies AE students are encouraged by faculty to participate in internships and to compete in internal and external exhibitions, grants, etc., and their accomplishments are considered an additional direct measure for outcomes assessment.

Areas of Strengths, Improvements to the Program, Concerns and Plans for Addressing Concerns

Strengths

The main strengths of Art Education lie within two areas: the academic program and the faculty. In terms of the academic program, the Foundation courses give students a broad base of introductory artistic, aesthetic and conceptual methods and skills, as well as visual thinking and problem solving. The AE curricular structure provides students the opportunity to successfully acquire and integrate theoretical, artistic, aesthetic, conceptual and technological skills and knowledge pertinent to their field, in a cultural, social, and personal context. Elective courses allow students to explore alternative paths. In addition to the curricular structure, students are prepared to enter the professional world in a variety of ways, from real time class projects to "real world" experiences in professional settings.

Another strength is the faculty, both regular and adjunct. The current faculty body has intellectual and creative diversity. Adjuncts are mostly active professionals in the field of education, with work experiences that provide an ongoing and enriching dialogue about trends and technology. On the other hand, the only one regular faculty member brings continuity and stability to the program, helps in some department tasks and provides students with guidance, advisement and mentoring.

The access to equipment and technology in the Computer Lab fortify the curricular offering by providing AE students the means for producing their class assignments, designs and illustrations, to fulfill course requirements. Students can use the studio workshops and the Computer Lab regularly after class hours.

Additionally, the artistic and creative atmosphere that the EAPD represents as a whole, foster AE students' creativity and nurture interdisciplinarity.

Finally, some efforts have been made to improve the academic offering.

Improvements to the Program

Please refer to *II.B. Specific Curricula, B.1.Introduction* for significant changes to the curriculum structure since NASAD's last visit.

In addition to the changes listed in the abovementioned part, a free elective was turned into a required TFA studio workshop course, in the student's area of interest (Intermediate Drawing, Basic Relief Etching or Principles of Sculpture: TFA 104, TFA 203 or TFA 106, respectively).

It is important to note that a *Certificate in Art Education*, which has been approved internally, will soon be submitted to the state licensing agency and the accrediting agencies for approval.

Concerns

The main areas of concerns in AE are low enrollment, space and budgetary constraints. First, the AE academic program enrollment had decreased since NASAD's last visit, a trend that is evident in most teacher preparation programs in universities around the Island. Factors given by experts are diminishing demographics and high incidence of migration. Nevertheless, enrollment has improved slightly during the last couple of years. Second, presently the Art Education courses are offered in a

General Education traditional classroom nevertheless, as part of this Self Study faculty have pointed out that at least two specialized Art Education classrooms –one with a nontraditional layout, where faculty can enhance the curriculum and support discussions and class topics, and a production room to give students better chance to produce their class work– are much needed. Third, despite administrative efforts to prioritize to meet strategic objectives, during recent years the institution has been slower than expected to respond to requests of materials and equipment replacements and purchases in all academic programs, to support faculty teaching, discussions and presentations. Also, in all the Department Offices Chair computers need to be updated, printers must be purchased, Internet must be available and the new Collegium program must be installed in order be able to offer academic advising effectively and pre-register students.

Additional concerns for this program are the following:

1. The assessment plan activities haven't been consistently implemented.
2. More co-curricular and extracurricular opportunities need to be offered to students. This also applies to job placement opportunities for graduates.
3. Updating individual syllabi has progressed slowly.
4. The curriculum needs to be actualized to add more studio workshops and electives.
5. There is a lack of personnel to coordinate the process of academic and learning outcomes assessment.
6. There is insufficient personnel to coordinate internship opportunities and to help improve job placement opportunities for graduates.

Plans for Addressing Concerns

The Department Chair and the Academic and Student Dean will continue to request administrative support so that:

1. An overall space audit and a plan to redistribute spaces among academic programs is carried out, in order to allow for a nontraditional classroom and a student production room.
2. It seeks additional funds for replacement and purchase of materials, equipment and latest software.
3. Personnel is hired to coordinate the process of academic and learning outcomes

assessment.

4. Additional personnel is hired to coordinate internship opportunities and to help improve job placement opportunities for graduates.

5. Install new computers, printer and Internet, as well as the Collegium program in the Department office.

During the second semester 2016-2017, the Dean of Academic and Student Affairs will ask the Department Chair and faculty to review the curriculum and speed up updating individual syllabi. The revisions should consider the recommendations included in this Self Study.

II.B.2.2. Program Title: Bachelor in Fine Arts in Fashion Design

Submitted for: Renewal of Final Approval and Final Approval for Listing
Current Semester's Enrollment in Majors: 94
Name of Program Chair(s): Prof. Ana Colorado

Statement of Purpose- Fashion Design

The Fashion Design Program of Studies develops in the student and future designer the knowledge and necessary skills to become a professional in the field of Fashion Design. It emphasizes the mastery of techniques and processes involved in the production of individual pieces and collections, from conceptualization to the final production. It enables students to master the digital technology of clothing production, and to create models for manufacturing. It emphasizes the analysis of the market for which the design is intended. Stress on technology and market knowledge is combined with a proven preparation in the arts and the humanities. It stimulates the creation of projects with technical quality and depth that contribute to the visual culture and the enrichment of the Puerto Rican fashion design tradition.

Curricular table

Studio or Related Areas	Art/Design History	Studio Electives (Required)	Electives (Free)	General Studies	Total Number of Credits
67 units 56% of units	12 credits 10% of units	6 credits 5% of units	3 credits 2% of units	32 credits 27 % of units	120 credits 100% of credits

Studio/Related Areas

TFA 101A Foundation of Pictorial Creation	2 credits
TFA 101B Foundation of Graphic Creation	2 credits
TFA 101C Foundation of Three-dimensional Creation	2 credits
TFA 103 Basic Drawing	3 credits
TFA 201 Anatomic Drawing	3 credits
TFA 107 Basic Digital Creation and Practice	3 credits
TFA 205 Basic Design	3 credits
TFA 105 Theory and Practice of Color	3 credits
DM 206 Design Studio Techniques: Construction	3 credits
DM 202A Fashion Illustration	3 credits
DM 203A Introduction to Fashion Design	3 credits
DM 205 Textile Science	3 credits
DM 209 Design Studio Techniques: Modeling	3 credits
DM 208A Fashion Illustration II	3 credits
DM 204A Fashion Design	3 credits
DM 305A Fashion Design Portfolio	3 credits
DM 333A Fashion Marketing	3 credits
DM 335 Design Studio Techniques: Patterns	3 credits
DM 338A Technical and Line Drawing (digital)	3 credits
DM 339 Advanced Sewing Techniques	3 credits
DM 336 Design Studio Techniques: Technology	3 credits
DM 337A Industrial Fashion Production	3 credits
DM 400 Fashion Design Seminar I	2 credits
DM401 Fashion Design Seminar II	2 credits

Total Studio/ Related Areas — **67 credits**

Art/Design History/ Theory

EG 103 Art History I	3 credits
EG 104 Art History II	3 credits
EG 204 History of Modern Art	3 credits
DM 211A Trends, Fashion and Society	3 credits

Total Art/Design History/Theory — **12 credits**

Studio (Required) Electives

EDM 207 Transformation of the Textile Surface	3 credits
EDM 210 Textile Construction	3 credits
EDM 212 Design and History of Textiles	3 credits
EDM 213 Loom Weaving	3 credits
EDM 214 Digital Image Printed on Fabric	3 credits
EDM 215 Silkscreen on Fabric	3 credits
EDM 216 Knitting with Needles	3 credits
EDM 334 Clothing Design II	3 credits
EDM 380 Internship	3 credits
EDM 390 Special Seminar	3 credits

Total Studio (Required) Electives   **6 credits**

Total Electives (Free)   **3 credits**

General Studies:

EG 101B or EG 101 Basic Spanish Writing or Spanish Writing I	3 credits
EG 107B or EG 107 Basic English Skills or English I	3 credits
EG 102 Genre and Literary Criticism	3 credits
EG 213 Culture and Civilization II	3 credits
EG 209 Mathematics	3 credits
EG 108 or EG 215 English II or Contemporary Literature in English	3 credits
EG 109 Historical Processes of Puerto Rico	3 credits
EG 203 Spanish Writing II	3 credits
EG 110 or EG 105 Introduction to Social Sciences or Introduction to Anthropology	3 credits
EG 111 Human Beings and their Environment	3 credits
EG 400 BFA Thesis I	1 credit
EG 401 BFA Thesis II	1 credit

Total General Studies   **32 credits**

Course descriptions can be found in the website and the *Academic Catalogue* (see MDP.I.A.1).

Compliance with NASAD Standards

The Fashion Design (FD) Academic Program structure, course content, and time requirements enable students to develop the range of knowledge, skills, and competencies expected of those holding a BFA degree in Fashion Design, as required by NASAD standards. Through a diverse offer of studio, technological and general academic learning activities, students learn to integrate technical and intellectual competencies and become aware of fashion design as a professional practice, with social and cultural significance.

The curriculum introduces and reinforces necessary competencies for the development of entry-level professional fashion designers. In its core design studio courses and studio elective courses, students are stimulated to be creative and innovative, while successfully learning and implementing design methods and processes in course exercises and projects. Students also incorporate technology in their studies and design work. Successful completion of the academic program includes the following competencies:

- Understand how elements and principles of three-dimensional design and the particularities of different materials and fabrics contribute to the creation and production of clothing.
- Know how to use diverse materials and fabrics from a deep knowledge of their features.
- Master techniques and processes necessary to produce individual pieces and collections, from conceptualization to final production. It includes portfolio preparation, illustration, industrial production, digital programs and others.
- Integrate diverse creative and practical processes in the development and coordination of projects and self-managing processes.
- Know diverse market-analysis strategies.
- Employ fashion market knowledge to position their designs in an optimum niche.
- Master the interpretation of external and emotional factors, market usage, consumer psychology, and historical, social and political factors in the preparation and organization of a project.
- Know the history and development of international and Puerto Rican Fashion Design.

The curricular structure of the FD academic program progresses from introductory to intermediate and advanced series of interdependent courses. Skills and knowledge evolve together in natural

progression. Students experience conceptualization, exploration, production and critique through the major grouping of courses.

After taking 24 credits in Foundation courses, which all students take during their first year, majors concentrate on requisite core studio courses, for a total of 46 credits. These core studios courses culminate in the Senior Studio Seminar capstone course, DM 400 and DM 401.

Majors will be introduced to the methodologies of fashion design and illustration, materiality and garment construction. In their second and third year students elaborate on acquired knowledge and integrate three dimensional skills and marketing strategies, plus develop increasingly individual approaches to media and materials. In their third year juniors take *Fashion Marketing* (DM333A), which has a unit that covers topics related to professional post-graduate practices. It also guides them through the processes of producing a digital portfolio. Studio electives broaden the breadth and scope of the core sequence of studies and give students the opportunity to specialize in a preferred area, technique or method. Free electives focus on building interdisciplinarity.

For fourth year, which culminates in the Senior Studio Seminar and Thesis capstone courses and the Graduate Exhibit, seniors evidence that they are able to synthesize the knowledge and skills previously acquired during the studio, historical, technological and general studies learning activities. In the Senior Studio Seminar, the final project work centers on a collection consisting of four "looks" and a portfolio that puts into practice acquired artistic, aesthetic and conceptual competencies, as well as visual, conceptual and critical thinking, research and writing, and professional presentation. This end product demonstrates their individual aesthetic vision and voice as a designer.

In addition to the curricular structure, FD faculty critiques, as well as faculty mentoring and other academic activities such as internships for academic credit and the student cooperative *Coop-Sed* (where students and alumni work independently) that engage with the professional practice throughout their studies, create a rich and stimulating environment that nurture the student academic and professional evolution. Diverse departmental activities that include conferences on a variety of areas in the fashion industry, participation in fashion events and national competitions, also help integrate academic knowledge and skills with professional practice, as well as increasing interdisciplinary understanding.

The departments exhibitions and the celebration of fashion runways, in addition to the Graduate Student Exhibition, provide other venues for students to evolve intellectually, disciplinary and professionally.

Additionally, the minor concentration programs, plus the artistic and creative atmosphere that the EAPD represents as a whole, foster FD students' creativity and nurture interdisciplinarity.

Finally, the connection with the fashion industry in the city round out the educational experience of the FD students.

(There are three transcripts available for this academic program in MDP.II.B.2).

Evaluation and Assessment of Competencies[*]

Student achievement of competencies is evaluated and assessed in a number of ways. Traditional evaluation procedures at midterm and the end-of-semester are the primary evaluation procedures in all academic programs. Final course evaluations are a result of the end-of-semester reviews carried out by each professor.

In individual studio courses, grading of exercises and projects is a measure of student accomplishments. Students are given letter grades (A-F) to denote their individual performance in courses, and they must earn at least a "C" for core studio courses and the Senior Studio Seminar.

In evaluating student success in individual studio courses, critiques, both individual and in groups, are another invaluable educational and evaluative tool, as they provide students with feedback on art/design projects and are an effective strategy to evaluate student learning. Oral presentations, written examinations and papers, though the basis of evaluations in the theory academic courses, may also provide supplementary ways to measure student achievements in studio workshop courses as well.

The levels of studio competencies of students in each course are regularly evaluated throughout the semester. Faculty measure how well students are developing at each level and determine if they are prepared for more advanced level course. In basic level courses, evaluation of student studio work takes into consideration that work is primarily assignment driven and determined mostly by technical and formal concerns; whereas in intermediate and advanced levels, not only technical and formal concerns but content and concept, and the student's specific interests and goals, also play a significant role. The results of five (5) evaluation criteria of the Senior Seminar capstone course are used to assess whether the student successfully acquired completion level competencies.

Another component of student assessment is external achievement. Students starting mid-level studies are encouraged by faculty to participate in internships and to compete in internal and external exhibitions, grants, etc., and their accomplishments are considered an additional direct measure for outcomes assessment.

*This part on **Evaluation and Assessment of Competencies** will apply in general to all EAPD's Academic Programs.

Areas of Strengths, Improvements to the Program, Concerns and Plans for Addressing Concerns

Strengths

As in all academic programs in EAPD, the main strengths of Fashion Design lie within three areas: the academic program, the faculty and the ample individual studio workshops.

In terms of the academic program, the Foundation courses give students a broad base of introductory artistic, aesthetic and conceptual methods and skills, as well as visual thinking and problem solving. The program curricular structure provides students the opportunity to successfully acquire and integrate artistic, aesthetic, conceptual and technological skills and knowledge pertinent to their field, in a cultural, social, and personal context. The studio electives and minor component complement core curricular studies and provide a way to diversify creativity and production. Elective courses, both studio and free, including special seminars and internships, allow students to specialize or to explore alternative paths.

In addition to the curricular structure, students are prepared to enter the professional world in a variety of ways, from real time class projects to "real world" experiences in professional settings and external internships positions. Participation in competitive events is also another way this academic program prepares students professionally, or to be accepted into fashion design graduate programs.

Another strength is the faculty, both regular and adjunct. The current faculty body has intellectual and creative diversity. The only one regular faculty member brings continuity and stability to the program, participates in department's tasks, such as syllabi and curricular revisions and assessment, and

provide students with guidance, advisement and mentoring through the core and capstone courses. Adjuncts are mostly active professionals in the fashion design fields, whose work experiences provide an ongoing and enriching dialogue about professional trends and technology is carried out as part of the curricular offering.

The ample and well equipped fashion design workshops, the access to equipment and technology plus the Computer Lab fortify the curricular offering by providing FD students the means for producing their designs and illustrations, to fulfill course requirements. Students can use the FD workshops and the Computer Lab regularly after class hours.

In addition to the Annual Exhibit, the FD Department organizes and participates in extracurricular activities during the year as a way to promote the field of study and academic program, as well as to maintain its position as the forerunner of Fashion Design education in Puerto Rico (the EAPD Fashion Design was the first of this type of academic program on the Island**).** It also collaborates with key players in the local fashion design community, some which become guest lecturers, internship supervisors and critics. The connection the Department maintains with the Fashion industry in the city round out the educational and professional experience of the students.

Furthermore, the artistic and creative atmosphere that the EAPD represents as a whole, foster Fashion Design students' creativity and nurture interdisciplinarity.

Finally, important efforts have been made to improve the academic offering and broaden the offerings.

Improvements to the program

Please refer to *II.B. Specific Curricula, B.1.Introduction* for significant changes to the curriculum structure since NASAD's last visit.

It is important to note that the curricular structure submitted for NASAD's review in this section of the Self Study is the result of a major curricular overhaul that resulted in the conversion of 2 credit core courses into 3 credits and the reduction from 129 to 120 of the number of total credits, by streamlining General Studies courses. The Fashion Design history course has been turned from a 2 credit workshop into a 3 credit lecture class.

As a part of their analysis to improve graduation rates and to adapt to professional trends, the Department Chair and faculty also developed a new Associate Degree in Fashion Design. This Associate Degree was approved internally and will be submitted to the state licensing agency and the accrediting agencies for approval. At the present, the department is moving towards developing an Associate Degree in Textiles.

Concerns

The main areas of concern for the Fashion Design program are space, budgetary constraints and faculty. The FD academic program enrollment has grown during the past years and competes with Painting as the department with the second highest enrollment in the institution; nevertheless, the space it occupies has remained the same since it began. Although facilities are comfortable at the present, there is concern that, if enrollment keeps increasing, especially once the Associate Degree gets started, there will be a need for additional studio workshops.

Despite administrative efforts to prioritize to meet strategic objectives, during recent years the institution has been slower than expected to respond to requests of materials and equipment replacements and purchases in all academic programs, to support faculty teaching, discussions and presentations. There is a shortage of laptops and projectors available for faculty use in the studio workshops, so faculty are not able to enhance the curriculum or access information on the Internet in order to make presentations or support discussions. Also, in all the Department offices, Chairs computers need to be updated, printers must be purchased, Internet must be available and the new Collegium program must be installed in order for Academic Counselors to be effective and pre-register students.

Despite the high enrollment in this academic department, there is only one regular faculty, who must double as Chair, to carry out all department tasks, (such as: updating syllabi; program revision and assessment; guiding, advising and mentoring students) and coordinating department co-curricular and extracurricular activities and services–. On the other hand, it's not realistic to expect adjuncts to collaborate fully in departmental tasks, as they receive semestral contracts and low compensation without benefits. Granting longer contracts to adjuncts can provide much needed manpower to help in department tasks and increase the level of activities.

Additional concerns for this program are the following:

1. The pilot student assessment plan activities have not been consistently implemented.
2. More professional opportunities need to be offered for Fashion Design students. The same thing applies to job placement opportunities for graduates.
3. During the process of the NASAD Self Study a concern arose regarding the issue of automatically accepting design majors during their freshmen year, instead of screening for those who have the necessary design skills to excel in the program.
4. The process of updating individual syllabi has progressed slowly.

Plans for Addressing Concerns

The Department Chair and the Academic and Student Dean will continue efforts to request administrative support so that:

1. An overall space audit and a plan that will redistribute spaces among academic programs is carried out, so that departmental space is proportionate to present and future enrollment.
2. It seeks additional funds to increase available resources for new materials, equipment and software, as well as laptops and audiovisual equipment for faculty presentations and discussions.
3. It finds ways to open additional ranked faculty positions and to offer longer contracts to adjunct faculty.
4. Personnel is hired to aid the process of academic and learning outcomes assessment.
5. Additional personnel is recruited to coordinate internship opportunities in the Design Center and in other internship positions and to help improve job placement opportunities for graduates.
6. Install new computers, printer and Internet, as well as the Collegium program in the Department office.

During the second semester 2016-2017, the Department Chair and faculty will explore making mandatory portfolio reviews for students who choose the FD program. The Department Chair will accelerate the process of updating individual syllabi.

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II.B.2.3. Program Title: Bachelor in Fine Arts in Painting

Program Submitted for: Renewal of Final Approval and Final Approval for Listing
Current Semester's Enrollment in Majors: 85
Name of Program Chair(s): Prof. Carlos Marcial

Statement of Purpose-Painting

The Painting Academic Program develops in the student and future artist the knowledge and skills of this field. It trains students in the use of drawing and diverse traditional pictorial techniques such as water-based media, oil, temple, stained glass and mosaic. It encourages experimentation with innovative concepts and materials, as well as diverse practices of contemporary Painting. It also trains them for the critical analysis of their work and provides the necessary technical and conceptual tools to develop their artistic individuality. It stimulates them to create projects with technical quality and depth that contribute to visual culture and to the enrich the tradition of Puerto Rican Painting.

Curricular table

Studio / Related Areas	Art/Design History	Studio (Required) Electives	Electives (Free)	General Studies	Total Number of Credits
55 units	15 units	12 units	6 units	41 credits	129 units
45% of units	12% of units	10% of units	5 % of units	34 % of units	106% of units

Studio / Related Areas

TFA 101A Foundation of Pictorial Creation	2 credits
TFA 101B Foundation of Graphic Creation	2 credits
TFA 101C Foundation of Three-dimensional Creation	2 credits
TFA 103 Basic Drawing	3 credits
TFA 201 Anatomical Drawing	3 credits
TFA 107 Basic Digital Creation and Practice	3 credits
`TFA 205 Basic Design	3 credits
TFA 105 Theory and Practice of Color	3 credits
TFA 104 Intermediate Drawing	3 credits
TFA 203 Basic Relief Etching	3 credits
TFA 106 Sculpture Principles	3 credits
TPN 201 Water-based Painting Media I	3 credits
TPN 203 Techniques and Materials of Painting	3 credits
TPN 204 Studies in Painting	3 credits
TPN 202 Water-based Painting Media II	3 credits
TPN 205 Basic Oil Painting	3 credits
TPN 205 Intermediate Oil Painting	3 credits
TPN 303 Experimental Painting	3 credits
TPN 400 Painting Seminar I	2 credits
TPN 401 Painting Seminar II	2 credits

Total Studio or Related Areas   **55 credits**

Art/Design History/Theory

EG 103 Art History I	3 credits
EG 104 Art History II	3 credits
EG 204 History of Modern Art	3 credits
EG 205 History of Puerto Rican Art	3 credits
EG 300 or EG 290 Aesthetics or Contemporary Art Theory	3 credits

Total Art/Design History/Theory   **15 credits**

Studio (Required) Electives

ETP 202 Illustration Drawing	3 credits
ETP 205 Visual Thinking	3 credits

ETP 207 Mosaic	3 credits
ETP 208 Stained Glass	3 credits
ETP 209 Perspective	3 credits
ETP 210 Interdisciplinary Workshop	3 credits
ETP 212 Design and Composition	3 credits
ETP 217 Set Design Workshop	3 credits
ETP 304 Portrait Painting	3 credits
ETP 305 Large Format Painting	3 credits
ETP 309 Landscape Painting	3 credits
ETP 380 Internship	3 credits
ETP 390 Special Seminar	3 credits

Total Studio (Required) Electives   **12 credits**

Total Electives (Free)   **6 credits**

General Studies

EG 101B or EG 101 Basic Spanish Writing or Spanish Writing I	3 credits
EG 107B or EG 107 Basic English Skills or English I	3 credits
EG 102 Literary Genres and Criticism	3 credits
EG 212 Culture and Civilization I	3 credits
EG 106 Introduction to Philosophy	3 credits
EG 213 Culture and Civilization II	3 credits
EG 209 Mathematics	3 credits
EG 108 or EG 215 English II or Contemporary Literature in English	3 credits
EG 109 Historical Processes of Puerto Rico	3 credits
EG 203 Spanish Writing II	3 credits
EG 110 or EG 105 Introduction to Social Sciences or Introduction to Anthropology	3 credits
EG 310 Art and Design Marketing	3 credits
EG 111 Human Beings and their Environment	3 credits
EG 400 BFA Thesis I	1 credit
EG 401 BFA Thesis II	1 credit

Total General Studies   **41 credits**

Course descriptions can be found in the website and the *Academic Catalogue* (see MDP.I.A.1).

Compliance with NASAD Standards

The program structure, course content, and time requirements enable students to develop the range of knowledge, skills, and competencies expected of persons with a BFA degree in Painting, as required by NASAD standards. Through a diverse offer of studio, technological and general academic learning activities, Painting students learn to integrate technical and intellectual competencies and become aware of art as a professional practice, with social and cultural significance.

The curriculum introduce and reinforce necessary competencies for the development of entry-level professional art painters. In its core design studio courses and elective courses, students learn and successfully implement art methods and processes in course exercises and projects. Students will also incorporate technology in their studies and art work.   Successful completion of the academic program include the following competencies:

- Use elements and principles of Painting as a vehicle of expression of their aesthetic ideas.
- Know the general foundations and development of Painting conventions, as well as its modern and contemporary evolution.
- Master the technique of drawing as part of the execution of their works.
- Understand diverse materials and techniques, as well as methods and processes, which intervene in the process of creating pictorial works, from conceptualization to the final product.
- Master the materials and pictorial techniques at a professional level.
- Understand the history and theory relevant to the field of Painting.
- Know diverse expressive and conceptual possibilities; from the traditional to the contemporary, in the creation of pictorial works and be able to combine Painting with different Fine Arts, Design and other fields.
- Analyze and evaluate their own pictorial works and others.
- Use investigation, intuition, as well as critical and creative thinking to search for solutions in the process of producing the work of art.
- Develop a defined visual and stylistic individuality, and be able to work independently as well as in collaboration.
- Have an analytical and constructive mentality regarding their professional practice and the social responsibility this entails.

The curricular structure of the Painting Academic Program progresses from introductory to intermediate and advanced series of interdependent courses. Skills and knowledge evolve together in natural progression. Students experience conceptualization, exploration, production and critique through the major grouping of courses.

After taking 30 credits in Foundation courses during their first years, majors concentrate on requisite core studio courses, for a total of 25 credits. These core studios courses culminate in the Senior Studio Seminar capstone course, TPN 400 and TPN 401. Together with requisite Painting studio electives, there are 34 credits taken in the discipline.

Incoming majors are introduced to basic skill and knowledge in painting materials and techniques, basic and intermediate water media, as well as painting methods and processes. In their second year, students concentrate on oil painting as well as mixed media, and develop increasingly individual approaches to media and materials. Studio electives in a wide variety of techniques, formats and themes broaden the breadth and scope of the core sequence of studies and give students the opportunity to specialize in a preferred techniques or method. Free electives focus on building interdisciplinarity.

Juniors must also take *Introduction to Art & Design Marketin*g (EG 310), which covers topics related to professional post graduate practices: graduate school requirements, documentation of work, portfolios, competitions, exhibition installation, resumes, artist statements and proposals, and other professional concerns. It also guides them through the processes of producing a digital portfolio.

During their final year, which culminates in the Senior Studio Seminar and Thesis capstone courses and the Graduate Exhibit, seniors evidence that they are able to synthesize all the knowledge and skills previously acquired during the studio, historical, technological and general studies learning activities. In the Senior Studio Seminar, the final project centers on a work of art or pieces of art works, within the painting field, that puts into practice acquired artistic, aesthetic and conceptual competencies, as well as visual, conceptual and critical thinking, research and writing, and professional presentation. This end product demonstrates the student's individual artistic and aesthetic vision and voice as an entry level professional artist.

In addition to the curricular structure, Painting faculty critiques, as well as faculty mentoring and other academic activities such as internships for academic credit, create a rich and stimulating environment that nurtures the students' academic and professional evolution. Diverse departmental activities that

include conferences on diverse areas of the arts, participation in art events and competitions, also help integrate academic knowledge and skills with professional practice, as well as increasing interdisciplinary understanding.

The department exhibitions, in addition to the Graduate Student Exhibition, provide other ways for students to evolve intellectually, disciplinary and professionally.

Additionally, the minor concentration programs, plus the artistic and creative atmosphere that the EAPD represents as a whole, foster students' creativity and nurture interdisciplinarity.

(There are three transcripts available for this academic program in MDP.II.B.2.).

Evaluation and Assessment of Competencies in all Academic Programs

Please refer to *Section II. Specific Curricula, B.2. Renewal of Final Approval and Final Approval for Listing*, in *Bachelor of Fine Arts in Fashion Design*, for information on evaluation and assessment of competencies in the Bachelor of Fine Arts in Painting.

Areas of Strengths, Improvements to the Program, Concerns and Plans for Addressing Concerns

Strengths

As in all academic programs, the main strengths of Painting lie within three areas: the academic program, the faculty and the ample individual studio workshops. The program curricular structure provides students the opportunity to successfully acquire and integrate artistic, aesthetic, conceptual and technological skills and knowledge pertinent to their field, in a cultural, social, and personal context. In combination, regular and adjunct faculty bring continuity and stability to the program, and ascertain that an enriching dialogue about professional trends and technology is carried out.

For an in-depth explanation of strengths in general terms of the academic program and the contributions of regular and adjunct studio faculty, see *Section II. Specific Curricula, Bachelor in Fine Arts in Fashion Design,* in *Strengths*.

Painting studio workshops are ample and well ventilated, and can be used regularly by Painting students after class hours. The Computer Labs are also available for the preparation of images for projects. In addition to the Annual Exhibit, the Painting Department organizes and participates in co-curricular and extracurricular activities during the year as a way to promote the field of study and academic program. The connection the Department maintains with the art community in the city round out the educational experience of the students.

The artistic and creative atmosphere that the EAPD represents as a whole, foster Painting students' creativity and nurture interdisciplinarity. Additionally, the location in Old San Juan, the historical and cultural capital of the island, is a strength of this program. It is also convenient for faculty and students, as there is access to museums, galleries and alternative art spaces which may also become sources for internships.

The distinguished legacy of Puerto Rican Painting shapes the present and future of the academic program. Many of its alumni have become Puerto Rico's top artists.

Finally, there is a Painting Facebook Page page where students and faculty share information and activities.

Improvements to the program:

Please refer to *II.B. Specific Curricula, B.1.Introduction* for significant changes to the curriculum structure since NASAD's last visit.

Concerns

The main areas of concerns in Painting are space, budgetary constraints and faculty. First, since the Painting department is a "TFA service department", facilities accommodate the highest number of incoming students in the Foundation (TFA) courses, the increase in enrollment experienced by the institution during the past years placed a strain on available studio workshops. Regarding this issue, during the last several years extra space was adapted as additional workshops in the first floor of the Edif. Manicomio, the M01-M02 and M04 classrooms, as a short-term solution. Nevertheless, long term

solutions will depend on an overall space audit and a plan that will redistribute spaces among academic programs proportionate to present and future enrollment.

Secondly, despite administrative efforts to prioritize to meet strategic objectives, during recent years the institution has been slower than expected to respond to requests of materials and equipment replacements and purchases (drawing tables, production tables and painting easels, drawing plaster cast models, platforms to place still life objects and human models, etc.) in Painting, as well as in all academic programs. As a result of this Self Study, a need for rack space and storage needs for students have been identified. Also, there is a shortage of laptops and projectors available for faculty use in the studio workshops, so studio faculty are not able to enhance the curriculum or access information on the Internet in order to make presentations or support discussions. Painting faculty have expressed the need for a computer equipped classroom where they can give lectures and students can create their projects, as well, since the Computer Lab is several blocks away, in the Hospital Building.

As in all the Department offices, the Chair computer needs to be updated, a printer must be purchased, efficient Internet service must be available and the new Collegium program must be installed in order for Academic Counselors to be effective and pre-register students.

Third, there are three regular faculty positions at the present; two which are close to retirement and one which was promoted to a regular position recently. This last professor carries out most departmental tasks and doubles as Chair. On the other hand, it's not realistic to expect adjuncts to collaborate fully in departmental tasks, as they receive semestral contracts and low compensation without benefits. Granting longer contracts to adjuncts can provide much needed manpower to help in department tasks and increase the level of activities and services.

Other concerns for this department are the following:

1. The Department can be more proactive in organizing and participating in co-curricular and extracurricular activities and locating internships for students.
2. Painting majors do not have enough opportunities to organize exhibits and to have closer contact with professionals from different areas of the art market and the alternate scene; nor they are stimulated to participate in collectives that lead to social community experiences.

3. The pilot student assessment plan activities have not been consistently implemented.

4. Through the self-study process, it became apparent that, although some efforts have been made to improve the curriculum sequence and course content, the Painting program has not been revised officially for several decades. There are not enough advanced level painting courses included in the sequence. Syllabi content is basically technique oriented.

5. Students are not exposed to current trends in their art history course, starting with the final decade of the 20th century and focusing on the art of the present, as well as the postcolonial and other current global art issues.

Plans for Addressing Concerns

The Department Chair and the Academic and Student Dean will continue to request administrative support so that:

1. An overall space audit and a plan that will redistribute spaces among academic programs is carried out, so that departmental space is proportionate to present and future enrollment.

2. It seeks additional funds to increase available resources for new materials, equipment and software, as well as laptops and audiovisual equipment for presentations and discussions.

3. It finds ways to open additional ranked faculty positions and to offer longer contracts to adjunct faculty.

4. Personnel is hired to aid in the process of academic and learning outcomes assessment.

5. Additional personnel is recruited to coordinate internship opportunities and to help improve job placement opportunities for graduates.

6. Install new computers, printer and Internet, as well as the Collegium program in the Department office.

The Department Chair, with the support of the Academic and Student Dean, will officially request that the regular faculty to be more proactive in carrying out departmental tasks, collaborate in co-curricular and extracurricular activities and in searching for internship opportunities. Also, faculty in general will be motivated to offer Painting majors the opportunities to organize exhibits that can give

significant experiences in curating, coordinating and mounting gallery exhibitions. They will be asked to provide more contacts with art professionals from different areas of the market and the alternate art scene in order to open up new opportunities for students to network and to become known before graduating. Meanwhile, promoting the creation of collective painting groups will provide important venues for social community experiences.

The Academic and Student Dean will ask the Department Chair to begin revising the curricular offering by forming an ad hoc Painting Curricular Committee composed of ranked and voluntary adjunct faculty starting in the second semester 2016-17. The revision will take into account the present contemporary Painting landscape and the opportunities provided by the expanded field and digital technology. Moreover, art students in general will get more exposure to current trends in art by having another requisite history of art course that starts with the very last decade of the 20th century and focuses on the art of the present, as well as the postcolonial and other global art issues.

II.B.2.4. Program Title: Bachelors in Fine Arts in Sculpture

Submitted for: Renewal of Final Approval and Final Approval for Listing
Current Semester's Enrollment in Majors: 34
Name of Program Chair(s): Prof. Linda Sánchez

Statement of Purpose- Sculpture

The Sculpture Academic Program develops in the student and future artist the knowledge and skills of this field. It trains students in the use of diverse materials such as, wood, stone, metal, clay, and in the mastery of traditional techniques such as modeling, carving, and construction. It encourages experimentation with innovative concepts and materials, as well as diverse practices of contemporary Sculpture. The program also trains them for the critical analysis of their work and provides them with the necessary technical and conceptual tools to develop their individuality. It stimulates them to create projects with technical quality and depth that contribute to visual culture and enrich the tradition of Puerto Rican Sculpture.

Curricular Table

Studio / Related Areas	Art/Design History	Studio (Required) Electives	Electives (Free)	General Studies	Total Number of Credits
52 units 43% of units	15 units 12% of units	15 units 12% of units	6 units 5 % of units	41 credits 34 % of units	129 units 106% of units

Studio / Related Areas

TFA 101B Foundation of Graphic Creation	2 credits
TFA 101C Foundation of Three-dimensional Creation	2 credits
TFA 103 Basic Drawing	3 credits
TFA 201 Anatomical Drawing	3 credits
TFA 107 Basic Digital Creation and Practice	3 credits
TFA 205 Basic Design	3 credits
TFA 105 Theory and Practice of Color	3 credits
TFA 104 Intermediate Drawing	3 credits
TFA 203 Basic Relief Etching	3 credits
TFA 106 Sculpture Principles	3 credits
ESC 204 Sculpture Techniques and Materials	3 credits
ESC 100 Basic Modeling	3 credits
ESC 202 Basic Metal Sculpture	3 credits
ESC 300 Basic Wood Sculpture	3 credits
ESC 304 Basic Ceramic Sculpture	3 credits
ESC 302 Basic Stone Sculpture	3 credits
ESC 400 Sculpture Seminar I	2 credits
ESC 401 Sculpture Seminar II	2 credits

Total Studio or Related Areas   **52 credits**

Art/Design History/Theory

EG 103 Art History I	3 credits
EG 104 Art History II	3 credits
EG 204 History of Modern Art	3 credits
EG 205 History of Puerto Rican Art	3 credits
EG 300 or EG 290 Aesthetics or Contemporary Art Theory	3 credits

Total Art/Design History/Theory   **15 credits**

Studio (Required) Electives

ESC 201 Advanced Modeling

ESC 203 Intermediate Metal Sculpture

ESC 301 Intermediate Wood Sculpture

ESC 303 Intermediate Stone Sculpture

EES 304 Ceramics with a Wheel

EES 306 Intermediate Ceramics

EES 307 Sculpting the Nude

EES 309 Sculpture in Small Format

EES 313 Portrait Sculpture

EES 314 Three-Dimensional Design

EES 322 Public Sculpture in Puerto Rico

EES 323 Mock-up Design and Building

EES 325 Experimental Sculpture

EES 326 Artistic Foundry

EES 380 Internship

EES 390 Special Seminar

Total Studio (Required) Electives	**15 credits**
Total Electives (Free)	**6 credits**

General Studies

EG 101B or EG 101 Basic Spanish Writing or Spanish Writing I	3 credits
EG 107B or EG 107 Basic English Skills or English I	3 credits
EG102 Literary Genres and Criticism	3 credits
EG 212 Culture and Civilization I	3 credits
EG 106 Introduction to Philosophy	3 credits
EG 213 Culture and Civilization II	3 credits
EG 209 Mathematics	3 credits
EG 108 or EG 215 English II or Contemporary Literature in English	3 credits
EG 109 Historical Processes of Puerto Rico	3 credits
EG 203 Spanish Writing II	3 credits
EG 110 or EG 105 Introduction to Social Sciences or Introduction to Anthropology	3 credits
EG 310 Art and Design Marketing	3 credits
EG 111 Human Beings and their Environment	3 credits
EG 400 BFA Thesis I	1 credit
EG 401 BFA Thesis II	1 credit

Total General Studies	**41 credits**

Course descriptions can be found in the website and the *Academic Catalogue.* (See MDP.I.A.1).

Compliance with NASAD Standards

The program structure, course content, and time requirements enable students to develop the range of knowledge, skills, and competencies expected of persons with a BFA degree in Sculpture, as required by NASAD standards. Through a diverse offer of studio, technological and general academic learning activities, Painting students learn to integrate technical and intellectual competencies and become aware of art as a professional practice, with social and cultural significance.

The curriculum introduce and reinforce necessary competencies for the development of entry-level professional sculptors. In its core design studio courses and elective courses, students learn and successfully implement art methods and processes in course exercises and projects. Students will also incorporate technology in their studies and art work.

Successful completion of the academic program include the following competencies:

- Use the elements and principles of three-dimensional expression as main vehicle of their esthetic ideas.
- Know the general foundations and development of Sculpture conventions, as well as its modern and contemporary evolution.
- Master the technique of drawing as part of the execution of their sculpture work.
- Understand the diverse materials, techniques, tools as well as methods and processes, which intervene in the process of creating a work of sculpture, from conceptualization to the final product.
- Master one or more materials and sculpture technique at a professional level.
- Understand the history and theory relevant to the field of Sculpture.
- Know the different expressive and conceptual possibilities, from the traditional to the contemporary, for the creation of works of sculpture and be able to combine sculpture with other Fine Arts, Design and other fields.
- Analyze and evaluate their own works of sculpture and others.
- Use research, intuition, as well as critical and creative thinking to search for solutions to the production of works of sculpture.

- Develop a defined visual and stylistic individuality, and work both independently and in collaboration with others.
- Have an analytical and constructive mentality regarding their professional practice and the social responsibility it entails.
- Be able to pursue graduate studies in their area of specialization.

The curricular structure of the Sculpture program progresses from introductory to intermediate and advanced series of interdependent courses. Skills and knowledge evolve together in natural progression. Students experience conceptualization, exploration, production and critique through the major grouping of courses.

After taking 30 credits in Foundation courses during their first year of study, majors will concentrate on requisite core studio courses, which total 22 credits. These core studios courses culminate in the Senior Studio Seminar capstone course, ESC 400 and ESC 401. Together with Sculpture requisite electives, a total of 37 credits are taken in the discipline.

Incoming majors will be introduced to basic skill and knowledge in sculpture materials and techniques, modeling and metal sculpting. Juniors concentrate on ceramic, wood and stone sculpting, and develop increasingly individual approaches to media and materials. Studio electives in a wide variety of techniques, formats and themes broaden the breadth and scope of the core sequence of studies and give students the opportunity to take intermediate and advanced courses in a preferred technique or method. Free electives focus on building interdisciplinarity.

Juniors take *Introduction to Art & Design Marketing* (EG 310), which covers topics related to professional post graduate practices: graduate school requirements, documentation of work, portfolios, competitions, exhibition installation, resumes, artist statements and proposals, and other professional concerns. It also guides them through the processes of producing a digital portfolio.

During their final year of studies, which culminates in the Senior Studio Seminar and Thesis capstone courses and the Graduate Exhibit, seniors evidence that they can synthesize all the knowledge and skills previously acquired during the studio, historical, technological and general studies learning activities. In the Senior Studio Seminar, the final project centers on a work of art or body of works, within the field of Sculpture, that puts into practice acquired artistic, aesthetic and conceptual competencies, as well as visual, conceptual and critical thinking, research and writing, and professional presentation. This end product demonstrates the student's individual artistic and aesthetic vision and voice as an entry level professional artist.

In addition to the curricular structure, Sculpture faculty critiques, as well as faculty mentoring and other academic activities such as internships, create a rich and stimulating environment that nurture the students' academic and professional evolution. Diverse department activities that include conferences on a variety of areas of the arts, participation in art events and competitions, also help integrate academic knowledge and skills with professional practice, as well as increasing interdisciplinary understanding.

The department exhibitions, in addition to the Graduate Student Exhibition, provide other ways for students to evolve intellectually, disciplinary and professionally.

Additionally, the minor concentration programs, plus the artistic and creative atmosphere that the EAPD represents as a whole, foster students' creativity and nurture interdisciplinarity.

(There are three transcripts available for this academic program in MDP.II.B.2).

Evaluation and Assessment of Competencies in all Academic Programs

Please refer to *Section II. Specific Curricula, B.2. Renewal of Final Approval and Final Approval for Listing*, in *Bachelor of Fine Arts in Fashion Design*, for information on evaluation and assessment of competencies in the Bachelor in Fine Arts in Sculpture

Areas of Strengths, Improvements to the Program, Concerns and Plans for Addressing Concerns

Strengths

As in all academic programs, the main strengths of Sculpture lie within three areas: the academic program, the faculty and the ample individual studio workshops. Additionally, students have access to equipment in the Sculpture Machine Lab. The program curricular structure provides students the opportunity to successfully acquire and integrate artistic, aesthetic, conceptual and technological skills and knowledge pertinent to their field, in a cultural, social, and personal context. In combination, regular and adjunct faculty bring continuity and stability to the program, and ascertain that an enriching dialogue about professional trends and technology is carried out. For an in-depth explanation of strengths in terms of the academic program and the contributions of regular and

adjunct faculty, see *Section II. Specific Curricula, Bachelor in Fine Arts in Fashion Design*, in *Strengths*.

Sculpture studio workshops can be used regularly by students after class hours; the Machine Lab is during working hours. The Computer Labs are also available to prepare digital images for projects.

In addition to the Annual Exhibit, the Sculpture Department organizes and participates in extracurricular activities throughout the year as a way to promote the field of study and academic program. It also collaborates with key players in the local art community, of which some become guest lecturers, internship supervisors and critics. The connections the Department maintains with the art community in the city round out the educational experience of the students.

Furthermore, the artistic and creative atmosphere that the EAPD represents as a whole, fosters Sculpture students' creativity and nurtures interdisciplinarity. The location in Old San Juan, historical and cultural capital of the island, is a strength for this program. It is also convenient for faculty and students, as there is access to museums, galleries and alternative art spaces that may also become sources for internships.

The distinguished legacy of Puerto Rican Sculpture shapes the present and future of the academic program. Many of its alumni have become Puerto Rico's top artists.

Finally, some efforts have been made to improve the academic offerings.

Improvements to the Academic Program

Please refer to *II.B. Specific Curricula, B.1.Introduction* for significant changes to the curriculum structure since NASAD's last visit.

Concerns

The main areas of concern in Sculpture are low enrollment, space, budgetary constraints and faculty. First, although the number of students enrolled in this program has remained relatively stable during the last several years, the amount poses a challenge not only in terms of budget but in course management. Second, even though facilities may seem more than adequate considering present enrollment, Sculpture is a "TFA service department" and, presently, is in need of an extra studio

workshop for its Foundation (TFA) courses. Additionally, another studio workshop is necessary for the stone sculpting course, since presently it meets at the outdoor interior patio. A solution to these space issues will depend on an overall space audit and a plan that will redistribute spaces among academic programs proportionate to present and future enrollment.

Third, despite administrative efforts to prioritize to meet strategic objectives, during recent years the institution has been slower than expected to respond to requests of materials and equipment replacements and purchases in all academic programs, to support faculty teaching, discussions and presentations. Also, there is a shortage of laptops and projectors available for faculty use in the studio workshops, so studio faculty are not able to enhance the curriculum or access information on the Internet in order to make presentations or support discussions.

As in all Departmental offices, Chairs computers need to be updated, a printer must be purchased, Internet must be available and the new Collegium program must be installed so Academic Counselors can pre-register students.

Four, there are two regular faculty positions in Sculpture to accomplish all department tasks, and collaborate in department co-curricular and extracurricular activities. Although this seems a reasonable amount for a small program, neither of these professors are available to serve as Department Chair. The responsibility of serving as Department Chair falls on a committed adjunct professor. On the other hand, it's not realistic to expect adjuncts to collaborate fully in departmental tasks, as they receive semestral contracts and low compensation without benefits. Granting longer contracts to adjuncts can provide much needed manpower to help in department tasks and increase the level of activities and services.

Other concerns for this department are the following:

1. The pilot student assessment plan activities have not been consistently implemented.
2. The Self Study process has also made apparent that, although there have been efforts to improve the academic offerings, the curriculum sequence and course content of the Sculpture program has not been revised officially for at least a decade. There are not enough advanced level sculpture courses included in the sequence. Electives codes are not in the correct format. Course content is basically technique oriented.

3. Sculpture students do not get exposure to current trends in their art history course, starting with the final decade of the 20th century, that focuses on the art of the present, as well as the postcolonial and other global art issues.

4. There's a need for the Department to offer students more internships.

5. Sculpture majors do not have enough opportunities to organize exhibits and to have closer contact with art professionals from different areas of the market and the alternate scene.

Plans for Addressing Concerns:

The Department Chair and the Academic and Student Dean will continue to request administrative support to:

1. Develop innovative strategies for the recruitment of more students for this program into departmental and recruitment plans.
2. An overall space audit and a plan that will redistribute spaces among academic programs is carried out, so that at least two additional spaces for TFA's and Stone Sculpting can be identified.
3. It seeks additional funds to increase available resources for new materials, equipment and software, as well as laptops and audiovisual equipment for presentations and discussions.
4. It finds ways to offer longer contracts to adjunct faculty.
5. Personnel is hired to aid the process of academic and learning outcomes assessment.
6. Additional personnel is recruited to coordinate internship opportunities in the Design Center and in other internship positions and to help improve job placement opportunities for graduates.
7. Install new computers, printer and Internet, as well as the Collegium program in the Department office.

The Department Chair, with the support of the Academic and Student Dean, will officially request the faculty to provide Sculpture majors with opportunities to organize exhibits that give significant experiences in curating, coordinating and setting up gallery exhibitions. They will be asked to help in

attracting professionals from different areas of the art market and the alternate scene so as to open up new opportunities for students to network and become known before graduating.

Finally, the Academic and Student Dean will ask the Department Chair to initiate the process of revising the curricular offering by forming an ad hoc Sculpture Curricular Committee composed of faculty starting in the second semester 2016-17. The revision will take into account the present contemporary Sculpture landscape and the opportunities provided by the expanded field and digital technology. Moreover, students will have exposure to current trends in art by having another requisite history of art course that starts with the final decade of the 20th century and focuses on the art of the present, as well as the postcolonial and other global art issues.

II.B.3. FINAL APPROVAL FOR LISTING:

II.B.3.1. Program Title: Bachelors in Fine Arts in Digital Art and Design
Program Submitted for: Final Approval for Listing
Current Semester's Enrollment in Majors: 157
Name of Program Chair(s): Prof. Guillermo Vázquez

Statement of Purpose- Digital Art and Design

The Digital Art and Design (DAD) Academic Program develops knowledge and skill relevant to the areas of video and animation and Graphic Design. It prepares competent and creative professional artists and designers, endowed with a broad general culture and a broad knowledge of communications technology. It offers students the critical, technical, esthetical and conceptual tools essential for the development of their visual individuality as an artist and designer. It stimulates students to create projects with technical quality and conceptual depth that contribute to the visual culture and enrich the Puerto Rican tradition of art and design.

The Digital Art and Design program incorporates two areas of emphasis within its curricular structure so students can follow paths in either Graphic Design or in Image and Movement.

Curricular Tables
A. Curricular Table, Graphic Design

Studio or Related Areas	Art/Design History	Studio (Required) Electives	Electives (Free)	General Studies	Total Number of Credits
64 units	15 units	6 units	6 units	38 units	129 units
53% of units	12% of units	5 % of units	5 % of units	___% of units	106% of units

Studio/Related Areas, Graphic Design

TFA 101A Foundation of Pictorial Creation	2 credits
TFA 101B Foundation of Graphic Creation	2 credits
TFA 101C Foundation of Three-dimensional Creation	2 credits
TFA 103 Basic Drawing	3 credits
TFA 201 Anatomical Drawing	3 credits
TFA 107 Basic Digital Creation and Practice	3 credits
TFA 205 Basic Design	3 credits
TFA 105 Theory and Practice of Color	3 credits
TFA 104 Intermediate Drawing	3 credits
TFA 203 Basic Relief Etching	3 credits
TFA 106 Sculpture Principles	3 credits
IMD 102 Digital Photography I	3 credits
IMD 103 Basic Graphic Design	3 credits
IMD 106 Intermediate Graphic Design	3 credits
IMD 107 Digital Typography I	3 credits
IMD 108 Typography II	3 credits
IMD 200 Advanced Graphic Design	3 credits
IMD 202 Publication Design	3 credits
EID 303 Multimedia II	3 credits
EID 320 Visual Culture: Theory and Practice	3 credits
EID 203 Multimedia I	3 credits
IMD 400 Design and Digital Art Seminar I	2 credits
IMD 401 Design and Digital Art Seminar II	2 credits

Total Studio or Related Areas, Graphic Design   **64 credits**

Art/Design History/Theory, Graphic Design

EG 103 Art History I	3 credits
EG 104 Art History II	3 credits
EG 204 History of Modern Art	3 credits
EG 205 History of Puerto Rican Art	3 credits
EG 119 or DAD 119 History of Graphic Design	3 credits

Total Art/Design History/Theory, Graphic Design   **15 credits**

Studio (Required) Electives, Graphic Design

EID 200 Three-Dimensional Computer Images I	3 credits
EID 208 Brand and Corporate Identity Design	3 credits
EID 330 Place, Space and Context	3 credits
EID 331 Time and Movement	3 credits
EID 380 Internship	3 credits

Total Studio (Required) Electives, Graphic Design — **6 credits**

Total Electives (Free), Graphic Design — **6 credits**

General Studies, Graphic Design

EG 101B or EG101 Basic Spanish Writing or Spanish Writing I	3 credits
EG 107B or EG 107 Basic English Skills or English I	3 credits
EG 102 Literary Genres and Criticism	3 credits
EG 212 Culture and Civilization I	3 credits
EG 106 Introduction to Philosophy	3 credits
EG 213 Culture and Civilization II	3 credits
EG 209 Mathematics	3 credits
EG 108 or EG 215 English II or Contemporary Literature in English	3 credits
EG 109 Historical Processes of Puerto Rico	3 credits
EG 203 Spanish Writing II	3 credits
EG 110 or EG 105 Introduction to Social Sciences or Introduction to Anthropology	3 credits
EG111 Human Beings and their Environment	3 credits
EG 400 BFA Thesis I	1 credit
EG 401 BFA Thesis II	1 credit

Total General Studies, Graphic Design — **38 credits**

Course descriptions can be found at the website and the *Academic Catalogue* (see MDP.I.A.1).

B. Curricular table, Image and Movement:

Studio or Related Areas	Art/Design History/ Theory	Studio (Required) Electives	Electives (Free)	General Studies	Total Number of Credits
64 credits	12 credits	6 units	6 units	41 credits	129 units
53% of units	10% of units	5 % of units	5 % of units	34 % of units	100% of units

Studio /Related Areas, Image and Movement

TFA 101A Foundation of Pictorial Creation	2 credits
TFA101B Foundation of Graphic Creation	2 credits
TFA101C Foundation of Three-Dimensional Creation	2 credits
TFA 103 Basic Drawing	3 credits
TFA 201 Anatomic Drawing	3 credits
TFA 107 Basic Digital Creation and Practice	3 credits
TFA 205 Basic Design	3 credits
TFA 105 Theory and Practice of Color	3 credits
TFA 104 Intermediate Drawing	3 credits
TFA 203 Basic Relief Etching	3 credits
TFA 106 Sculpture Principles	3 credits
IMD 102 Digital Photography I	3 credits
EID 320 Visual Culture: Theory and Practice	3 credits
EID 302 Basic Animation	3 credits
IMD 207 Basic Scriptwriting and Storyboard	3 credits
EID 205 Sonic Art Workshop	3 credits
IMD 201 Digital Photography II	3 credits
IMD 208 Advanced Scriptwriting and Storyboard	3 credits
IMD 300 Basic Video	3 credits
EID 310 Advanced Video	3 credits
EID 305 Intermediate Animation	3 credits
IMD 400 Design and Digital Art Seminar I	2 credits
IMD 401 Design and Digital Art Seminar	2 credits
Total Studio/ Related Areas, Image and Movement	**64 credits**

Art/Design History/Theory, Image and Movement

EG 103 Art History I	3 credits

EG 104 Art History II	3 credits
EG 204 History of Modern Art	3 credits
EG 205 History of Puerto Rican Art	3 credits
Total Studio or Related Areas, Image and Movement	**12 credits**

Studio (Required) Electives, Image and Movement

EID 201 Digital Modeling and Sculpture	3 credits
EID 312 Advanced Animation	3 credits
EID 314 Experimental Animation	3 credits
EID 330 Place, Space and Context	3 credits
EID 331 Time and Movement	3 credits
EID 380 Internship	3 credits
EID 390 Special Seminar	3 credits
Total Studio (Required) Electives	**6 credits**

Total Electives (Studio/Free)	**12 credits**

General Studies, Image and Movement

EG 101B or EG 101 Basic Spanish Writing or Spanish Writing I	3 credits
EG 107B or EG 107 Basic English Skills or English I	3 credits
EG102 Literary Genres and Criticism	3 credits
EG 212 Culture and Civilization I	3 credits
EG 106 Introduction to Philosophy	3 credits
EG 213 Culture and Civilization II	3 credits
EG 209 Mathematics	3 credits
EG 108 or EG 215 English II or Contemporary Literature in English	3 credits
EG 109 Historical Processes of Puerto Rico	3 credits
EG 203 Spanish Writing II	3 credits
EG 110 or EG 105 Introduction to Social Sciences or Introduction to Anthropology	3 credits
EG 310 Art and Design Marketing	3 credits
EG111 Human Beings and their Environment	3 credits
EG 400 BFA Thesis I	1 credit
EG 401 BFA Thesis II	1 credit

Total General Studies, Image and Movement	**41 credits**

Course descriptions can be found at the website and the *Academic Catalogue* (see MDP.I.A.1).

Compliance with NASAD Standards

The Digital Art and Design (DAD) academic program's structure, course content, and time requirements enable students to develop the range of knowledge, skills, and competencies expected of those holding a BFA degree in Digital Art and Design, as required by NASAD standards. Through a diversity of studio, technological and general academic learning activities, students learn to integrate technical and intellectual competencies and become aware of art and design as a professional practice, with social and cultural significance.

The curriculum introduce and reinforce necessary competencies for the development of entry-level professional designers and artists. In core design studio and studio elective courses, students learn and successfully implement art and design methods and processes in course exercises and projects. Students also incorporate technology in their studies and art/design work.

Successful completion of the academic program include the following common competencies:

- Integrate research, analysis and experimentation into the production of works of art and design.
- Know photography and digital image manipulation.
- Create digital images and illustrations.
- Know the visual culture and be able to identify the social and cultural contexts, which affect the production of art and design.

The curricular structure of the Digital Art and Design program progresses from introductory to intermediate and advanced series of interdependent courses. Skills and knowledge evolve together in natural progression. Students experience conceptualization, exploration, production and critique through the major grouping of courses.

After taking the Foundation courses, taken during their first year of study, majors will concentrate on

requisite core studio courses. These core studio courses culminate in the Senior Studio Seminar capstone course, IMD 400 and IMD 401. Studio electives broaden the breadth and scope of the core

sequence of studies and give students the opportunity to specialize in a preferred area. Free electives focus on building interdisciplinarity.

In the IMD 400 and 401, seniors must evidence that they are able to synthesize all the knowledge and skills acquired during the studio, historical, technological and general studies learning activities in the capstone Senior Studio Seminar and Thesis and in the Graduate Exhibit. In the capstone Senior Studio Seminar, the end product is a multi-phased digital art or design project that puts into practice acquired artistic, aesthetic and conceptual competencies, as well as visual, conceptual and critical thinking, research and writing, collaboration, and professional presentation.

In addition to the curricular structure, DAD faculty critiques, as well as faculty mentoring and other academic activities such as internal and external internships experiences for academic credit that engage with the professional practice, create a rich and stimulating environment that nurture the students' academic and professional evolution. Other departmental activities that include conferences on a variety of areas in the movie/video, animation and graphic design industry, participation in events and national competitions, also help integrate knowledge and skills with professional practice, as well as increasing interdisciplinary understanding. The department yearly exhibition, in addition to the Graduating Student Exhibition, provides another way for students to evolve intellectually, disciplinary and professionally.

A. **Digital Art and Design, Graphic Design**

Students completing studies in Digital Art and Design in Graphic Design, will be able to:

- Solve visual communication problems by means of the design process, including research and analysis, search for alternatives, making of prototypes and results evaluation.
- Understand the form in which elements and principles, as well as typography are conjugated in the solution of visual communication problems.
- Use digital design, image manipulation and multimedia programs.
- Understand the history and theory of graphic design from different perspectives, including the history of art, criticism, theory of communication, as well as the use

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of social and cultural objects of design.

- Understand the practice of design and the execution of teamwork projects.
- Design and produce printed works, in digital or mixed media.

The sequence of study for the Graphic Design area of emphasis establishes that students take 30 credits in Foundation courses in their first years of studies, including Basic Digital Creation and Practice (TFA 107). Then majors must take 34 required core studio credits, which includes eight (8) courses concentrating in Graphic Design.

Majors studio core courses evolve knowledge and skill in graphic design, digital image making and typography, at basic and intermediate levels. During their third year students study publication design and multimedia design. The advanced graphic design course strengthens design thinking and processes, collaboration and teamwork, while students work in real time. As mentioned before, these core studio courses culminate in the Senior Studio Seminar capstone course, IMD 400 and IMD 40, where students must evidence that they are able to synthesize all the knowledge and skills acquired during their studies.

(There are three transcripts available for this area of emphasis in MDP.II.B.2).

B. Digital Art and Design, Image and Movement

Students completing studies in Digital Art and Design in Image and Movement will be able to:

- Design and produce interactive works in digital media.
- Use digital photographic and video cameras.
- Develop advanced skills in sound, video and animation.
- Know the theory of new media and new technologies within the art context.

The sequence of study for the Image and Movement area of emphasis establishes that students take 30 credits in Foundation courses their first years of studies, including Basic Digital Creation and Practice (TFA 107). Then majors must take 34 required core studio credits, which includes eight (8) courses concentrating in Image and Movement.

Majors core studio courses evolve knowledge and skill in digital image making and script writing, at basic and intermediate levels. They also work with basic level animation and sound production. During the third year, juniors focus on video production and intermediate level animation.

As mentioned before, these core studio courses culminate in the Senior Studio Seminar capstone course, IMD 400 and IMD 40, where students must evidence that they are able to synthesize all the knowledge and skills acquired during their studies.

Image and Movement juniors must also take *Introduction to Art & Design Marketing* (EG 310), which covers topics related to professional post graduate practices: graduate school requirements, documentation of work, portfolios, competitions, exhibition installation, resumes, artist statements and proposals, and other professional concerns. It also guides them through the processes of producing a digital portfolio.

(There are three transcripts available for this area of emphasis in MDP.II.B.2).

Evaluation and assessment of competencies in all academic programs

Please refer to *Section II. Specific Curricula, Renewal of Final Approval and Final Approval for Listing,* in *Bachelor of Fine Arts in Fashion Design,* for specific information on evaluation and assessment of competencies in the Bachelor in Fine Arts in Digital Art and Design.

Areas of Strength, Improvements to the Program, Concerns and Plans for Addressing Concerns

Strengths

As in all academic programs, the main strengths of Digital Art and Design lie within three areas: the academic program, the faculty and the studio workshops.

The program curricular structure provides students the opportunity to successfully acquire and integrate artistic, aesthetic, conceptual and technological skills and knowledge pertinent to their field, in a cultural, social, and personal context. For a detailed explanation of strengths in terms of the academic program, see *Section II. Specific Curricula, Bachelor in Fine Arts in Fashion Design,* in *Strengths*.

In addition to the curricular structure, students are prepared to enter the professional world in a variety of ways, from real time class projects to "real world" experiences in professional settings through the Design Center and external internships positions. Participation in competitive events is also another way this academic program prepares students professionally, or to be accepted into art and design graduate programs.

Another strength is the faculty, both regular and adjunct. For a detailed explanation of strengths in terms of the strengths of regular and adjunct faculty, see *Section II. Specific Curricula, Bachelor in Fine Arts in Fashion Design,* in *Strengths*.

The DAD sound studio within the Computer lab, the Photography studio, and the *Technological Resources Office* fortify the curricular offering by providing students the means for fulfilling class requirements. Additionally, the Computer Labs provide computerized equipment and software for creating their designs and images for their courses. The Sound and Photography studios and the DAD digital studio workshops in the Computer Lab can be used regularly by DAD's students after class hours.

The DAD Department organizes and participates in co-curricular and extracurricular activities during the year as a way to promote the field of study and academic program, as well as to maintain its position as the forerunner of digital art and design in Puerto Rico (the EAPD original Image and Design program, later renamed Digital Art and Design, was the first digital oriented art/design academic program in the Island). It also collaborates with key players in the local design and art community, some become guest lecturers, internship supervisors and critic. The connection the Department maintains with the art and design industry in the city rounds out the educational experience of the students.

The minor concentrations programs, plus the artistic and creative atmosphere that the EAPD represents as a whole, foster Digital Art and Design students' creativity and nurture interdisciplinarity.

Finally, a major overhaul to the curricular offering has been made since the last NASAD visit to improve graduation rates, as well as to adapt the curriculum to current professional trends and interdisciplinary practice.

Improvements to the program

Please refer to *II.B. Specific Curricula, B.1. Introduction* for significant changes to the curriculum structure since NASAD's last visit.

Most importantly, academic administrators and faculty noted that over time the two areas of emphasis of Digital Art and Design, Graphic Design and Image and Movement, have evolved into two distinct programs of study. Also, course coding and sequencing was incorrect, some titles didn't match content accurately and the content of the courses had to adapt to current practices within the field. Taking this into consideration, during the past years the Department Chair and faculty worked on a major curricular transformation. As a result, the two areas of emphasis were divided into two (2) separate academic programs: Graphic Design, and Image and Movement. These two new academic programs are presented for Plan Approval in this *Section II.B., Specific Curricula,* in *Plan of Approval.*

It is important to note that the DAD academic program will be phased out over time, once the new academic programs are offered.

Concerns

The main areas of concerns in Digital art and Design are space, budgetary constraints and faculty. First, because the DAD academic program has grown much since 2003, while the amount of digital studio workshops within the Computer Lab has remained stable, current space limitations are a great preoccupation. Regarding this issue, a proposal was submitted by the Department Chair and the Dean of Academic and Students Affair to the Chancellor to reorganize the spaces in the Computer Lab and the Design Center facility, as a short-term solution. The main objective of the proposal is to reserve two (2) digital studio workshops for each new program, another for the TFA introductory digital courses which all students take, as well as assign an additional one for other academic departments courses (AE, FD and DI). A Computer Lab for general student use will be set aside at all times. Additionally, the Department Chair and the Dean of Academic and Student Affairs have recommended formally an overall space audit and a plan for the redistribution of spaces, according to present and future enrollment.

Additionally, as part of the Self Study, it was noted that DAD digital studio workshops designs do not

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provide for effective production areas, nor are they adequately prepared for class collaborations and critiques. This is a critical issue for the Graphic Design courses.

Secondly, despite efforts to prioritize to meet strategic objectives, during recent years the institution has been slower than expected to respond to requests of materials, equipment replacements and purchases in all academic programs. In DAD, equipment and software renewal is vital to help students practice and produce their class work using up to date industry standard tools.

As in all the Department offices, the Chair's computer needs to be updated, a printer must be purchased, efficient Internet service must be available and the new Collegium program must be installed in order for Academic Counselors to be effective and pre-register students. Once DAD divides into two separate academic programs, the Graphic Design Office must be equipped accordingly.

Third, considering present enrollment the three regular faculty positions is not sufficient to accomplish all tasks of both tracks of the academic department and collaboration in co-curricular and extracurricular activities. In addition, when the tracks separate into two separate programs, the new Graphic Design program will be left with only one (1) regular professor that might have to double as Chair. On the other hand, it's not realistic to expect adjuncts to collaborate fully in departmental tasks, as they receive semestral contracts and low compensation without benefits. Granting longer contracts to adjuncts can provide much needed manpower to help in department tasks and services, and increase the level of activities.

Other concerns for this department are the following:

1. The process of updating individual syllabi and creating additional studio electives for the new programs has progressed slower than expected.
2. "Real world" experiences and opportunities through real time projects and internships for Graphic Design track students' needs to be increased. This also applies to job placement opportunities for graduates.
3. The pilot student assessment plan activities have not been consistently implemented, slowing assessment of the fulfillment of the program mission, goals, and academic policies.
4. Few faculty in the current Graphic Design track have a Graphic Design Master Degree.
5. During the process of the self-study a concern also arose regarding the issue of

automatically accepting design majors during their freshmen year, instead of screening for those who have the necessary design skills and can to excel in the program.

Plans for Addressing Concerns

The Academic and Student Dean and the Department Chair will continue to request administrative support so that:

1. An overall space audit and a plan that will redistribute spaces among academic programs is carried out, so that departmental space is proportionate to present and future enrollment.
2. Provide for collaborative work areas, and prepare for class critiques and presentations, in the digital workshops.
3. It seeks additional funds to increase available resources for replacement and purchase of new materials, equipment and software.
4. It finds ways to open additional regular faculty positions and to offer longer contracts to adjunct faculty.
5. Personnel is hired to aid the process of academic and learning outcomes assessment.
6. Additional personnel is recruited to coordinate internship opportunities in the Design Center and in other internship positions and to help improve job placement opportunities for graduates.
7. Replace the computer and install a printer, as well as provide the Collegium program in the Department office.

Meanwhile, the Department Chair and the Dean of Academic and Student Affairs continue following up on the licensing and accrediting process for separating the two programs. The Department Chair will be instructed to gather a pool of candidates with Master's Degree in Graphic Design for future hiring. During the second semester 2016-2017, the Department Chair and faculty will explore making mandatory portfolio reviews for students who choose their program.

II.B.3.2. Program Title: Bachelor in Fine Arts in Industrial Design

Program Submitted for: Final Approval for Listing
Current Semester's Enrollment in Majors: 45
Name of Program Chair(s): Prof. Vladimir García

Statement of Purpose- Industrial Design

The Industrial Design Academic Program develops in the student and future designer the knowledge and mastery of the design process, emphasizing the exploration and development of functional solutions to daily problems, through the production of objects, systems or services of cultural and commercial value. The program focuses on: the usage of the latest technological resources within the field practice, the processes of research and problem analysis, the conceptualization and development of ideas, the methodologies of bi-dimensional and three-dimensional representation, the fabrication of prototypes and production coordination, as well as the usage of digital visualization and production tools. It stimulates the student to create projects with technical quality and depth that contribute to visual culture and enhance Puerto Rican design.

Curricular table

Studio or Related Areas	Art/Design History	Studio (Required) Electives	Electives (Free)	General Studies	Total Number of Credits
67 units	15 units	3 units	3 units	41 units	120 units
56 % of units	12% of units	2 % of units	2 % of units	34 % of units	106% of units

Studio / Related Areas

TFA 101A Foundation of Pictorial Creation	2 credits
TFA 101B Foundation of Graphic Creation	2 credits
TFA 101C Foundation of Three-dimensional Creation	2 credits
TFA 103 Basic Drawing	3 credits
TFA 201 Anatomical Drawing	3 credits
TFA 107 Basic Digital Creation and Practice	3 credits
TFA 205 Basic Design	3 credits
TFA 105 Theory and Practice of Color	3 credits
TFA 104 Intermediate Drawing	3 credits
TFA 106 Sculpture Principles	3 credits
DI200 Introduction to 2D Digital Representation	3 credits
DI 207 Universal Design	3 credits
DI 322 Introduction to Industrial Design	3 credits
DI 323 Visual Representation Techniques	3 credits
DI 324 Industrial Design	3 credits
DI 325 Design Workshop	3 credits
DI 326 Furniture Design I	3 credits
DI 327 Introduction to 3D Digital Representation	3 credits
DI328 Product Design	3 credits
DI 329 Furniture Design II	3 credits
DI 331 Materials and Production Techniques	3 credits
DI 332 Furniture Design III	3 credits
DI 400 Industrial Design Seminar I	2 credits
DI 401 Industrial Design Seminar II	2 credits

Total Studio or Related Areas   **67 credits**

Art/Design History/Theory

EG 103 Art History I	3 credits
EG 104 Art History II	3 credits
EG 204 History of Modern Art	3 credits
EG 205 History of Puerto Rican Art	3 credits
DI 118 History and Theory of Industrial Design	3 credits

Total Art/Design History   **15 credits**

Studio (Required) Electives

EDI 201 Fabrication Workshop

EDI 202 Outdoor Furniture Design

EDI 227 Digital Fabrication Techniques

DI 330 Introduction to Transportation Design

DI 380 Internship

DI 390 Special Seminar

Total Studio (Required) Electives   **3 credits**

Total Electives (Free)   **3 credits**

General Studies

EG 101B or EG 101 Basic Spanish Writing or Spanish Writing I   3 credits

EG 107B or EG 107 Basic English Skills or English II   3 credits

EG 102 Literary Genres and Criticism   3 credits

EG 212 Culture and Civilization I   3 credits

EG 106   Introduction to Philosophy   3 credits

EG 213 Culture and Civilization II   3 credits

EG 209 Mathematics   3 credits

EG 108 or EG 215 English II or Contemporary literature in English   3 credits

EG 109 Historical Processes of Puerto Rico   3 credits

EG 203 Spanish Writing II   3 credits

EG 110 or EG 105 Introduction to Social Sciences or Introduction to Anthropology   3 credits

EG 310 Art and Design Marketing   3 credits

EG 111   Human Beings and their Environment   3 credits

EG 400 BFA Thesis I   1 credit

EG 401 BFA Thesis II   1 credit

Total General Studies   **41 credits**

Course descriptions can be found in the website and the *Academic Catalogue (*see MPD.I.A.1)*.

Compliance with NASAD Standards

The program structure, course content, and time requirements enable students to develop the range of knowledge, skills, and competencies expected of those holding a BFA degree in Industrial Design, as required by NASAD standards. Through a diverse offer of studio, technological and general academic learning activities, Industrial Design students learn to integrate technical and intellectual competencies and become aware of art and design as a professional practice, with social and cultural significance. The student will be capable of entering into professional practice, as an employee or as an independent designer, in various fields that range from fabrication, to consultancy to brand development and become a catalyst of transformation in our community. We strive to form a solid professional eager to develop new products that contribute to the economic transformation of the island, giving a wider local and international exposure to the discipline of design.

The curriculum introduce and reinforce necessary competencies for the development of entry-level professional industrial designers. In its core design studio courses and elective courses, students learn and successfully implement design methods and processes in course exercises and projects. Students will also incorporate technology in their studies and design work.

Successful completion of the academic program include the following competencies:

1. The Industrial Design student must show knowledge of:
   - The history and development of design in developing countries and Puerto Rico.
   - Professional practices of an industrial designer, the importance of keeping the design's intention, the aesthetics and form of the design, the cultural language of the design, as well as the impact of digital technology in the making of models.
   - European, American and Asian styles, and how they reflect the society which produces them.

2. Student will also be able to:
   - Apply design techniques from the concept, to product fabrication.
   - Master presentation techniques and turn visual concepts into final drawings.
   - Produce innovative designs with a vision of time, space and place where they will used, and develop models of the highest digital, virtual and real quality.
   - Create functional, viable, cost-efficient designs for the market; aesthetically

attractive, integrating form, function and style.

- Use digital technology in designing.
- Produce furniture designs based on an ergonomic analysis, as well as posses the knowledge of fabrication processes and industrial assembly.
- Know the technique and technology usage of precision machinery, as well as the design of easy-assembly products.

The curricular structure of the ID academic program progresses from introductory to intermediate and advanced series of interdependent courses. Skills and knowledge evolve together in natural progression. Students experience conceptualization, exploration, production and critique through the major grouping of courses.

After taking 27 credits in Foundation courses during their first years of study, majors will concentrate on requisite core studio courses, for a total of 40 credits. These core studios courses culminate in the Senior Studio Seminar capstone course, DI 400 and DI 401.

Incoming majors will be introduced to the methodologies of industrial design, materiality and construction. In their second and third years students integrate industrial design methodologies to three dimensional skills, marketing strategies, and develop increasingly individual approaches to media and materials. Studio electives broaden the breadth and scope of the core sequence of studies and give students the chance to specialize in a preferred area. Free electives focus on building interdisciplinarity.

Juniors must also take *Introduction to Art & Design Marketing* (EG 310), which covers topics related to professional post graduate practices: graduate school requirements, documentation of work, portfolios, competitions, resumes, statements and proposals, and other professional concerns. It also guides them through the processes of producing a digital portfolio.

During the final year, which culminates in the Senior Studio Seminar and Thesis capstone courses and the Graduate Exhibit, seniors evidence that they are able to synthesize all the knowledge and skills previously acquired during the studio, historical, technological and general studies learning activities. In the Senior Studio Seminar, the final project work puts into practice acquired artistic, aesthetic and conceptual competencies, as well as visual, conceptual and critical thinking, research and writing, and professional presentation. This end product demonstrates the student's individual aesthetic vision and voice as an industrial designer.

In addition to the curricular structure, Industrial Design faculty critiques, as well as faculty mentoring, a variety of academic activities nurture student academic and professional evolution; such as class embedded design professional projects and internships for academic credit. Diverse departmental activities that include conferences on a variety of areas in the industrial design industry, participation in design events with professional brands and designers and in national and international competitions, also help integrate academic knowledge and skills with professional practice, as well as increasing interdisciplinary understanding.

The department exhibitions and design events, in addition to the Graduate Student Exhibition, provide other ways for students to evolve intellectually, disciplinary and professionally.

Additionally, the minor concentration programs, plus the artistic and creative atmosphere that the EAPD represents as a whole, foster student creativity and nurture interdisciplinarity.

(There are three transcripts available for this academic program in MDP.II.B.2).

Evaluation and assessment of competencies in all academic programs

Please refer to *Section II. Specific Curricula, Renewal of Final Approval and Final Approval for Listing,* in *Bachelor of Fine Arts in Fashion Design*, for information on evaluation and assessment of competencies in the Bachelors of Fine Art in Industrial Design.

Areas of Strengths, Improvements to the Program, Concerns and Plans for Addressing Concerns

Strengths

The main strengths of Industrial Design lie within three areas: the academic program, the faculty and the access to equipment and technology through the Industrial Design Fab-Lab and others.

First, the program curricular structure provides students the opportunity to successfully acquire and integrate artistic, aesthetic, conceptual and technological skills and knowledge pertinent to their field, in a cultural, social, and personal context. For additional explanation of strengths in terms of the academic program, see *Section II. Specific Curricula, Bachelor in Fine Arts in Fashion Design,* in *Strengths*.

In addition to the curricular structure, students are prepared to enter the professional world in a variety of ways, from real time class projects (such as social and commercial participatory projects, or direct collaborations with the local design community) to "real world" experiences in professional settings through external internships. Participation in competitive events is another way this academic program prepares students professionally, or to be accepted into art and design graduate programs.

Second, regular and adjunct faculty bring continuity and stability to the program, and ascertain that an enriching dialogue about professional trends and technology is carried out. For an in-depth explanation of the contributions of regular and adjunct faculty, see *Section II. Specific Curricula, Bachelor in Fine Arts in Fashion Design,* in *Strengths*.

Third, the Industrial Design Fab-Lab fortifies the curricular offering by offering students the use of precision machinery and a tool workshop, including new means of creating three-dimensional models and prototypes. It provides a space for constructive experimentation and the manipulation of materials. Students can work in materials as diverse as wood, metals, plastic compounds, glass, cement, ceramic, etcetera. The equipment includes a *3D Printer* and an 8' by 4' *Computer Numerical Control Router*. Also, a modest area to house two (2) computer units was set aside in the Fab-Lab in order to provide direct access to 3-D printing and laser cutting machinery. The Sculpture Machine Lab complements the DI Fab-Lab by providing another venue for students to produce their work and class projects. A digital studio workshop in the Computer Lab strengthens the curricular offering by supporting the department's digital courses, as well as for the development of students designs and images to fulfill class project requirements. Computer units in the digital workshop are equipped with all the necessary software for the ID design students: ACAD, Rhino, Adobe CS, Sketch-Up, as well as design ADOBE software. All the ID workshops and labs can be used regularly by ID students after class hours.

The ID Department organizes and participates in co-curricular and extracurricular activities during the year as a way to promote the field of study and academic program, as well as to maintain its position as the forerunners of industrial design in the Island (the EAPD was the first Industrial Design program in Puerto Rico). It also collaborates with key players in the local design and art community, of which some become guest lecturers, internship supervisors and critics. The connections the Department maintains with the creative and design industry in the city round out the educational experience of the students.

Additionally, the artistic and creative atmosphere that the EAPD represents as a whole, fosters Industrial Design's students creativity and nurture interdisciplinarity.

There is an Industrial Design Facebook Page where students and faculty share information and activities.

Finally, efforts have been made to improve the academic offerings.

Improvements to the program

Please refer to *II.B. Specific Curricula, B.1.Introduction* for significant changes to the curriculum structure since NASAD's last visit.

Additionally, the program no longer maintains the emphasis on Furniture since it limited the program reach, goals and possibilities within the new academic vision for the department and the realities of the industrial design profession. Instead the program shifted towards the more dynamic field of product design where students develop a much-needed entrepreneurial awareness and engage the market directly with a variety of projects that range from toys to digital applications.

To enhance offerings to students, as well as improving graduation rates and adapting to current professional trends, the Department Chair and faculty are currently working on a curricular overhaul to adopt a new entrepreneurial product-oriented approach to meet the island's reality and needs, and to make the program appealing to a growing Start-up, DYI, Maker and design conscious community. It will reduce the total number of credits from 129 to 120, by streamlining General Studies requirements. This revision is also meant to correct the issue of logical sequencing of codes and to provide pertinent titles to courses, according to content.

Concerns

The main areas of concerns in Industrial Design are space, budgetary constraints and faculty. First, space is a specific area of difficulty for this program since there is a shortage of available workshop studios for instruction and student production. As short term solution, an extra room – what became

the H100 classroom– was adapted as a multi-use work space for student production and, if needed, to double as an additional studio workshop. Nevertheless, this area is inadequate for proper instruction and is not suitable for class critiques and presentations.

Second, despite efforts to prioritize to meet strategic objectives, during recent years the institution has been slower than expected to respond to requests of materials and equipment replacements and purchases in all academic programs. For example, the product oriented Fabrication Workshop (EDI 201) course lacks the equipment for serial productions. Since the Fab-Lab's materials and equipment are specialized, and repairs are complicated and costly, this delay is specially concerning. Also, there is a shortage of laptops and projectors available for faculty use in the studio workshops, so faculty are not able to enhance the curriculum or access information on the Internet in order to make presentations or support discussions.

As in all the Department offices, the Chair computer needs to be updated, a printer must be purchased, efficient Internet service must be available and the new Collegium program must be installed in order for Academic Counselors to be effective and pre-register students.

Third, there is only one regular professor, very close to retirement. This situation limits effective fulfillment of all department tasks and services, and coordinating co-curricular and extracurricular activities. Moreover, it puts an excessive workload on the Department Chair, who is a committed adjunct. On the other hand, it's not realistic to expect adjuncts to collaborate fully in departmental tasks, as they receive semestral contracts and low compensation without benefits. Granting longer contracts to adjuncts can provide much needed manpower to help in department tasks and increase the level of activities and services.

Other concerns are the following:

1. The pilot student assessment plan activities have not been consistently implemented.
2. Local industry engagement is limited. Although the department has gained local relevance with various projects (Centro de Bellas Artes, PetSmart, Rums of Puerto Rico) and the exhibits and lectures series, the department must reach out more to the local industry to collaborate in joint projects.
3. The department has to reinforce the entrepreneurial approach.

Plans for Addressing Concerns

The Department Chair and the Academic and Student Dean will continue to request administrative support so that:

a. an overall space audit and a plan that will redistribute spaces among academic programs is carried out, so that departmental space is proportionate to present and future enrollment;
b. it seeks additional funds to increase available resources for new materials, equipment and software, as well as laptops and audiovisual equipment for presentations and discussions;
c. it finds ways to open additional ranked faculty positions and to offer longer contracts to adjunct faculty;
d. personnel is hired to aid the process of academic and learning outcomes assessment;
e. additional personnel is recruited to coordinate internship opportunities in the Design Center and in other internship positions and to help improve job placement opportunities for graduates;
f. install new computers, printer and Internet, as well as the Collegium program in the Department office.

Meanwhile, the Department Chair, with the support of the Academic and Student Dean, will officially request that the faculty be more proactive in organizing and participating in extracurricular activities and searching for internship opportunities. The Department Chair and faculty will reach out to the local industry to collaborate in joint projects and reinforce the entrepreneurial approach.

II.B.3.3. Program Title: Bachelor in Fine Arts in Printmaking

Submitted for: Final Approval for Listing
Current Semester Enrollment in Majors: 17
Name of Program Chair(s): Prof. Haydeé Landing

Statement of Purpose- Printmaking

The Printmaking Academic Program develops in students and future artists, the mastery of traditional printmaking processes, such as relief etching, intaglio, lithography, collagraphy, and silkscreen. Set within a framework of experimentation and contemporary graphics, the Program focuses on photographic processes and computer technology as tools for creation and printmaking, as well as the use of mixed media, non-traditional supports and diverse formats. It develops advanced skills in design and printing in all print media. It provides the knowledge of the history of printmaking and outstanding graphic artists. It offers students the critical, technical, aesthetic and conceptual tools, necessary for developing their plastic individuality. It stimulates them to create projects with technical quality and deep insight that contribute to visual culture and enrich the tradition of Puerto Rican Printmaking.

Curricular Table

Studio or Related Areas	Art/Design History	Studio (Required) Electives	Electives (Free)	General Studies	Total Number of Credits
61 units	15 units	6 units	6 units	41 units	129 units
50 % of units	12% of units	5 % of units	5 % of units	34 % of units	106% of units

Studio /Related Areas

TFA 101A Foundation of Pictorial Creation	2 credits
TFA 101B Foundation of Graphic Creation	2 credits
TFA 101C Foundation of Three-dimensional Creation	2 credits
TFA 103 Basic Drawing	3 credits

TFA 201 Anatomic Drawing	3 credits
TFA 107 Basic Digital Creation and Practice	3 credits
TFA 205 Basic Design	3 credits
TFA 105 Theory and Practice of Color	3 credits
TFA 104 Intermediate Drawing	3 credits
TFA 203 Basic Relief Etching	3 credits
TFA 106 Sculpture Principles	3 credits
IMD 102 Digital Photography	3 credits
EAG 207 Large Format	3 credits
TAG 211 Printmaking Processes I: Intaglio, Photo-intaglio and Collagraphy	3 credits
TAG 220 Printmaking Techniques: Silkscreen	3 credits
TAG 214 Works on Handmade Paper	3 credits
TAG 212 Printmaking Processes II: Intaglio, Photo-intaglio and Collagraphy	3 credits
TAG 304 Printmaking Studies I: Lithography, Monotyping and Mixed Media	3 credits
TAG 305 Fusion of Digital and Traditional Printmaking	3 credits
TAG 306 Printmaking Studies II: Lithography, Monotyping and Mixed Media	3 credits
TAG 400 Printmaking Seminar I	2 credits
TAG 401 Printmaking Seminar II	2 credits

Total Studio or Related Areas   **61 credits**

Art/Design History/Theory

EG 103 Art History I	3 credits
EG 104 Art History II	3 credits
EG 204 History of Modern Art	3 credits
EG 205 History of Puerto Rican Art	3 credits
EG 300 or EG 290 Aesthetics or Contemporary Art Theory	3 credits
Total Art/Design History/Theory	**15 credits**

Studio (Required) Electives

TAG 204 Intermediate Relief Etching	3 credits
TAG 206 Collagraphy and Monotyping	3 credits
TAG 210 Printmaking Techniques: Intaglio	3 credits
TAG 220 Printmaking Techniques: Silkscreen	3 credits
TAG 310 Printmaking Techniques: Lithography	3 credits

EAG 204 Experimental Etching	3 credits
EAG 212 Calligraphy	3 credits
EAG 214 Basic Photography	3 credits
EAG 216 Intermediate Photography	3 credits
TAG 320 Advanced Printmaking	3 credits
EAG 390 Special Seminar	3 credits
TAG 380 Internship	3 credits
Total Studio (Required) Electives	**6 credits**
Total Electives (Free)	**6 credits**

General Studies

EG 101B or EG 101 Basic Spanish Writing or Spanish Writing I	3 credits
EG 107B or EG 107 Basic English Skills or English I	3 credits
EG 102 Literary Genres and Criticism	3 credits
EG 212 Culture and Civilization I	3 credits
EG 106 Introduction to Philosophy	3 credits
EG 213 Culture and Civilization II	3 credits
EG 209 Mathematics	3 credits
EG 108 or EG 215 English II or Contemporary Literature in English	3 credits
EG 109 Historical Processes of Puerto Rico	3 credits
EG 203 Spanish Writing II	3 credits
EG 110 or EG 105 Introduction to Social Sciences or Introduction to Anthropology	3 credits
EG 310 Art and Design Marketing	3 credits
EG 111 Human Beings and their Environment	3 credits
EG 400 BFA Thesis I	1 credit
EG 401 BFA Thesis II	1 credit
Total General Studies	**41 credits**

Course descriptions can be found in the website and the *Academic Catalogue (*see MDP.I.A.1).

Compliance with NASAD Standards

The program structure, course content, and time requirements enable students to develop the range of knowledge, skills, and competencies expected of those holding a BFA degree in Printmaking as required by NASAD standards. Through a diverse offer of studio, technological and general academic learning activities, Printmaking students learn to integrate technical and intellectual competencies and become aware of art as a professional practice, with social and cultural significance.

The curriculum introduce and reinforce necessary competencies for the development of entry-level professional contemporary printmakers. In its core design studio courses and elective courses, students learn and successfully implement art methods and processes in course exercises and projects. Students will also incorporate technology in their studies and art work. As stated, successful completion of the academic program include the following competencies:

- Master different techniques, processes, and etching methods, traditional, modern and contemporary, at an advanced level.
- To employ diverse methods of less toxic methods.
- Combine photographic and digital processes and those relevant to traditional printmaking in their plastic work.
- Know the different forms of creation and manipulation of digital images, as well as the process of creation of digitized positives.
- Have advanced printing skills in all printmaking media.
- Apply knowledge, concepts and skills learned in the courses to the critical analysis of their work and others.
- Communicate ideas creatively, clearly and with a critical conscience, to colleagues, experts and laymen.
- Integrate creativity, research, and analysis into the printmaking production.
- Know the history of national as well as international printmaking, and identify printmakers who have made important contributions to the medium.
- Develop an individual body of work, with evident mastery over design and composition, as well as technical, aesthetic and conceptual aspects of the medium.

The curricular structure of the Printmaking program progresses from introductory to intermediate and advanced series of interdependent courses. Skills and knowledge evolve together in natural

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progression. Students experience conceptualization, exploration, production and critique through the major grouping of courses.

After taking 30 credits in Foundation courses during their first years, majors will concentrate on requisite core studio courses, which total 31 credits. These core studios courses culminate in the Senior Studio Seminar capstone course, TAG 400 and TAG 401. Together with Printmaking requisite studio electives, there are a total of 37 credits taken in the discipline.

Majors are introduced to basic and intermediate skill and knowledge in intaglio and collagraphy materials and techniques, in addition to digital photography. They will also study papermaking and silk-screening. In their second year of major studies, juniors concentrate on lithography, monotype and mixed media, as well as working in different formats and fusing digital and traditional printmaking, while developing increasingly individual approaches to media and materials. Studio electives in a wide variety of techniques, formats and themes broaden the breadth and scope of the core sequence of studies and give students the opportunity to specialize in a preferred technique or method. Free electives focus on building interdisciplinarity.

All juniors must also take *Introduction to Art & Design Marketing* (EG 310), which covers topics related to professional post graduate practices: graduate school requirements, documentation of work, portfolios, competitions, exhibition installation, resumes, artist statements and proposals, and other professional concerns. It also guides them through the processes of producing a digital portfolio.

During their final year, which culminates in the Senior Studio Seminar and Thesis capstone courses and the Graduate Exhibit, seniors evidence that they are able to synthesize all the knowledge and skills previously acquired during the studio, historical, technological and general studies learning activities. In the Senior Studio Seminar, the final project work centers on a work of art or series of pieces, within the field of printmaking, that puts into practice acquired artistic, aesthetic and conceptual competencies, as well as visual, conceptual and critical thinking, research and writing, and professional presentation. This end product demonstrates the student's individual artistic and aesthetic vision and voice as an entry level professional artist.

In addition to the curricular structure, Printmaking faculty critiques, as well as faculty mentoring and other academic activities such as internships create a rich and stimulating environment that nurture the students' academic and professional evolution. Diverse departmental activities that include conferences on a variety of areas of the arts, participation in art events and competitions, also help

integrate academic knowledge and skills with professional practice, as well as increasing interdisciplinary understanding.

The department's exhibitions, in addition to the Graduates Student Exhibition, provide other ways for students to evolve intellectually, disciplinary and professionally.

Additionally, the minor concentration programs, plus the artistic and creative atmosphere that the EAPD represents as a whole, foster students' creativity and nurture interdisciplinarity.

(There are no transcripts available for this academic program since it has not yet graduated students).

Evaluation and Assessment of Competencies in all Academic Programs:

Please refer to *Section II. Specific Curricula, B.2. Renewal of Final Approval and Final Approval for Listing*, in *Bachelor of Fine Arts in Fashion Design*, for information on evaluation and assessment of competencies in the Bachelor in Fine Arts in Printmaking.

Areas of Strengths, Improvements to the Program, Concerns and Plans for Addressing Concerns

Strengths

As in all academic programs, the main strengths of Printmaking lie in three areas: the academic program, the faculty and the studio workshops.

The program curricular structure provides students the opportunity to successfully acquire and integrate artistic, aesthetic, conceptual and technological skills and knowledge pertinent to their field, in a cultural, social, and personal context. In combination, regular and adjunct faculty bring continuity and stability to the program, and ascertain that an enriching dialogue about professional trends and technology is carried out. For an in-depth explanation of strengths in terms of the academic program and the contributions of regular and adjunct faculty, see *Section II. Specific Curricula, Bachelor in Fine Arts in Fashion Design*, in *Strengths.*

The department has four ample studio workshops that specialize in silk-screening, intaglio, woodcuts and lithography. It also has a traditional (analog) photography studio. The printmaking studio

workshops, as well as the photography studio can be used regularly by students after class hours. The Computer Lab is also available for the preparation of digital images for class exercises and projects.

In addition to the Annual Exhibit, the Printmaking Department organizes and participates in co-curricular and extracurricular activities during the year as a way to promote the field of study and academic program. It also collaborates with key players in the local art community, some who become guest lecturers, internship supervisors and critics. The connection the Department maintains with the art community in the city rounds out the educational experience of the students.

Additionally, the artistic and creative atmosphere that the EAPD represents as a whole, fosters Printmaking students creativity and nurtures interdisciplinarity. The location in Old San Juan, historical and cultural capital of the island, is another strength of this program. It is also convenient for faculty and students, as there is access to museums, gallery and alternative art spaces that may also become sources for internships.

The distinguished legacy of Puerto Rican Printmaking shapes the present and future of the academic program. Many of its alumni have become Puerto Rico's top artists.

There is a Printmaking Facebook Page where students and faculty share information and activities.

Since last NASAD visit, the curriculum has been improved significantly.

Improvements to the program:

The current Printmaking academic program was completely updated during 2013-14, as approved by the licensing agency and NASAD.

Recent changes made to its curriculum structure are the same listed in *II.B. Specific Curricula, B.1.Introduction*.

Concerns

The main areas of concerns in Printmaking are low enrollment, space, budgetary constraints and faculty. First, although the number of students enrolled in this program has increased since it reopened in 2014-15 after being on pause for several years and not accepting students, the present amount still poses a challenge not only in terms of budget but in course management. Nonetheless, the institution expects enrollment to increase slowly and then level off at approximately 40 to 45 majors.

Secondly, although four studio workshops might seem more than adequate for present enrollment, in case of an increase in the amount of incoming students, current spaces will not be able to meet the demand. This is because Printmaking is a "TFA service department"; in other words, it accommodates all incoming students by offering Foundation (TFA) courses in its facilities. Third, despite efforts to prioritize to meet strategic objectives, during recent years the institution has responded slower than expected in maintaining, replacing and purchasing materials and equipment. Also, there is a shortage of laptops and projectors available for faculty use in the studio workshops, so studio faculty are not able to enhance the curriculum or access information on the Internet in order to make presentations or support discussions.

As in all the Department offices, the Chair's computer needs to be updated, a printer must be purchased, efficient Internet service must be available and the new Collegium program must be installed in order for Academic Counselors to be effective and pre-register students.

Fourth, there are presently two full-time regular faculty positions for all department tasks and services, and to collaborate in co-curricular and extracurricular activities. Although this amount might seem adequate for a small department, in reality most responsibilities fall on one professor, since the second is close to retirement. Together with teaching responsibilities, this puts an excessive workload on this one professor, who doubles as Chair. On the other hand, it's not realistic to expect adjuncts to collaborate fully in departmental tasks, as they receive semestral contracts and low compensation without benefits. Granting longer contracts to adjuncts can provide much needed manpower to help in department tasks and services, and increase the level of activities.

Other concerns for this department are the following:

1. The department can be more proactive in organizing co-curricular and extracurricular activities and locating internships for students.
2. Printmaking majors do not have enough opportunities to organize exhibits and to have closer contact with art professionals from different areas of the market and the alternate scene; nor get to organize collectives that lead to social community experiences.
3. The pilot student assessment plan activities have not been consistently implemented.
4. Printmaking students are not exposed to current trends in their art history course.

Plans for Addressing Concerns:

The Department Chair and the Academic and Student Dean will continue requesting administrative support to:

1. Develop innovative strategies for the recruitment of more students for this program into institutional and recruitment plans.
2. An overall space audit and a plan that will redistribute spaces among academic programs is carried out.
3. It seeks additional funds to increase available resources for new materials, equipment and software, as well as laptops and audiovisual equipment for faculty presentations and discussions
4. It finds ways to offer longer contracts to adjunct faculty.
5. Personnel is hired to aid the process of academic and learning outcomes assessment.
6. Additional personnel is recruited to coordinate internship opportunities in the Design Center and in other internship positions and to help improve job placement opportunities for graduates.
7. Install new computers, printer and Internet, as well as the Collegium program in the Department office.

The Department Chair, with the support of the Academic and Student Dean, will officially request that the faculty be more proactive in organizing co-curricular and extracurricular activities and searching

for internship opportunities. Additionally, faculty in will be motivated to provide Printmaking majors with opportunities to organize exhibits that can give significant experiences in curating, coordinating and mounting gallery exhibitions. They will be asked to help make closer contact with art professionals from different areas of the market and the alternate scene in order to provide new opportunities for students to network and become known before graduating. Meanwhile, the creation of collective printmaking groups can provide important venues for social community and professional experiences. Finally, art students in general will have exposure to current trends in art by having another requisite history of art course that starts with the final decade of the 20th century and focuses on the art of the present, as well as the postcolonial and other current global art issues.

II.B.4. PLAN APPROVAL

II.B.4.1. Program Title: Bachelor in Fine Arts in Graphic Design

Number of years to complete the program: 4

Submitted for: Plan Approval

Statement of Purpose: Graphic Design

Visual communication is the human manifestation that arises from the need to express feelings and thoughts in graphic symbols. It has become one of the most influential disciplines in culture and society. Graphic designers are cultural agents that configure the visual language of the times. The Graphic Design Academic Program provides an educational space for students to participate in this creative discipline and initiate their professional practice by preparing them in the theoretical, structural and technological aspects of graphic design. It concentrates in the study of theory and history, in creative practice and the evolution of a personal and unique creative vision that questions pre-established cognitive and sociocultural constructions, including the market paradigm. The program emphasizes the cultural and social responsibility of the designer so as to contribute to our visual surroundings and to the national and international community.

Curricular Table

Studio or Related Areas	Art/Design History	Studio (Required) Electives	Electives (Free)	General Studies	Total Number of Credits
55 units 46 % of units	15 units 12% of units	12 units 10 % of units	3 units 3 % of units	35 units 29% of units	120 units 100% of units

Studio or Related Areas

TFA 101A Foundation of Pictorial Creation	2 credits
TFA 101B Foundation of Graphic Creation	2 credits
TFA 101C Foundation of Three-dimensional Creation	2 credits
TFA 103 Basic Drawing	3 credits
TFA 105 Theory and Practice of Color	3 credits
TFA 107 Basic Digital Creation and Practice	3 credits
TFA 201 Anatomical Drawing	3 credits
TFA 203 Basic Design	3 credits
DIG 102 Digital Photography I	3 credits
DIG 103 Basic Graphic Design	3 credits
DIG 107 Digital Typography I	3 credits
DIG 203 Intermediate Graphic Design	3 credits
DIG 207 Typography II	3 credits
DIG 208 Multimedia I	3 credits
DIG 202 Publication Design	3 credits
DIG 303 Advanced Graphic Design	3 credits
DIG 308 Multimedia II	3 credits
MOV 320 Visual Culture: Theory and Practice	3 credits
DIG 400 Design and Digital Art Seminar I	2 credits
DIG 401 Design and Digital Art Seminar II	2 credits

Total Studio/Related Areas   55 credits

Art/Design History

EG 103 Art History I	3 credits
EG 104 Art History II	3 credits
EG 204 History of Modern Art	3 credits
EG 205 History of Puerto Rican Art	3 credits
DIG 119 History of Graphic Design	3 credits

Total Art/Design History/Theory | **15 credits**

Studio (Required) Electives

EDG 200 Three-Dimensional Computer Images I	3 credits

EDG 208 Brand and Corporate Identity Design	3 credits
EDG 380 Internship	3 credits
EDG 390 Special Seminar	3 credits

Total Studio (Required) Electives   **12 credits**

Total Electives (Studio/Free)   **15 credits**

General Studies

EG 101B or EG 101 Basic Spanish Writing or Spanish Writing I	3 credits
EG 107B or EG 107 Basic English Skills or English I	3 credits
EG 102 Literary Genres and Criticism	3 credits
EG 212 or 213 Culture and Civilization I or Culture and Civilization II	3 credits
EG 209 Mathematics	3 credits
EG 108 or EG 215 English II or Contemporary Literature in English	3 credits
EG 109 Historical Processes of Puerto Rico	3 credits
EG 203 Spanish Writing II	3 credits
EG 110 or EG 105 Introduction to Social Sciences or Introduction to Anthropology	3 credits
EG 310 Art and Design Marketing	3 credits
EG 111 Human Beings and their Environment	3 credits
EG 400 BFA Thesis I	1 credit
EG 401 BFA Thesis II	1 credit

Total General Studies   **35 credits**

Common competencies to all EAPD students

Common competencies to all EAPD students are expressed in the Graduate Profile:

1. Possess a creative and stylistic individuality and the ability to integrate into the fields of Art Education, the visual arts or design at the professional entry level.

2. Have visual and perceptual sensibility, as well as master the elements and principles of expression and design in one or more media.

3. Apply the concepts, knowledge and abilities acquired in their studies in the critical analysis of their own work and the work of others.

4. Solve a great variety of art and design problems creatively, through the integration of skills, techniques and historical and theoretical knowledge, together with their analytical and critical capacity and the application of technology.

5. Articulate art or design concepts with clarity, creativity and critical conscience, and communicate them to experts and the general public.

6. Know the art or design of the past and its historical and theoretical. development, as well as the history and theories of modern and contemporary art or design.

7. Comprehend particular aspects and processes of their practice and the ethical behavior it entails.

8. Understand the social, cultural, political and ecological significance of their profession.

9. Have digital literacy and the ability to apply research methodology and the use of technology in the analysis of information (including, text, images, objects).

10. Produce a collection of works of art or design in one or more media, or in combination, which evidence their expertise over materials, mediums, tools and processes, as well as exhibit those aesthetics and conceptual aspects that are proper to an entry level professional artist and/or designer.

Compliance with NASAD Standards

The program structure, course content, and time requirements enable students to develop the range of knowledge, skills, and competencies expected of persons with a BFA degree in Graphic Design, as required by NASAD standards. Through a diverse offer of studio, technological and general academic learning activities, Graphic Design students learn to integrate technical and intellectual competencies and become aware of design as a professional practice, with social and cultural significance.

The curriculum introduce and reinforce necessary competencies for the development of entry-level professional contemporary graphic designers. In its core design studio courses and elective courses, students learn and successfully implement art methods and processes in course exercises and projects. Students will also incorporate technology in their studies and art work.

Successful completion of the academic program include the following competencies:

- Understand graphic design from different perspectives including the principles of visual communication theory and the history of graphic design.
- Know the cultural, social and economic contexts that currently affect the field of graphic design and assume a cultural and social responsibility as a designer.
- Possess a singular creative vision and defined criticism.
- Master the structural aspect of design and the way elements and principles combine for the solutions to visual communication problems.
- Understand the practice of design and carry out team projects.
- Know the design process using methodology that integrates research, analysis, creativity and experimentation for the solution of visual communication problems and to produce graphic design works.
- Master programs in digital design, manipulation of images and interactive media.
- Conceive, design and produce printed, digital and mixed media works, as well as create photographic images and digital illustrations.
- Work as designers capable of creatively carrying out and / or direct a wide variety of projects in the field of graphic design.

The curricular structure of the Graphic Design program progresses from introductory to intermediate and advanced series of interdependent courses. Skills and knowledge evolve together in natural progression. Students experience conceptualization, exploration, production and critique through the major grouping of courses.

After taking 21 credits in Foundation courses during their first year, majors concentrate on requisite core studio courses, which are 34 credits. These core studios courses culminate in the Senior Studio Seminar capstone course, DIG 400 and DIG 401. Together with Graphic Design requisite electives, a total of 46 credits are taken in the discipline.

During the first year in their major, the skills and knowledge acquired in the Foundation courses are expanded and refined through the study of the principles of visual communication theory and the history of graphic design, as well as the structures, technology, processes and methodologies of the media. The student develops practical exercises and projects to explore general aspects of visual communication. There is emphasis on refining the creative and design process, exploring new forms of expression and consolidating a singular personal and critical voice.

Junior year includes specialized elective studio courses where students broaden and refine intermediate and advanced visual communication knowledge and skills. These studio electives give students the opportunity to specialize in preferred areas. Free electives focus on building interdisciplinarity.

All juniors must also take *Introduction to Art & Design Marketing* (EG 310), which covers topics related to professional post graduate practices: graduate school requirements, documentation of work, portfolios, competitions, exhibition installation, resumes, artist statements and proposals, and other professional concerns. It also guides them through the processes of producing a digital portfolio.

During their final year, which culminates in the Senior Studio Seminar and Thesis capstone courses and the Graduate Exhibit, seniors evidence that they are able to synthesize all the knowledge and skills previously acquired during the studio, historical, technological and general studies learning activities. In the Senior Studio Seminar, the final project work centers on a piece or series of pieces, within the field of Graphic Design, that puts into practice acquired artistic, aesthetic and conceptual competencies, as well as visual, conceptual and critical thinking, research and writing, and professional presentation. This end product demonstrates the student's individual artistic and aesthetic vision and voice as an entry level professional artist.

In addition to the curricular structure, Graphic Design faculty critiques, as well as faculty mentoring and other academic activities such as internships will create a rich and stimulating environment that nurture the students' academic and professional evolution. Diverse departmental activities that include conferences on a variety of areas of the arts, participation in art events and competitions, also will help integrate academic knowledge and skills with professional practice, as well as increasing interdisciplinary understanding.

The department exhibitions, in addition to the Graduates Student Exhibition, will provide other ways for students to evolve intellectually, disciplinary and professionally.

Additionally, the minor concentration programs, plus the artistic and creative atmosphere that the EAPD represents as a whole, foster students' creativity and nurture interdisciplinarity.

Evaluation and assessment of competencies

Student achievement of competencies is evaluated and assessed in a number of ways. Traditional evaluation procedures at midterm and the end-of-semester are the primary evaluation procedures in all academic programs. Final course evaluations are a result of the end-of-semester reviews carried out by each professor.

In individual studio courses, grading of exercises and projects is a measure of student accomplishments. Students are given letter grades (A-F) to denote their individual performance in courses, and they must earn at least a "C" for core studio courses and the Senior Studio Seminar. In evaluating student success in individual studio courses, critiques, both individual and in groups, are another invaluable educational and evaluative tool, as they provide students with feedback on art/design projects and are an effective strategy to evaluate student learning. Oral presentations, written examinations and papers, though the basis of evaluations in the theory academic courses, may also provide supplementary ways to measure student achievements in studio workshop courses as well.

The levels of studio competencies of students in each course are regularly evaluated throughout the semester. Faculty measure how well students are developing at each level and determine if they are prepared for more advanced level course. In basic level courses, evaluation of student studio work takes into consideration that work is primarily assignment driven and determined mostly by technical and formal concerns; whereas in intermediate and advanced levels, not only technical and formal

concerns but content and concept, and the student's specific interests and goals, also play a significant role. The results of five (5) evaluation criteria of the Senior Seminar capstone course are used to assess whether the student successfully acquired completion level competencies.

Another component of student assessment is external achievement. Students starting mid-level studies are encouraged by faculty to participate in internships and to compete in internal and external exhibitions, grants, etc., and their accomplishments are considered an additional direct measure for outcomes assessment.

Faculty

Name	Rank Tenure Status	Degree	Specific Responsibilities in New Program	Regular (R) / Adjunct (A)
Dr. Mauricio Conejo	Instructor	PhD	Department Chair	R
Mariela Acosta Padial	NA	MFA	Teaching	A
Celso Portela	NA	MA	Teaching	A
Rolando Silva	NA	MA	Teaching	A

Fiscal Resources

For AY 2017-2018, the EAPD budget commitment for the Bachelor in Fine Art in Graphic Design is as follows:

Faculty salaries	$145,000
Materials	$6,000
Equipment purchase	$15,000
Equipment replacement, repair and maintenance	$5,000
Library purchases	$1,500
Other expenses	$12,000

This budget will stabilize to an average of $200,000 for the following two years, as some of the equipment is replaced or repaired.

Facilities relevant to the new curriculum

Main facilities for the Graphic Design Academic Program consist of two digital studio workshops. One will be housed within the Computer Lab; the other one, across the hall from the Computer Lab, will provide for production and collaborative work areas, and critiques. If the need arises, Graphic Design will share digital workshops with the Image and Movement program. Image and Movement's Photography studio, and the *Technological Resources Office* will also enhance the curricular offering by providing students the means for fulfilling class requirements. The digital studio workshops and the Computer Lab can be used regularly by students after class hours.

Library Holdings and Learning Resources

The Francisco Oller (FO) Library has a collection of approximately 25,904 titles, in books, art catalogues, Bachelor's Thesis, DVDs/BR and magazines, as well as databases. During the last five years, a total of 4,838 titles have been introduced to the general system. Likewise, the FO Library has acquired 3,970 books, 570 art catalogues, 551 DVDs/BR.

Specifically, there are 496 titles in the Graphic Design collection and purchases totaled 97, in the last five years.

Rationale for the new curriculum

In recent years, academic administrators and faculty noted that, over time, the two tracks of Digital Art and Design, Graphic Design and Image and Movement, had evolved into two distinct programs of study. There was a problem with incorrect course coding and sequencing, and some courses titles needed to match evolving content, as well as be updated to adapt to current professional practices within the field. Taking this into consideration, the Department Chair and faculty worked on a major curricular transformation which resulted in the following changes: the conversion of the DAD's Graphic Design area of emphasis into a separate academic program; the correction of course coding and sequencing; the revision of course content to adapt to current practices.

Another difference between the Graphic Design program and the previous Graphic Design area of emphasis, in Digital Art and Design, is the reduction from 129 to 120 for the total number of credits. Additionally, students have 15 credits in studio directed electives within the sequence of studies that allow them to choose areas of interest in their specialization.

Students graduating for Graphic Design are expected either to work as entry level professional graphic designers, work independently, in their own studios, or go on to graduate programs. Within the field of graphic design, specializations are: web and multimedia design, publication design, illustration, identity and packaging design. Others include Creative Director, promotions, printing services, commercial artist, etc.

II.B.4.1. Bachelor in Fine Art in Image and Movement

Number of years to complete the program: 4
Submitted for: Plan Approval

Statement of Purpose: Image and Movement:

Film/video, animation and new genres are at the vanguard of artistic creation but can also be a powerful instrument for social and cultural change. The Image and Movement major at EAPD aspires to form artists capable of exploring film/video, animation and new genres, experimenting with new ways of watching, capable of contributing to the culture and society and prepared to merge the diverse branches of images in movement seeking a new language.

This program offers students a broad preparation in all areas related to audiovisual artistic production and the development of a vision of creative and original authorship, combining a cultural and social conscience, as well as a solid background in technology, history, theory and practice of the audiovisual arts.

Curricular Table

Studio or Related Areas	Art/Design History	Studio (Required) Electives	Electives (Free)	General Studies	Total Number of Credits
55 units	15 units	12 units	3 units	35 units	120 units
46 % of units	12% of units	10 % of units	3 % of units	29% of units	100% of units

Studio / Related Areas

TFA 101A Foundation of Pictorial Creation	2 credits
TFA 101B Foundation of Graphic Creation	2 credits
TFA 101C Foundation of Three-dimensional Creation	2 credits
TFA 103 Basic Drawing	3 credits
TFA 201 Anatomical Drawing	3 credits
TFA 107 Basic Digital Creation and Practice	3 credits
TFA 105 Theory and Practice of Color	3 credits
TFA 205 Basic Design	3 credits
DIG 102 Digital Photography I	3 credits
MOV 320 Visual Culture: Theory and Practice	3 credits
MOV 120 Basic Animation	3 credits
MOV 110 Scriptwriting and Storyboard I	3 credits
MOV 125 Sonic Art Workshop	3 credits
MOV 202 Digital Photography II	3 credits
MOV 310 Scriptwriting and Storyboard II or	
MOV 312 Advanced Animation or MOV 331 Time and Movement	3 credits
MOV 115 Introduction to Video Production	3 credits
MOV 215 Explorations in Digital Video	3 credits
MOV 220 Intermediate Animation	3 credits
MOV 400 Design and Digital Art Seminar I	2 credits
MOV 401 Design and Digital Art Seminar	2 credits

Total Studio / Related Areas   **55 credits**

Art/Design History

EG 103 Art History I	3 credits
EG 104 Art History II	3 credits
EG 204 History of Modern Art	3 credits
EG 205 History of Puerto Rican Art	3 credits
MOV 101 History of Image and Movement	3 credits

Total Art/Design History   **15 credits**

Studio (Required) Electives

EMO 314 Experimental Animation	3 credits
EMO 330 Place, Space and Context	3 credits
EMO 380 Internship	3 credits
EMO 390 Special Seminar	3 credits
EMO310 Reactive Textiles, reactive art and clothing	3 credits

(New Studio Electives are in process)

Total Studio (Required) Electives   **12 credits**

Total Electives (Free)   **3 credits**

General Studies

EG 101B or EG 101 Basic Spanish Writing or Spanish Writing I	3 credits
EG 107B or EG 107 Basic English Skills or English I	3 credits
EG 102 Literary Genres and Criticism	3 credits
EG 212 or 213 Culture and Civilization I or Culture and Civilization II	3 credits
EG 209 Mathematics	3 credits
EG 108 or EG 215 English II or Contemporary Literature in English	3 credits
EG 109 Historical Processes of Puerto Rico	3 credits
EG 203 Spanish Writing II	3 credits
EG 110 or EG 105 Introduction to Social Sciences or Introduction to Anthropology	3 credits
EG 310 Art and Design Marketing	3 credits
EG 111 Human Beings and their Environment	3 credits
EG 400 BFA Thesis I	1 credit
EG 401 BFA Thesis II	1 credit

Total General Studies   **35 credits**

Common competencies to all EAPD students

Common competencies to all EAPD students are expressed in the Graduate Profile:

1. Possess a creative and stylistic individuality and the ability to integrate into the fields of Art Education, the visual arts or design at the professional entry level.

2. Have visual and perceptual sensibility, as well as master the elements and principles of expression and design in one or more media.

3. Apply the concepts, knowledge and abilities acquired in their studies in the critical analysis of their own work and the work of others.

4. Solve a great variety of art and design problems creatively, through the integration of skills, techniques and historical and theoretical knowledge, together with their analytical and critical capacity and the application of technology.

5. Articulate art or design concepts with clarity, creativity and critical conscience, and communicate them to experts and the general public.

6. Know the art or design of the past and its historical and theoretical. development, as well as the history and theories of modern and contemporary art or design.

7. Comprehend particular aspects and processes of their practice and the ethical behavior it entails.

8. Understand the social, cultural, political and ecological significance of their profession.

9. Have digital literacy and the ability to apply research methodology and the use of technology in the analysis of information (including, text, images, objects).

10. Produce a collection of works of art or design in one or more media, or in combination, which evidence their expertise over materials, mediums, tools and processes, as well as exhibit those aesthetics and conceptual aspects that are proper to an entry level professional artist and/or designer.

Compliance with NASAD Standards

The program structure, course content, and time requirements enable students to develop the range of knowledge, skills, and competencies expected of those with a BFA degree in the field of digital art, as required by NASAD standards. Through a diverse offer of studio, technological and general academic learning activities, Image and Movement students learn to integrate technical and intellectual competencies and become aware of design as a professional practice, with social and cultural significance.

The curriculum introduce and reinforce necessary competencies for the development of entry-level professional contemporary graphic designers. In its core design studio courses and elective courses, students learn and successfully implement art methods and processes in course exercises and projects. Students also incorporate technology in their studies and art work.

Successful completion of the academic program include the following competencies:

- Know the history and theory of film/video, animation and new genres within the context of visual arts.
- Design and produce interactive works in digital media.
- Develop advanced skills in photography, sound, video and animation, at a professional level.
- Integrate research, analysis and experimentation in the production of an audiovisual work.
- Work as independent creators in the fields of film/video, new genre and animation, capable of assuming multiple roles within the digital arts.
- Know the visual culture and be able to identify the social and cultural contexts, which affect the production of art and design.

The curricular structure of the Image and Movement program progresses from introductory to intermediate and advanced series of interdependent courses. Skills and knowledge evolve together in natural progression. Students experience conceptualization, exploration, production and critique through the major grouping of courses.

After taking 30 credits in Foundation courses during their first year, majors concentrate on requisite core studio courses, which are 34 credits. These core studio courses culminate in the Senior Studio Seminar capstone course, MOV 400 and MOV 401. Together with requisite Image and Movement studio electives, there are a total of 46 credits taken in the discipline.

During the first year in their major, the skills and knowledge acquired in the Foundation courses are expanded and refined in film/video, animation and new genres courses when students move into the multi-dimensions of images in movement, both in practice and theory. Through their work students will be propelled to explore new creative spheres, to take risks in their work and to implement their ideas successfully through photographs, scripts, videos, animations and sound art.

Junior year courses are composed mostly of studio electives that specialize in Film/Video, Animation or New Genre, as specific areas of emphasis. The number of credits that students must take to specialize in one of these areas is 12 credits. In the alternative, a student can follow a more interdisciplinary approach by taking any IM elective studio course of his or her choosing. These studio electives give students the opportunity to broaden and refine preferred areas. Free electives focus on building interdisciplinarity.

All juniors must also take *Introduction to Art & Design Marketing* (EG 310), which covers topics related to professional post graduate practices: graduate school requirements, documentation of work, portfolios, competitions, exhibition installation, resumes, artist statements and proposals, and other professional concerns. It also guides them through the processes of producing a digital portfolio.

During their final year, which culminates in the Senior Studio Seminar and Thesis capstone courses and the Graduate Exhibit, seniors evidence that they are able to synthesize all the knowledge and skills previously acquired during the studio, historical, technological and general studies learning activities. In the Senior Studio Seminar, the final project centers on a piece or series of pieces, within the field of their chosen specialization, that puts into practice acquired artistic, aesthetic and conceptual competencies, as well as visual, conceptual and critical thinking, research and writing, and professional presentation. This end product demonstrates the student's individual artistic and aesthetic vision and voice as an entry level professional artist.

In addition to the curricular structure, faculty critiques, as well as faculty mentoring and other academic activities such as internships create a rich and stimulating environment that nurture the students' academic and professional evolution. Diverse departmental activities that include conferences on a variety of areas of the arts, participation in art events and competitions, also help

integrate academic knowledge and skills with professional practice, as well as increasing interdisciplinary understanding.

The department exhibitions, in addition to the Graduates Student Exhibition, provide other ways for students to evolve intellectually, disciplinary and professionally.

Additionally, the minor concentration programs, plus the artistic and creative atmosphere that the EAPD represents as a whole, foster student creativity and nurture interdisciplinarity.

Evaluation and assessment of competencies

Student achievement of competencies is evaluated and assessed in a number of ways. Traditional evaluation procedures at midterm and the end-of-semester are the primary evaluation procedures in all academic programs. Final course evaluations are a result of the end-of-semester reviews carried out by each professor.

In individual studio courses, grading of exercises and projects is a measure of student accomplishments. Students are given letter grades (A-F) to denote their individual performance in courses, and they must earn at least a "C" for core studio courses and the Senior Studio Seminar.

In evaluating student success in individual studio courses, critiques, both individual and in groups, are another invaluable educational and evaluative tool, as they provide students with feedback on art/design projects and are an effective strategy to evaluate student learning. Oral presentations, written examinations and papers, though the basis of evaluations in the theory academic courses, may also provide supplementary ways to measure student achievements in studio workshop courses as well.

The levels of studio competencies of students in each course are regularly evaluated throughout the semester. Faculty measure how well students are developing at each level and determine if they are prepared for more advanced level course. In basic level courses, evaluation of student studio work takes into consideration that work is primarily assignment driven and determined mostly by technical and formal concerns; whereas in intermediate and advanced levels, not only technical and formal concerns but content and concept, and the student's specific interests and goals, also play a significant role. The results of five (5) evaluation criteria of the Senior Seminar capstone course are used to assess whether the student successfully acquired completion level competencies.

Another component of student assessment is external achievement. Students starting mid-level studies are encouraged by faculty to participate in internships and to compete in internal and external exhibitions, grants, etc., and their accomplishments are considered an additional direct measure for outcomes assessment.

Faculty

Name	Rank Tenure Status	Degree	Specific Responsibilities In New Program	Regular (R) Adjunct (A)
Guillermo Vázquez	Instructor	MFA	Department Chair	R
Luis Brigantty	Instructor	MA	Teaching	R
Rosa Irigoyen	NA	MFA	Teaching	A
Migdalia L. Barens	NA	MFA	Teaching	A
Carola Cintron	NA	MFA	Teaching	A
Enityaset Rodriguez	NA	MA	Teaching	A

Fiscal Resources

For AY 2017-2018, the EAPD budget commitment for the Bachelor in Fine Art in Image and Movement is as follows:

Faculty salaries	$175,000
Materials	$5,000
Equipment purchase	$15,000
Equipment replacement, repair and maintenance	$5,000
Library purchases	$1,500
Other expenses	$12,000

As planned, this budget will stabilize to an average of $225,000 for the following two years, as some of the equipment becomes replaced or fixed.

Facilities relevant to the new curriculum

Main facilities for the Image and Movement Academic Program will consist of two digital studio workshops, housed within the Computer Lab. If the need arises, Image and Movement will share digital studio workshops with the Graphic Design program. Image and Movement's Photography and Sound studios, as well as the *Technological Resources Office* will enhance the curricular offering by providing IM students the means for fulfilling class requirements. The digital studio workshops, the Photography and Sound studios, and the Computer Lab can be used regularly by students after class hours.

Library Holdings and Learning Resources

The Francisco Oller (FO) Library has a collection of approximately 25,904 titles, in books, art catalogues, Bachelor's Thesis, DVDs/BR and magazines, as well as databases. During the last five years, a total of 4,838 titles have been introduced to the general system. Likewise, the FO Library has acquired 3,970 books, 570 art catalogues, 551 DVDs/BR.

Specifically, there are 161 titles in the Image and Movement collection and purchases totaled 35, in the last five years.

Rationale for the new curriculum

In recent years, academic administrators and faculty noted that, over time, the two tracks of Digital Art and Design, Graphic Design and Image and Movement, had evolved into two distinct programs of study. There was a problem with incorrect course coding and sequencing, and some courses titles needed to match evolving content, as well as be updated to adapt to current practices within the field. Taking this into consideration, the Department Chair and faculty worked on a major curricular transformation which resulted in the following changes: the conversion of the Digital Art and Design's Image and Movement area of emphasis into a separate academic program; the correction of course coding and sequencing; the revision of course content to adapt to current practices within the field. Another difference between the new Image and Movement Academic Program and the previous Image and Movement area of emphasis, in Digital Art and Design, is the reduction from 129 to 120 the total amount of credits. Additionally, students have 15 credits in directed studio electives within the sequence of studies that allow them to specialize in either video, animation or new genre. In the alternative, can choose any of them.

Students graduating from Image and Movement are expected either to work as entry level professional artists in the areas of film/video, animation or new genre. They can work independently, in their own studios, in collaboration with others, or go on to graduate programs. Among other options are: animator, film or documentary producer, scriptwriter, art director, audiovisual technician, art director, film photography and video cameraman.

II.C. PROGRAMMATIC AREAS

II.C.1. Exhibitions

The EAPD gives all art and design students ample opportunities to present the results of their studies by displaying their works through its exhibition program. The main objectives of the EAPD exhibition program are to provide all students with the experience of showcasing their work and to generate an active dialogue between all students, and the faculty, the art world and the general public. The exhibitions also serve as a motivational tool and contribute to the professional formation of students.

Exposure to exhibitions and to juried shows offers students additional means of acquiring the critical tools future artists and designers need. The juried exhibitions at the EAPD are amply discussed by the community and provide students with the opportunity to hone their visual literacy and oral communication skills.

Student works of art and design are exhibited annually in the Exhibition Gallery during the Academic Programs Department Exhibits. Each year, students can also participate in the Annual Student Contest and Exhibition, a juried show. The Graduate Exhibit, which is placed in nearby museums in Old San Juan, showcases students final Studio Seminar work.

The exhibition program is complemented by informal class exhibitions in studio workshops and department facilities halls. These exhibits familiarize students and faculty within an academic program on work being done in various classes.

The EAPD Exhibition Gallery

The Exhibition Gallery is located in what used to be the main building's (Manicomio) Chapel. It houses approximately 360 square feet of space. The **Duomo,** at the front of the building is a lovely round dome with a lantern nesting within a ring supported by curvilinear triangles. The space has a raised classical portico with majestic double doors that open to a view of the El Morro Castle and the sea beyond.

During exhibitions, the Gallery transforms into a laboratory where the faculty and the students explore, in a collective way, different proposals, concepts and artistic ideas that are presented to both

the student community and to the general public. With this purpose in mind, the Gallery remains open, free of charge, Mondays through Saturdays, accessible to everyone interested in visiting.

In addition to exhibiting student works, the Gallery might celebrate visiting artists' exhibitions, and is used for holding conferences, forums and collective critiques. These activities complement the mere visual experience of an exhibition, converting the space into a complete educational engagement center which serves as a stimulus for dialogue during the discussion of different topics based on the collective works shown.

Annual Academic Programs Department Exhibits

Each year, during a specific month, every Academic Program curates and holds an exhibition celebrating work created by their students. A team of professors curates each show and award Prizes and Honorable Mentions to outstanding work. Each program has complete autonomy, establishing its exhibition rules, selecting the work to be shown, and deciding the prizes to be awarded. The Academic Departments invite their students to participate in these exhibitions through the publication of specific and defined notices. These notices contain information on exhibition:

1. Theme, if applicable
2. Objectives
3. Requirements and conditions
4. Criteria of evaluation and jury selection

Students have the opportunity to submit their works for the scrutiny of a jury composed of faculty and/or art professionals. After the final selection of the pieces to be exhibited, a team of professors will organize, design and hang the exhibition. Collaborating students also learn the basics of organizing exhibitions, the designing and hanging of works of art and how to design and create labels, among other things.

These exhibits serve also as catalysts for conferences, seminars, workshops or forums in which faculty and or invited artists or designers complement class work.

For samples of *Annual Academic Programs Departments* and *Annual Student Contest Exhibitions* see Appendix II.C.1.1.

Annual Student Contest and Exhibition

The Annual Student Contest and Exhibition is celebrated in May of each academic year. This exhibition is organized by the Student Council under the supervision of the Dean of Academic and Student Affairs. The Student Council invites students to participate in this exhibition through the publication of specific and defined notices. These notices contain important information on the exhibition, such as curatorial concept, requirements and conditions, among others.

The Annual Student Contest and Exhibition is curated by an outside jury which chooses works to be included in the exhibition and award prizes. The Student Council selects and invites an outside jury, usually a panel of three art professionals who are not faculty members. All students enrolled in the institution's regular Programs are invited to participate in the Annual Contest and Exhibition. Jury members award Prizes and Honorable Mentions, usually in the form of cash awards and vouchers for art materials at local art supply stores. The jury renders its decisions, which are published in the Annual Student Exhibition Catalog, documenting the pieces that were awarded prizes and mentions.

For samples of *Annual Academic Programs Departments* and *Annual Student Contest Exhibitions* see Appendix II.C.1.1.

Graduates Exhibition

The Graduates exhibition is held in nearby museums in the Old San Juan area. The exhibition opens immediately after the graduation ceremonies. Senior Seminar faculty help choose which of the student art or design works will be exhibited, and they are illustrated and described in the exhibition catalogue.

For samples of *Annual Academic Programs Department Exhibits see under BFA Programs,,* in each academic program, in the website (www.eap.edu).

Announcements: Competitions, Cultural Activities and Grants

In addition to its Exhibition Program, the EAPD fosters student participation in external exhibitions and competitions. The Cultural Activities Coordinator distributes announcements about upcoming activities and opportunities that benefit EAPD students and faculty. These announcements are posted on EAPD bulletin boards, in hallways and classrooms. Emails and social media notifications

are other important sources of distribution. The announcements invite students and faculty to participate in:

- Art and Design Contests and Commissions
- Grant Programs and Subsidies
- Forums, Symposia, or Art and Design Workshops

For samples of *Cultural Activities* announcements and posters see Appendix I.I.2.

Strengths

1. The EAPD Gallery showcases the institution's image as it provides exposure of student work to the general public.
2. It is a means of assessing how the knowledge acquired and techniques students learned in their studios are applied, how students develop their concepts and how they express their concerns.
3. The exhibitions promote dialogue and the exchange of ideas not just in the student community but also between and amongst those who visit the gallery each month.
4. It offers students the opportunity to participate in the organization and design of an
5. exhibition, tools that will help them in their professional careers.
6. The Gallery Calendar represents an opportunity for faculty and students to share and establish personal and professional relations outside of the classroom and workshops.
7. It provides students with the opportunity to participate in group shows and competitions.

Concerns

1. The Gallery does not have a storage area for pedestals, partitions and bases used to organize space and to display student work. These accessories are typically stored in hallways, without effective inventory control since the institution must maximize all available spaces for teaching purposes.
2. Not all exhibitions feature forums, conferences, critiques and other activities.
3. The increase of academic programs makes it necessary to extend the agenda.
4. There is no First year student exhibit.
5. One gallery is insufficient for exhibiting anything other than student works, such as work by faculty and visiting artists.
6. Student participation in coordinating exhibits is sometimes low.

7. Impact of exhibitions is not assessed.
8. There is no assessment of the student work presented in the exhibitions.
9. The Gallery is not open every Saturdays and Sundays for the general public.
10. There is no personnel assigned to helping departments mount their exhibits.

Plans for addressing concerns

1. Spaces for more student exhibits and permanent storage space next to the Gallery must be identified.
2. The Dean of Academic and Student Affairs will ask Chairs to hold activities such as forums, conferences, as well as critiques and discussions during department exhibitions, as a norm.
3. The Assessment Committee should develop an instrument to assess student work within exhibitions.
4. Create a committee to analyze how to provide students with the experience of coordinating and mounting exhibits.
5. Ask the administration to open gallery on weekends for better student exposure.
6. Assign personnel to help departments mount their exhibits.

II.C.3. OTHER PROGRAMMATIC ACTIVITIES:

The EAPD has several main programmatic activities for the development of the student body. The Design Center, the student and faculty exchange, as well as the visiting artist and designer programs. These are complemented by the regular Cultural Activities program. In conjunction with internships, they offer students diverse experiences that allow them to grow and develop as entry level professional artists and designers.

Design Center

The Design Center is an institutional enterprise, conceived by a group of EAPD faculty members to provide professional design services by students for private and public entities in Puerto Rico. The staff includes one part-time Creative Director, faculty, students and alumni. The Center was created to provide professional experiences for students using the faculty and support staff as mentors and professional advisors.

The Design Center has developed all the design-related projects the EAPD has required, becoming an-in house provider for the institution. Among these projects are course catalogs, academic calendars, pamphlets, posters and the institution's website. It opens a learning, reflective and theoretical discussion space for the students, enriching and complementing the knowledge they acquire in the classroom by providing real life professional work. They actively collaborate throughout the different phases of the design and production process of multiple types of projects, participate in client conferences and presentations, plus gain experience in writing estimates and contracts, and contractual and billing principles and practices.

Students that were competitively selected from different majors work at the Design Center. Although many students work as unpaid interns, others sign personnel contract or are paid by the Federal Student-Work Program. Working at the Center is compatible with their class schedules and, for the Center Director, studies are the priority. Therefore the number of hours a student can work at the Center are limited.

Student and Faculty Exchange and Visiting Artist and Designer Programs

Probably the areas most affected by the budgetary constraints, are the Student and Faculty Exchange and Visiting Artists and Designer programs. Nevertheless, there are presently student exchange agreements with *Institute of Fine Arts* in Becason, France, and with Universidad del

Atlántico in Cali, Colombia. There is also a faculty exchange agreement in place with De Paul University in Michigan.

During 2014-15 and 2015-16, the institution received and send one student to Beçason for residency exchange in painting, respectively. The Industrial Design department promoted a faculty exchange which resulted in a collaboration between EAPD students with business students from De Paul University. All students and faculty benefited with conferences during both exchanges activities. In addition, contact has been initiated with institutions in Havana, Cuba and Santo Domingo, Dominican Republic, for possible exchanges. Alliances are in progress with Puerto Rico Conservatory of Music and the University of Puerto Rico.

On the other hand, the Visiting Artists and Designer Program brings nationally and internationally renowned contemporary artists and designers to the EAPD to supplement student development by offering individual class lectures, conferences and special studio workshops. Visiting artists and designers during recent years have offered individual class lectures and conferences to students on a pro-bono basis. Most conferences and lectures organized during recent years by the academic departments and the Cultural Activities included these artists and designers.

Cultural Activities Program

Each semester the EAPD has a diverse offering of concerts, conferences, films, videos and theater presentation to complement the academic formation of the student population.

Strengths

1. The Design Center is a space where the theoretical and practice of design fundamentals are developed together with the creative possibilities afforded through team-work between faculty and students in real scenarios.
2. Using the Design Center services supports the development of young adults educationally and financially, and the community benefits by receiving high quality design services.
3. There are current student and faculty exchange agreements with different universities, despite budgetary constraints.
4. Renowned contemporary artists and designers impact student academic development and provide professional experiences through the Visiting Artist and

Designer Program.

5. Many extracurricular activities are available to students through the Cultural activities Program.

6. Internships for academic credit add values for the professional development of students.

Challenges

1. The Design Center must maintain the institution's academic objectives, while becoming financially self-sufficient to recruit a Director full-time in charge of administering and actively promoting the services.

2. There is no funding nor full-time personnel to support the faculty and student Exchange and Visiting Artist programs.

3. Alliances with Puerto Rico Conservatory of Music and the University of Puerto Rico have been progressing very slowly.

4. The Internship Policy and the syllabus revision have not been completed, and the faculty are not involved directly in the promotion of the internship.

Plans for addressing concerns

1. Appoint a full-time Director that will administer and promote the Design Center and showcase it as an alternative professional design resource for the community in general as well as for government agencies.

2. Allocate personnel through contract or time release for regular faculty and funding to manage the exchange program and revitalize the Visiting Artists program.

3. Follow up on exchange agreements with other universities in the Caribbean and alliances with the Puerto Rico Conservatory of Music and the University of Puerto Rico.

4. Conclude the Internship Policy and the syllabus to guide the quality of this professional experience, assertive follow-up to the students and on site supervisor, as well as promote this experience in other majors than digital and fashion design.

The *Aquilatando La Perla* Community Project

The EAPD offers a series of workshops in La Perla, a mostly low income community nearby, to foster positive attitudes by providing options that are not only entertaining but useful for their daily lives. The activities, carried out by EAPD students, were offered at their Culture Center and other areas of the community. There were weekly workshops such as: basic drawing, basic painting, origami, mosaics, murals, and kite making. The activities promoted the development of skills through workshops that included basic card making, jewelry making, making fishing nets, gardening and basic carpentry, creating home gardens and compost, and tie dye.

Strengths

1. The community benefits by receiving high quality design services offered at the Design Center.
2. The Design Center is a space where the theoretical and practice of design fundamentals are developed together with the creative possibilities afforded through team-work.
3. Using the Design Center services supports the development of young adults educationally and financially.
4. The *Aquilatando la Perla* Project gives students professional experiences by offering community service to an underprivileged sector of society.
5. Despite administrative instability and budgetary constraints, there are several student and/or faculty exchange agreements.
6. Renowned contemporary artists and designers impact student academic development and provide professional experiences through the Visiting Artist and Designer Program.
7. Many extracurricular activities are available to students through the Cultural Activities Program.

Challenges

1. The Design Center must maintain the institution's academic objectives, while becoming financially self-sufficient. There is no Director full-time in charge of administering and actively promoting the Design Center.
2. There is no funding nor full-time personnel to support the Faculty/Student Exchange

and Visiting Artist programs.

3. The *Aquilatando la Perla* Project is nearing its end.

Plans for addressing concerns

1. Appoint a full-time Director that will administer and promote the Design Center and showcase it as an alternative professional design resource for the community in general as well as for government agencies.
2. Appoint additional personnel to help make new faculty and student exchange agreements in the Caribbean, Latin America, United States and Europe.
3. Allocate personnel and funding to revitalize the Visiting Artists program.
4. Renew the *Aquilatando la Perla* project.

III. SECTION EVALUATION, PLANNING & PROJECTIONS

III.A. ART/ DESIGN UNITS EVALUATION, PLANNING AND PROJECTION

III.A.1. Academic Units Evaluation and Assessment

The EAPD faculty is engaged in the constant evaluation of courses and curricular programs, in addition to peers and students, fueling innovations and positive changes. Formal and informal assessment occurs when Department Chairs meet regularly with their faculty to discuss new and recurring issues related to the academic programs. Formal evaluation is undertaken by the institutional committees such as the Curriculum Committee and the Academic Council.

Academic programs strengths and concerns, as well as institutional assessment results are discussed openly between the Dean of Academic and Students Affairs and Department Chairs during the staff meetings, or in the *Curriculum Committee* and the *Academic Council*, which meet monthly. The plans for improvements are based on informed and shared decisions.

Faculty and Department Chairs have been reviewing the curriculum following a formal process that involves different levels. Basically, the proposed course or curriculum change is evaluated, discussed and approved at the Department level before being presented by the Chair to the *Curriculum Committee* for approval. The *Academic Council* has the responsibility and authority to revise the proposed improvements to programs of study and major curricular changes, in addition to reviewing and recommending policy, procedures and operations.

As discussed in the section *Faculty and Staff*, faculty have the opportunity to participate in different institutional and ad hoc committees to review important processes. For example, during the last several years, faculty committees have evaluated the three academic terms, identified required faculty positions in academic departments, and have participated in the review of candidates for the Chancellor position, among others.

Faculty peer evaluation is twofold and with aligned rubrics (Appendix III.A.1.). First, the *Faculty Personnel Committee*, composed of regular faculty, evaluates procedures including recruitment and the probative evaluation process for tenure and promotion. Second, a faculty member visits the classroom with the Department Chair. Students also evaluate regular and adjunct faculty performance each academic year for retention, promotion and professional development. Students use a detailed instrument and consistently individual evaluations score above 80% (Appendix III.A.2). Evaluated faculty members receive copies of their evaluations and discuss the results with the Department Chair.

Student work displayed at exhibits is another type of faculty and program assessment. It aids faculty members to fine-tune teaching styles and effectiveness on the basis of their student work and to get in touch with relevant issues within the programs.

On the other hand, constant assessment of academic processes and services are a top priority for the institution, as they bring improvements and changes. An important type of evaluation at the academic program level is tied to the Institutional Assessment and Academic and Student Learning Outcomes Assessment Plans (MDP.II.A.1).

In 2012, an Assessment Committee reviewed and aligned the previous assessment plans and instruments according to eight dimensions. This process resulted in two aligned assessment plans: (1) Institutional Assessment Plan and (2) Academic and Student Learning Outcomes Assessment Plan. Another result was the inclusion of the administrative dimension into the Strategic Plan for a total of nine dimensions to be evaluated. The general goal of this plan is to increase academic quality through the improvement of institutional effectiveness in nine dimensions, which are: recruitment, retention, student services, academic programs and support services, academic policy, faculty professional development, administrative policy, quality of alumni, and administration. The results of the assessment process are used to calibrate these areas as stated in six objectives: (1) to improve student recruitment; (2) to promote academic offerings updated to professional areas; (3) to increase the retention through quality services and continuously trained faculty; (4) to strengthen the quality of the alumni through the development of competencies related to professional fields and graduate studies; (5) to implement academic and administrative policies that promote effectiveness; and (6) to improve the administrative process related to strategic planning and resource management.

The data gathered by the Institutional Researcher has provided important input for planning and decision-making regarding resource allocation, academic programs and policy review on admissions

processes. For example, close monitoring of student satisfaction with academic program assessment results has impacted the quality of teaching, facilities and services. For more information on the overall satisfaction of students with academic programs, see Appendix III.A.3.

Other types of academic evaluations and assessment occur as a direct result of federal grants and self-studies, as part of accreditation and licensing cycles. During the last several years, the EAPD received two federal grants that significantly improved assessment activities, instruments and reporting for decision making process. [3] Accreditation and licensing evaluation visits by the Middle States Commission on Higher Education and the Consejo de Educación de Puerto Rico have resulted in significant improvements in all levels of the institution.[4]

Finally, the analysis resulting from the previous and present NASAD Self Studies is a rich source of plans for improvements and changes to the academic offerings and the faculty, as well as the curricular structure and content.

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[3] The Title V Consortium (2003-08, extension year 2008-09) aimed at improving General Education, and the individual Title V (2007-12, extension year 2012-13) emphasized Art Education and art/design units. Under the last grant, the institution increased not only the quantity of data but its quality as well, making it more accurate, reliable and useful.
[4] It is important to note that in 2013, the Middle States Commission on Higher Education (MSCHE) found the EAPD met with commendations the standards regarding Institutional Assessment (Standard 7) and Student Learning Assessment (Standard 14).

III.A.2. Academic Units Planning

The planning processes at the Escuela de Artes Plásticas y Diseño are important operational factors leading to superior administrative and budgeting practices. Planning processes are systematized and closely related to budgeting. All units must coordinate their plans with the goals and objectives of the Institutional Mission Statement and the Strategic Plan.

All Strategic Development Plans (SDP) developed since 1995 have been based on the broad participation of all EAPD constituencies, including faculty. These plans include public hearings on the Missions Statement, as well as SWOT (Strengths, Weaknesses, Opportunities and Threats) and Nominal Group exercises.[5] The findings obtained from consulting the internal and external environments during the 2015 SWOT exercise were incorporated into the new *2015-2020 Strategic Plan*, which was approved by the Board of Directors on August 23, 2016. Once approved, this plan was distributed among the academic administrators and the university community, and also published on the webpage.

The *2015-2020 Strategic Plan* (MDP.III.A.2) aims to nurture the environment for professional art and design education and practice by promoting student leadership, self-management, social and environmental commitment through practical experiences, interdisciplinary initiatives and new partnerships. It seeks to continue elevating institutional quality by assessment centered on the educational process, strengthening faculty teaching experiences and personnel commitment to services, as well as furthering technological and infrastructure resources. It also acknowledges the fiscal limitations imposed by the local government, and considered external funding and alliances with other institutions in order to support the academic programs. Consequently, the strategic initiatives present a challenge for appropriate funding and also an opportunity for collaboration among administrative, faculty and students to showcase their expertise and unique talents.

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[5]In July 2015 the EAPD carried out the latest SWOT exercise, where faculty participated along with other members of the EAPD community, graduates and people related to the art world. This inclusive planning process, based on qualitative and quantitative methods, not only allowed input from all sectors within the institution but gave the institution the opportunity to learn about what other needs must be addressed.

The *2015-2020 Strategic Plan* aligns the academic department practices, resources, and program components so they work together to achieve the department missions. The basic components and objectives of the strategic areas must be incorporated in the academic department planning and in its annual operational budget. Assessment should measure the plan's effectiveness and guide the process of adjustments.

Department Chairs must develop two different but related plans: The Annual Department Plans and the Annual Department Action Plan, both based on the institutional strategic plan essential components and objectives. The Annual Department Plans describe the processes and activities that each program must carry out to achieve the department missions. This document gathers faculty feedback and the results of the previous year assessment. Each academic department Annual Department Action Plan must also align its objectives to priorities within the available budget, in accordance to the institutional strategic plan. The department services and activities, new course offerings and curricula evolve in direct response to the Annual Department Action Plan, also taking into account the needs of recent alumni. Each academic department prepares its budget in conjunction with its objectives; the Office of Planning and Development assigns resources according to the strategic goals and available budget.

It is important to note that the Department Chairs do not manage the assigned budget. Instead they must request purchases, after approval by the Dean of Academic and Student Affairs, but it is administration, specifically the Office of Budget and Planning, that finally approves or denies the petitions.

(For Academic Department Annual Plans (2016-2017) *see* MDP.III.A.3).

III.B. STUDENTS

The EAPD evaluates and assesses student learning outcomes and experiences in a variety of ways. During the admission process, candidates' transcripts, test scores and portfolios are evaluated to maintain high academic standards and screen for talented students. Courses syllabi define learning outcomes which evolve in complexity as the student advances through the course of studies. Students are given letter grades (A-F) to denote their individual performance in the different courses. Final course evaluations are a result of end-of-semester reviews carried out by each professor. Faculty is encouraged to use grading rubrics, and to provide individual feedback through a regular process of peer and instructor critiques. Also, external resources are invited to critique student work. At the end of their studies, learning outcomes and experiences are evaluated in the Graduation Seminar, where graduating students must earn at least a "C". Minimum grade for the the Teaching Practicum is a B. A group of faculty members participate in the Senior Studio Seminar critiques and evaluate student final projects.

For summative evaluation purposes, the most important evidences of the academic program quality and effectiveness are the student learning outcomes during the bachelor degree completion. Students learning outcomes assessment is defined in the *2012-2015 Academic and Student Learning Outcomes Assessment Plan*, revised in 2012 (MPD.II.A.1).

This plan and its related activities were divided into three phases: 1) baseline evaluation of entering students, whether first-time or transfers; 2) students who are mid-way through the degree, or 48-108 credits; and 3) graduating seniors. Assessment at these phases is further broken down into specific competencies relating to both general education and professional learning outcomes. The plan indicates the person or office responsible for the assessment, the tools used and the frequency of reports.

According to this plan, the evaluation for incoming students is based on GPA, College Board exams, admissions portfolio evaluation and mastery of material in seminars. First-time students are placed in remedial or basic Spanish and English courses depending on their test scores. Although the admissions policies, procedures and partial evaluation results were discussed before, the institutional website includes the first-time students' profile under the institutional statistics (www.eap.edu).

For mid-level students, the evaluation relies on the expertise of the faculty who combine qualitative and quantitative measures. Although some instructors use rubrics to evaluate students' professional competencies in art and design courses, they prefer qualitative assessment (e.g.: creative project, critics, assignments, digital portfolio, exhibitions). The oral critiques by faculty or fellow students has proved an effective technique to improve student learning since they provide formative and summative feedback on artistic/design projects. On the other hand, the faculty from Art Education and General Studies use mixed measures such as exams, oral presentations, creative projects, research projects, digital portfolios, among others. Students starting at mid-level are encouraged by faculty to compete in internal and external exhibitions, and participate in internships, and their accomplishments are considered an additional direct measure for outcomes assessment.

During phase three, the student learning outcome assessment is used to evaluate the academic program quality and effectiveness. For professional competencies evaluation, it includes the artistic/design work produced during the Senior Studio Seminar. The Art Education measures its quality through the *Teaching Practicum* which requires a professional digital portfolio; also, the *Pass Rates of the Teachers' Certification Exam* (PCMAS) determines its effectiveness. It is important to note that EAPD had a 100% pass rate in PCMAS in 2010, 2014 and 2016 (MDP.III.B.1). General competencies evaluation of senior theses for art/design majors are through rubrics, and the theses are available at Francisco Oller LRC. There are also exit interviews of graduating seniors focusing on self-evaluation of key competencies. These key competencies include: creative and critical thinking, problem solving, research; ethical, aesthetic, humanistic and cultural values; oral and written communication in Spanish and English; information and technological literacy.

The ongoing achievements of the graduates through alumni surveys, admission to graduate programs, prizes, references in relevant publications and invitations to important national and international exhibitions. A follow up process of alumni is done by Institutional Research through an online survey every three years, while the Life and Career Center contacts the students on a one-on-one basis by telephone or email (for results of Alumni surveys see Appendix III.B.2).

The *Strengths, Concerns and Recommendation*s for parts III.A and III.B are as follows:

Strengths

1. The faculty are engaged in constant evaluation and in assessment processes of their students, peers, curriculum and institution through a variety of processes and participatory committees and activities.
2. Systematic evaluation of courses and curricular programs has resulted in positive change
3. Students opinions and performances are formally taken into account to improve the quality and services at institution and academic programs
4. EAPD has systematic and integrated assessment plans based on sound models of processes and outcomes at institutional, academic and student levels.
5. Constant external and internal evaluation with mixed methods fuel changes and improvements.
6. Assessment results are disseminated to key personnel; some results are available on the institutional webpage.
7. The planning process is participative and takes into consideration internal and external environmental factors.
8. The planning process is structured and allows the design of strategies that meet the Mission and the adequate functioning of each unit. The institution shows renewal and change supported by reasoned processes and actions and creative planning.

Concerns

1. The *Learning Outcomes Assessment Plan* has been implemented inconsistently, since there is no personnel assigned to coordinate the plan's activities.
2. All the components of the existing assessment plan must be reviewed according to the new mission and strategic plan.
3. Assessment results are not widely disseminated.
4. Communication with faculty about data and changes approved by the Curricular Committees and the Academic Council must be systematized.

Plans for addressing concerns

1. Assign a member of regular faculty to coordinate the Learning Outcomes Assessment Plan.
2. Update the assessment plans.
3. Widely disseminate assessment results.
4. Systemize communication to faculty regarding data and changes approved by the Curricular Committees and the Academic Council.

III.C. PROJECTED IMPROVEMENTS AND CHANGES

III.C.1. Purposes of the Institution and Art/Design Unit

The Escuela de Artes Plásticas y Diseño de Puerto Rico will continue to implement innovative ways to disseminate the mission to the institution's members, governing board, as well as within the arts and design community and the community at large.

The EAPD will also seek to extend the mission towards the art community and the community in general, and expand the EAPD legacy, by actively engaging in contemporary cultural and art/design issues and critical analysis. One such alternative is to create a platform for the publishing of faculty's creative as well as theory and historical investigations, and critical analysis.

Through its *2016-2020 Strategic Plan*, it will keep on fulfilling its mission by innovating with teaching strategies, opening new programs, strengthening assessment and emphasizing faculty development, among other objectives. It will allocate more resources towards improving department facilities and potentiating educational and audiovisual resources, as part of the fundraising strategy.

III.C.2. Size and Scope

Plans for enrollment increase, as established in the *Enrollment Management Plan*, will be reexamined to respond to factors identified in this Self Study, such as insufficient space and recommended studio faculty/student ratios. External factors, including the increasing low numbers of graduating high school students and high incidence of emigration, will be reconsidered.

To allow for planned expansion and capital projects in the face of increased enrollment, planning will incorporate auditing the spaces of the buildings to determine current occupancy, availability and accuracy. The audit must look into different factors such as course offerings, spaces available for teaching, space inventory and a space utilization survey, analysis of space costs, space needs assessment, among others. A formal plan for the redistribution of space among academic programs will come directly from the results of this audit.

III.C.3. Governance and Administration

The area of governance has represented a challenge for the EAPD, because of the many changes that have occurred in the Board of Directors and the Chancellor position during the last several years, affecting the continuity of important processes and innovations.

At the time of this writing (January 2017), the most recent Board of Directors, among them those newly appointed by the previous governor, is in the process of being replaced again after the newly elected governor fired five of its nine members. In addition to the concerns caused by these turn of events, the present Chancellor has been interim for nearly two years. The two remaining Board of Directors members, together with the university community, are actively seeking to find a resolution to these two critical issues as soon as possible.

Approval to separate the Deanship of Academic and Student Affairs so as to have a Dean of Academic Affairs and a Dean of Student Affairs, will be prioritized to improve effectiveness for both fundamental areas of service. Hiring an additional full or part time secretary for the student services area will relieve the amount of work that the only secretary currently has.

As a result of this NASAD Self Study evaluation, administration will seek ways to recruit more personnel to support the academic departments missions and goals by hiring much need personnel in areas such as the DI Fab Lab, DAD's Technical Resources Center; the Coordination of Assessment, Exchange/Internship and Audiovisual area, in addition to Curriculum Consulting.

III.C.4. Faculty and Staff

Improvements in the working conditions of faculty calls for planning and implementing innovative strategies to aggressively search for funding alternatives that will allow opening new regular faculty positions and/or grant longer term contracts to adjuncts. Other improvements and changes for faculty come in the form of enhancement of faculty experiences and the increase of funding for faculty development, as well as for providing adequate instructional resources. Faculty training will contemplate including grant proposal writing.

As soon as it is possible, the new Board of Directors will be asked to revise regular faculty pay scales and promotion through ranks, as well as the terms of contract and compensations of adjunct faculty.

Apart from a two third load for administrative duties, instead of one, Department Chairs will benefit greatly from getting support from the institution for a full-time secretary or individual faculty assistants, and the materials and equipment necessary to carry out administrative duties in their offices, as well as having the Collegium Student Information System installed in the computer in their offices.

The hiring of a Curricular Designer to support faculty in committees related to curriculum and assessment, and explore training modalities other than face-to-face, is another important way that the institution will support its art/designs units.

III.C.5. Facilities, Equipment, Health and Safety

In addition to the most urgent improvements attended during the past several years, the institution will follow up on other much needed improvements to classrooms and studio workshops. It will consider results of this Self Study regarding making space available for all students to use at all times in the Computer Lab, as well as placing special attention on replacing and purchasing hardware and software in the Computer, DI Fab, and Sculpture Machine Labs. The hiring of a Full Time Audiovisual technician must be included in plans for improving support staff for the academic programs and faculty. Other efforts will be directed to extending operating hours in the Hospital Building during the semester for student use of studio workshops and the Fab Lab and Sound and Photography Studios.

It will pursue negotiating a new agreement with nearby private parking facilities to reduce the current rate students have to pay.

As mentioned previously, a space audit will be carried out, becoming the basis for the distribution of spaces according to present and future enrollment.

Innovative marketing strategies through the Design Center will aim to increase rental of the Institution's spaces.

III.C.6. Library and Learning Resources

In addition to the academic programs, the Library will reap benefits from a space audit and plans for the redistribution of spaces, since the growth of the collections needed for existing and new academic programs is very limited at the present. More resources for the Library will be allocated since the actual budget is severely limited. Salaries for Library personnel will be revised to attract better qualified professionals and retain employees. Emphasis will be placed on proposals for grants to seek much needed federal and private funds.

III.C.7. Recruitment, Admission-Retention, Record Keeping, Advisement and Student Complaints

Recruiting either one part-time or one full-time employee in the Admissions Office to better distribute the tasks of promotion, recruitment and admission will be analyzed. Budget for promotion will be increased, as part of the Strategic Plan.

The *Admissions Recruitment Plan* will be revised next academic year to include new promotional strategies to capitalize on attracting Hispanic students living in mainland, or for those who want to learn Spanish as a second or third language. Implementing portfolio reviews through online submissions will be considered. More attention will be given to the EAPD webpage as an important tool for recruitment, enrollment and retention.

Starting in August 2017, the Dean of Academic and Student Affairs Annual Plan will incorporate the revision of the admission criteria and processes to facilitate the admittance of the most talented students from all high schools, particularly specialized and vocational.

The new *Collegium Information System* implementation will be fully completed by August 2017 to, among others, make all Registrar Office document expedition and data reporting more efficient, as well as to provide *Apoyarte* with a system of tracking students at risk of failure to allow for early intervention, and online management of the prevention plan by both student and counselor.

After receiving the *Academic Council* approval during the present semester, the new Internship Policy and the syllabus will be implemented by August 2017. Institutional and academic efforts will be directed to keep increasing the opportunities for students to participate in exchange programs, while membership with nonprofit consortia and direct alliances with public institutions will be explored.

The revision of the *Retention Plan* will incorporate strategies for improving retention and graduation rates, as suggested in this chapter of the Self Study. As part of the academic programs retention and graduation rates, the Foundation (or TFAs) courses will be revised, founding a new Foundation Department will be considered, and the institution will enhance its support of the academic departments and its faculty.

III.C.8. Published Materials and Web Site

The administration will consider hiring a person to work full time as Social Media Coordinator and Webmaster, as both social media and the website have become fundamental promotion and retention tools. The Webmaster and the public relations person will keep in direct contact as to frequently facilitate information on activities for immediate publishing. The issue of identity for the EAPD will be given maximum attention. As possible, publications will be aligned to the new identity and be similar in design to the website.

III.C.9. Community Involvement

The institution will make plans to actively to engage with the community in innovative ways during 2017-2018. An important way to achieve more community involvement will be the Extension Program. To be considered in the plans is the continuation of the *Aquilatando La Perla* project or a similar type project, as well as extending these to other impoverished communities.

III.C.10. Articulation with Other Schools

N/A

III.C.11. Evaluation, planning, and projections

The *2016-2020 Strategic Plan* and other plans will be reevaluated to include the results of the analysis of this Self-Study during January-May 2017. The *2012-2015 Assessment Plan* revision will start and finalize by August-December 2017, and the new plan will get started by January 2018.

Administration will evaluate allowing Department Chairs to directly manage their budget to make recurrent materials and equipment purchases.

III.C.12. Any current curricular issues not addressed in item II.B. of the Instructional Programs Portfolio

Regarding the General Education curriculum, the current contemporary art course content will be actualized to concentrate in art trends from the late 20th century to the present. This course will become a requisite for art majors once ongoing revisions are completed. In addition, a discipline oriented art history elective course for art majors will be created. An elective in the subject of *Visual Culture* will be offered to reinforce art, theory and criticism requisites.

The Foundation courses revision, which seeks to adapt content to the needs of the new design programs, as well as to current art and design practices, is set to finalize by 2017-2018.

The Design Center will be strengthened, making it an important internal internship opportunity and professional experience for students, by filling the vacant Director position and appointing a Full Time Creative Director.

An entrepreneurial approach will be considered for all the design programs.

III.C.13. Levels of admission, retention, and/or graduation requirements

As mentioned before, the *Enrollment Management Plan* admission quotas will be reconsidered considering the analysis of this Self-Study. By 2017-18 the EAPD will initiate its analysis of present admissions strategies; it expects to have a new version of the *Retention Plan*, presently under revision, by August 2017. The *Senior Seminar Polic*y, already approved by the Academic Council last semester, will be in effect in August 2017.

III.C.14. Plans for expanding or ending curricular offerings

The EAPD will be ready to implement the new Fashion Design curriculum, as well as the Graphic Design and Image and Movement new academic programs beginning August 2017. Provisions will be made to stop admitting students and phasing out the current 129 total credits Digital Art and Design and old Fashion Design academic programs.

Academic administrators will continue the process of licensing and accrediting the Art Education Certificate and the Fashion Design Associate Degree during the present semester. The ongoing DI revision will be ready for internal approval during 2017-2018. The Dean of Academic and Students Affairs will require Art Education, Sculpture and Painting Department Chairs to start curricular revisions in their programs.

Finally, a market research will be carried out to identify new curriculum offerings for the future, including a Textile Associate Degree and Bachelors in Fine Arts in Animation, Interdisciplinary Studies and New Media, among others.

III.C.15. Other issues important to the art/design unit

As some of its regular faculty approach retirement, the academic departments will analyze their priorities for the future success of the program and fulfilling the needs of contemporary art and design students.

As the analysis of this Self Study has shown, to significantly improve the effectiveness of teaching and learning, the academic programs quality and, ultimately, guarantee the desired success of institutional strategic planning, the administration will integrate in its short and long term plans the following priorities:

- accomplish a space audit and redistribute spaces among academic programs;
- provide all the basic equipment, materials and software necessary for supporting faculty instruction;
- actively seek to open new regular faculty positions and find ways to grant longer term contracts for adjuncts in order to efficiently carry out all department tasks and services, as well as coordinating co-curricular and extracurricular opportunities for students;
- provide more support staff for activities and services related to the academic programs.

III. D. FUTURE ISSUES

There is no doubt that the EAPD is at an important juncture in its fifty-year history and that it will face important opportunities and challenges in the next decade. The most recent SWOT exercise results showed various areas of opportunities that, if well developed, will bring positive outcomes for the institution. Among these: 1. EAPD is the only educational institution in Puerto Rico to offer a BFA program, 2. actual structure and professional resources provide the opportunity to create more and better experiences for students, such as the creation of an associate degree and new bachelor degree options; 3. expand the Extension Program services to the community; 4. encourage the creative abilities of students with new entrepreneurial strategies through the Design Center, and through other special projects and activities.

In order to strengthen its position as a leading institution not only does it have to keep pace with changes in the social and economic areas, but with evolutions in the art disciplines and design industries. The future of the institution as an art and design university will also hold space for explorations in 21st century art and design education and practice, global concerns, innovations in classroom technology and cross-platform learning, as well as seeking new ways of being creative as an educational center.

It is also vital for the EAPD to capitalize on its longevity and prestige as Puerto Rico's foremost art and design educational center. Primary focus should be placed on its most important assets: faculty composed of the best artists and designers and a student body comprised of the most talented students in the Island.

However, Puerto Rico's huge financial crisis is a source of concern and a challenge that has to be considered. Other factors to be evaluated are the island's constantly decreasing population, and the institution's heavy dependency on government appropriations. Plans to raise tuition and the cost of courses for the Extension Program will surely boost income, but caution is foremost in these days of island economic crisis and turmoil. In order to accomplish the *Enrollment Management Plan* projections the institution will have to: 1. evolve and strengthen its strategies for promotion, marketing and public relations with the opportunity to highlight its unique offerings and services; 2. increase

graduation rates, 3. promote and encourage a more agile organization that maximizes the power of technology; and 4. develop collaborations and partnerships that facilitate the creation of networks and centers of educational excellence.

SECTION IV. DOCUMENTS MANAGEMENT PORTFOLIO (DMP)

Please refer to the CD disk for the following Management Document Portfolio documents:

MDP.I. PURPOSES AND OPERATIONS

MDP. I.A.1. Institutional catalog

MDP. I.A.2. Statement of purposes and specific aims

MDP. I.A.3. Definitions of the institution's terminology for designating wholes and parts of curricula such as: major, minor, concentration, track, emphasis, etc.

MDP. I.B.1. HEADS Data Survey

MDP. I.C.1. Financial Statement

MDP. I.D.1. Table of Art/Design Units Organization

MDP. I.D.2. Profile of the Board of Directors

MDP. I.D.3. Description or outline of the art/design executive's responsibilities and authority including teaching, creative work and research, performing, and community service, as well as administration.

MDP. I.D.4. Policy regarding the term of the chief art/design executive and reviews of the chief art/design executive

MDP. I.D.5. Outline of communication policies

MDP. I.D.6. Description staff positions and a brief overview of principal responsibilities

MDP. I.E.1. Faculty Handbook

MDP. I.E.2. Regular faculty members and ranks

MDP. I.E.3. Adjunct faculty members

MDP. I.E.4. Curriculum vitae for Regular faculty members

MDP. I.E.5. Current faculty teaching assignments

MDP. I.F.1. Facilities for art/design and related activities

MDP. I.F.2. Inventory of equipment for art/design

MDP. I.F.3. Plans and/or schedules for maintenance and replacement of facilities and equipment

MDP. I.F.4. Students Safety Policy

MDP. I.F.5. List of health and safety certifications

MDP. I.G.1. A description of art/design library holdings and learning resources, including electronic access, as published by the institution

MDP. I.G.2. Information concerning student and faculty access (a) to the institution's library in terms of hours of operation, catalogs and indexes; and (b) to the holdings of other institutions through various means

MDP. I.G.3. Breakdown of Expenditures for art/design acquisitions as documented by the institution

MDP. I.G.4. Number of staff dedicated to the art/design collection and the qualifications for each position

MDP. I.G.5. Policy and Procedures Manual

MDP. I.G.6. Plans for library equipment acquisitions and maintenance

For Admission Policies (See MDP.I.A.1. Admissions, page 125)

MDP. I.H 1. Retention Plan 2013-2015

MDP. I.H.2. Policies and procedures used for the advisement and counseling system

MDP. I.H.3. Internal Procedure for Student Complaint Against Faculty

MDP. I.H.4. Policy on Student Grievances Against Employees

MDP. I.H.5. Information concerning counseling for Art Education students

MDP. I.H.6. Student record keeping policies and procedures

MDP.I.1. The location of published or Web information required by

NASAD standards regarding content to be included in published materials

/ Documents or Web locations applicable to the art/design

unit that provide public information about the program, including promotional material used in student recruitment.

MDP.I.J.1. Aquilatando La Perla

MDP.I.L.1. Catalogs and any promotional material including title(s) of program(s).

Overviews or summaries of enrollment, faculty, facilities, and equipment.

Requirements for any certificates or diplomas offered.

MDP.L.2. Annual Plan

MDP.II. INSTRUCTIONAL PROGRAMS

MDP.II.A.1. Definition and Assignment of Credit Hours and Time Requirements Policy

MDP.II.A.2. Transfer policy

MDP.II.A.3. Evaluation of Competencies

MDP.II. B.1. Three Student Transcripts for each of the following programs: Art Education, Fashion Design, Painting, Sculpture, Digital Art and Design and Industrial Design.

MDP. III. EVALUATION, PLANNING, PROJECTIONS

MDP.III.A.1. Strategic Plan 2016-2020

MDP.II.A.2. Institutional Assessment Plan 2012-2015

MPD.III.A.3. Academic Department Plans

APPENDICES

Please refer to the CD disk for the following appendices:

AP.I. PURPOSES AND OPERATIONS

I.B.1. 2015-2020 Enrollment Management Plan

I.C.1. Fundraising Plan

I.C.2. EAPD offers successful art workshops in La Perla

I.C.3. Proposal E- Rate

I.C.4 Infrastructure Improvement Plan

I.D. 1. Law 225-2015

I.D.2 Financial Plan

I.E.1. Faculty Achievements Reports

I.E.2. Faculty, Alumni and Students Achievements

I.E.3. Faculty Salaries

I.E.4. Salary comparison among peer university groups

I.E.5. Faculty Manual

I.E.6. Faculty Evaluation Plan

I.E.7. Art and Design Research Policy

I.E.8. Faculty Professional Development Workshops and Sessions

I.E.9. Title V Developing Hispanic-Serving Institutions Faculty Workshops

I.F. 1. Facilities Master Plan

I.F. 2. New Admissions Orientation Seminar Program

I.F. 3. Safety and Evacuation Plan

I.F. 4. Emergency Maintenance Plan

I.F. 5. Annual Security Report

I.G. 1. General Regulations, Policies and Procedures for the Library

I.H.1. Admissions Recruitment Plan

I.H.2. Principles for the Admissions Staff

I.H.3. Admissions Procedure Manual

I.I.1. Samples of Exhibition Catalogues

I.I.2. Samples of Cultural Activities Posters

AP.II. INSTRUCTIONAL PROGRAMS PORTFOLIO

II.C.1.1. Samples of Students Exhibits

AP.III. EVALUATION, PLANNING AND PROJECTIONS

III.A.1. Faculty Peer Evaluation

III.A.2. Faculty Student Evaluation

III.A.3. Overall satisfaction of students with academic programs

III.B.1. Results of PCMAS

III.B.2. Results of alumni surveys