

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 Plan Approval and Final Approval for Listing is sought:
Bachelor of Fine Arts in Art Education; Bachelor of Fine Arts in Industrial Design,
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 renewal of Final Approval for Listing is sought:
Bachelor of Fine Arts in Printmaking;
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

Escuela de Artes Plásticas y Diseño de Puerto Rico (EAPD or Escuela) is a public institution of higher education dedicated to fine arts, design and art education. It was founded in 1966, and is located in the grounds of El Morro fort in the Spanish colonial city of Old San Juan. EAPD serves 482 students, and is the only institution offering professional baccalaureate in Fine Arts in Puerto Rico.

Dating back to its founding as a studio workshop established by the Institute of Puerto Rican Culture (ICP) in 1966, EAPD continues to be an institution that prides itself on fulfilling the needs of emerging artists and designers. In 1971, Escuela grew into an independent program granting bachelor's degrees in three disciplines: Painting, Sculpture and Printmaking. Under Public Law 54 of August 22, 1990, EAPD evolved into a semi-autonomous four-year institution of higher education and expanded towards the art education and design fields. Later on December 2015, through Law 225, EAPD became a public corporation by ending its affiliation to the ICP, adding the concept "Design" to its name, and changing the Board of Directors to include two members representing faculty and students. EAPD's constituents uphold the commitment to its student-centered mission in all operations of the institution.

EAPD plays a pivotal role in the contemporary cultural scene, in which its faculty and alumni are important contributors. The studio faculty comprises Puerto Rico's top artists and designers with distinguished careers with others who are emerging, and students take pride in their mentors and belonging to a recognized institution. The government's continued financial support at local and federal levels demonstrates EAPD high position in the island's cultural, educational, and professional agenda.

EAPD renewed its accreditation by the National Association of Schools of Art and Design (NASAD) in 2017, and the license of Puerto Rico Board of Postsecondary Institutions in 2021. The institution has been accredited by the Middle States Commission on Higher Education (MSCHE) since 1997 and has its self-study evaluation visit last year.

During the last years EAPD has strengthened its endowment and has received multiple funds, which have been allocated for building restorations, replacement of furniture and equipment, as well as for technological infrastructure and professional development of the faculty and staff.

EAPD is proud of its evolution and its place in Puerto Rico's higher education history, and in keeping up with the digital era. It continues to explore a variety of venues to use technology to foster students' creativity and provide them with unique educational opportunities. It also meets social and cultural needs for preparing professionals capable of adjusting to the future through a combination of knowledge and self-employment skills.

SECTION I – PURPOSES AND OPERATIONS

I.A - PURPOSES OF THE INSTITUTION AND ART/DESIGN UNIT

EAPD recognizes that its mission and goals define its purpose as an institution of higher education, and establish who it serves and what it aims. The institutional mission and goals are clearly defined and in compliance with Law 225 of December 17, 2015, which turned Escuela into a public corporation.

As a higher education institution, EAPD has an obligation at the service of the culture and the people of Puerto Rico; its mission is to achieve the following goals with the widest freedom of teaching and artistic expression:

- (1) providing the Puerto Rican community, especially the youth, with the necessary facilities to educate and refine their art and design skills, including offering programs of higher education studies oriented towards the development of the arts and design;
- (2) coordinating government efforts with private enterprise, industry and the private citizens, non-profit organizations, and international organizations interested in the operational programs and activities of Escuela.

The institutional mission is student centered, and the institution is dedicated to visual culture.

Mission

The mission of the Escuela is dedicated to “forming professional artists in the disciplines of fine arts, design, and art education, offering an education that promotes creativity, humanistic development, and visual culture”.

Vision

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

Core Values

The institution’s core values that contribute to the visual culture, as well as to student experiences, are ethical with aesthetic perspectives, and humanistic and cultural background. The students are also knowledgeable of the rich artistic and design tradition while exploring innovative languages

of expression, and with a social and ecological conscience toward a life that is enriching and in harmony with natural resources and the environment.

Guided by the motto “The University that Challenges your Creativity”, the educational philosophy is student centered with emphasis on active learning, creative, and critical thinking. Additionally, EAPD values the service for the recurrent education of diverse community sectors through short courses.

The Escuela pursues reaching its mission through the full achievement of the following goals in harmony with the widest freedom of teaching and artistic expression:

1. Offer higher education programs of study in fine arts, design, and art education that stimulate a thoughtful, creative, cognitive, and humanistic development of students.
2. Procure the full education of students with an emphasis on ethical and aesthetic values, in view of their responsibility for contributing to visual culture.
3. Contribute to the creative, cultural, and artistic development of the community through the offering of a program of short-term courses, seminars, workshops, and open studies, to different sectors of the population.
4. Collaborate with other local and international social institutions in the study and advancement of cultural work.
5. Preserve, enrich, and communicate Puerto Rican social and cultural values.

The institutional mission, core values and goals are periodically evaluated as part of the process of elaborating the institutional strategic plans. In 2020, the chancellor appointed an external consultant to conduct a SWOT (strengths, weaknesses, opportunities, and threats) analysis. The mixed assessment methodology included surveys with students, alumni and faculty, interviews with key staff, and analysis of documents.

After evaluation of the results of that analysis, the mission statement remained the same and a draft of the Institutional Strategic Plan 2021-26 was proposed to the EAPD’s community. The revised plan was approved by the governing bodies, Academic Council and Board of Directors, and was published in institutional webpage

Escuela’s stakeholders can easily access this strategic plan, which guides all institutional operations to address challenges and opportunities for the improvement of educational effectiveness according to internal and external contexts. The strategic areas are academic affairs, student affairs, institutional quality, fiscal strengthening, and social commitment.

EAPD’s mission, vision, core values and goals have been widely publicized through its website in the *About EAPD* Section, and in official documents, such as the Catalogue and Institutional Strategic Plan 2021-26. The signature of the institutional email accounts has the mission

statement, logo, accreditations logos, and the license logo as part of the unified efforts to share a sense of our mission and prestige.

The Catalog also includes institutional policies that stem from the mission. This official document ensures future students, faculty, staff, and stakeholders that Escuela's mission guides the academic offering, services, activities, and procedures of the institution.

EAPD's mission also guides the recruitment and admission policies and activities, while the enrollment plan provides a realistic forecast point for the next three years (Enrollment Management Plan 2022-2024 – Appendix A). The institution provides student support services that include recruitment and admission, online enrollment, financial aid, bursar and registrar offices, academic advising, counseling, student organizations, and cultural activities.

As part of its public service mission, the institution has a non-degree-granting program for different sectors of the community. The Extension Program consists of six-week courses programmed primarily on Saturday and on week days during night shift, occurring four times a year for children, teenagers, and adults. These courses focus on strengthening techniques and aesthetics of student population, who receives a Certificate of Studies. This program offers a wide variety of themes related to visual arts and design which are available for children, teenagers, and adults annually. The cost of this program is affordable despite its professional quality. Escuela's social commitment is an important strategic goal for fulfilling its mission to the people and visual culture of Puerto Rico. This program is also a source of own revenue that comes from the enrollments per year and will be discussed later on the Non-Degree-Granting Programs for the Community section of this self-study.

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

EAPD offers an undergraduate degree in fine art (BFA) with eight majors: Art Education, Fashion Design, Graphic Design, Image and Movement, Industrial Design, Painting, Printmaking, and Sculpture. Even though the states' licensing agency is no longer certifying minors, EAPD has determined to continue offering minors in Art Education, Fashion Design, Graphic Design, Image and Design, Industrial Design, Painting, Printmaking and Sculpture. The total amount of 480 students enrolled during this semester 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 2022-2024 *Enrollment Management Plan* calls for an enrollment of 500 students by 2023 and 529 by 2024 (Appendix A). This plan considers Puerto Rico’s massive emigration during the last years due to the economic crisis plus a reduction in the population due to lower births, two factors which have affected enrollment at the K-12 and university levels throughout the island. The plan also considers additional factors such as the changes in the economic situation of the island.

Fall enrollment fluctuated from 2017 until 2020. The decrease in enrollment started in AY 2018-2019 and can be largely attributed to situations related to Hurricane María. Nevertheless, a broadened admissions campaign and the institutional efforts to support students during COVID-19 pandemic allowed EAPD to increase its enrollment again during 2021. The following table shows a comparison of the total enrollment of the EAPD.

Año	Básico	Diseño y Arte Digital	Diseño Gráfico	Imagen y Movimiento	Pintura	Escultura	Educación del Arte	Artes Gráficas	Diseño Industrial	Diseño de Modas	TOTAL
2017	99	133			76	24	18	22	35	90	497
2018	88	120			67	21	17	21	27	80	441
2019	86	62	31	35	64	19	14	24	25	81	441
2020	93	35	36	42	70	15	15	18	22	59	405
2021	157	15	43	62	73	14	14	16	19	72	485

SOURCE. Institutional Research Area.

More information on *Advertising and Marketing* can be seen in the *Strategic Plan* included in the Management Document Portfolio (MDP III.A)

Faculty

The EAPD’s academic programs are administered by the Department Directors, with the collaboration of the Dean of Academic Affairs. These academic administrators make certain that an appropriate number of faculty members cover the demand for courses in each department. Nonetheless, severe government restrictions in the hiring of new regular full-time faculty has posed a great challenge, a situation that affects mostly those areas that have evidenced substantial growth, or have a greater number of students.

The regular full-time faculty provide a solid curricular, mentoring and academic advising structure for the EAPD students. The most committed adjunct faculty will also help in curricular and syllabi reviews, committees, extracurricular activities and others. Together, both regular and adjunct

faculty provide continuity and consistency to the academic departments and provide service to its students.

Department Directors are, most frequently, full-time regular faculty that get one third ($\frac{1}{3}$) course release to attend administrative duties, supervise faculty, program courses, assign faculty to courses, etc.

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 theoretical courses the amount is 20 to 22 students. 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.

All Program of Studies determine that required courses in all art and design programs progress in a logical sequence, from Basic to Advanced. The program starts with Studio Fundamentals (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). Students should attain the necessary skills and knowledge at one level to progress to the next. Competencies are met through class exercises and projects.

Finally, the Program culminates with the Studio Capstone Seminars and Thesis project, where students must demonstrate the knowledge acquired during their studies, as entry level professional artists and designers. Students of the Art Education program, on the other hand, must complete a Practicum course.

Electives, including Special Seminars, will provide for alternate and interdisciplinary pathways. Internships are also available for professional practice. Each semester is sixteen (16) weeks long. Studio courses meet six (6) hours per week, for a total of ninety-six (96) contact hours. Theoretical courses meet three (3) hours per week, for a total of forty-eight (48) contact hours.

The Programs of Study establish that students take fifteen (15) or eighteen (18) credits each semester, which allows them to complete their degree in four (4) years. Nonetheless, the majority of the EAPD students graduate in five (5) plus years, instead of four (4), as a significant amount of students work during their studies.

The Department Directors program courses in each academic unit according to the Program of Study, so as to guarantee that required core courses are always available for students. A selection of electives and Special Seminars are included each time. During registration, new sections are opened as needed. Any studio course that doesn't have at least ten (10) students can 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" with a professor and take the course independently. Furthermore, students have the opportunity to "challenge" basic level studio and General Education courses by proving they have the required knowledge and skills.

Opportunities for Students

The EAPD promotes the creative and artistic development of its students by providing ample 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 institution also seeks actively to expand meaningful curricular opportunities and maximize the creative potential in each student by providing different venues. 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 addition, faculty projects are always an important source of student participation in art and design projects.

One of the major challenges as a result of the Covid pandemic was the lack of student interest in belonging to a Student Associations. However, little by little, the institution has been encouraging the development of new student associations. At the present time official student organizations are: Radimations and Dot on line.

The EAPD's increase will allow to allocate more resources for academic operations. Both regular and contract faculty are committed to the institution and departments, and they maintain academic continuity and services for students. 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. Nevertheless, the institution recognize that full-time regular faculty is few, as compared to contracted instructors. EAPD is identifying ways to increase the number of regular full-time faculty.

I.C - FINANCES

Escuela de Artes Plásticas y Diseño de Puerto Rico (EAPD) has sufficient resources and structures to fulfill its mission and goals. These resources are adequate to the purposes and size

of the institution. EAPD recognizes the importance of assessing and planning for the achievement of strategic goals, reason why decision making about critical issues had been carried out through the participation of the university community at all levels.

EAPD's Strategic Plan 2021-2026 contains the aggregated information from a strategic analysis of Strengths, Weaknesses, Opportunities, and Threats (SWOT) carried out during 2020. This plan states, from a broader perspective, what the EAPD aims to.

The Institutional Strategic Plan began with a draft that considered the goals and objectives related to the Institutional Mission and Vision. Deans, faculty members, students and the President and the Board of Directors constituted the Planning Committee. The final draft was presented to the stakeholders through public hearings and by placing a copy of the document in the Francisco Oller Library with the expectation of receiving comments and recommendations. This planning process, based on qualitative and quantitative methods, allowed for input from all stakeholders within the institution and to learn what other needs should be addressed.

The process demonstrated an adequate relation between the Strategic Plan and the annual budget process, due the fact that several requests arose from departments and service offices, all of them linked to the five (5) strategic areas of the Plan, which are: Academic Affairs, Student Affairs, Institutional Quality, Fiscal Strengthening, and Social Commitment related to the Mission and Goals.

The Strategic Plan 2021-2026 aims at the goals of the EAPD by beginning to survey the most significant institutional and environmental needs according to the social, economic and political reality of the moment. Following the rigors of planning, an internal and external SWOT (Strengths, Weaknesses, Opportunities, Opportunities and Threats) analysis was conducted to detect variables that would allow the design of strategies in accordance with academic, financial, enrollment, technological and capital tasks based on the analysis of the internal and external environments. Part of the analysis included the results of evaluations of human resources, facilities, equipment, technology and organizational culture. Please refer to Appendix B for the detailed results of this analysis. The development of the Strategic Plan was closely linked to the budget process.

At the EAPD, the process of developing the Strategic Plan was characterized by the discipline, coordination and systematization of its stages and was framed within the institutional mission and goals (MDP I.2). The Strategic Plan 2021-2026 was approved by the Board of Directors at its regular meeting on September 3, 2021 and is included as MDP III.A.

Planning and assessment in the EAPD occur from a broader to a narrow context. While the Strategic Plan guides the future of the institution, the decision making process for the

assignment of resources to achieve its goals is the result of need assessment and planning at all levels.

Annual Departmental Budget Request

The budget process is based on the goals and objectives outlined in the Strategic Plan. The budget presents an estimate of the costs submitted by the different units that are necessary to achieve the institutional objectives in accordance with the mission and/or alternatives for obtaining additional resources.

The budget school process consists of five stages:

Stage I: Needs assessment by the Executive Committee.

The Executive Committee analyzes the requests from the academic departments and other units in their annual plans.

Stage II: Request

The chancellor submits the request to the Board of Directors for evaluation, recommendation and approval. The Planning Office initiates the budget request to the General Fund through the budget request module of the Office of Management and Budget (OMB). This Office requires from the various government agencies of the Government of Puerto Rico the budget requests with the corresponding work plans and justifications and all information of a programmatic, fiscal, and managerial nature, proposed expenditures, financial and operating statements.

Stage III: Presentation

The chancellor presents the budget to the Treasury Committees of the House and Senate of the Commonwealth of Puerto Rico.

Stage IV: Approval of the final budget by the OMB

Stage V: Distribution of the budget

Budget is assigned to the units and an analysis of the needs is conducted to identify additional resources to meet the objectives (in case the entire budget has not been approved). For the past few years, the EAPD has been in charge of the budgeting process, indicating the most pressing needs for the development of the institution.

It is important to clarify that since EAPD is a public corporation, its budget has to be requested

through the budget request module of the Office of Management and Budget, established by the Government of the Commonwealth of Puerto Rico. Please refer Appendix C for the official template of the budget. EAPD has managed to demonstrate effective use of its resources and has the fiscal and financial capacity to fulfill its mission and goals. EAPD has implemented an internal control system to assure the appropriate assignment of its resources. The use and allocation of resources is requested, informed and assessed during Academic Council Meetings, Executive Committee Meetings as well as in the Board of Directors Meetings where the Chancellor and the Finance Director provide a detailed report. Those meetings are held on a periodic basis.

Internal Control System

The internal control system includes the policies, processes and procedures adopted by the institution for the management of its financial capacity. The School has policies, processes and procedures in the areas of security, property and equipment control, data processing control, financial aid, purchasing, disbursements, collections, accounts receivable and accounts payable, human resources management, and student and academic affairs.

For more than fifteen years the institution has demonstrated its administrative and fiscal capacity to the Commonwealth of Puerto Rico Treasury Department through its performance in managing its own treasury, allowing a very healthy fiscal autonomy for the Institution. EAPD records all its obligations and makes all its disbursements according to the established policies. EAPD also processes the payroll of all its employees through an external company for payroll processing, and applicable deductions.

As part of the fiscal autonomy, the EAPD implements an internal quality control system that includes policies, processes and procedures for the management of financial and human resources activities and records. This control system applies to all service areas, as well as administrative, academic and student affairs. The Comptroller's Office, the Treasury Department, and the Office of Management and Budget of the Government of Puerto Rico have additional controls through policies, regulations and circular letters that the EAPD has to adhere to and comply with.

Financial and Compliance (Single) Audit

EAPD's financial statements accurately describe assets and liabilities, the results of our operations, and our change in net assets. They also recreate the institution's financial capacity and are the basis for decision-making. We prepare an annual financial statement that includes a Statement of Condition, Statement of Activities, Statement of Revenues, Expenses and Changes in Fund Balances, and Statement of Net Assets. In addition, we prepare a comparison of actual results versus budget that allows us to analyze the results of operations, which also

demonstrate assessment of the effective use of financial resources.

The process of allocating financial resources is very important to operate efficiently and competitively. The efficient allocation of resources contributes to the mission, vision and projections of the EAPD and contributes to sound management. A single audit is performed annually by a firm of external auditors, the most recent of which was performed by Baker Tilly, which identified the use of funds as well as those areas that need special attention by Management. Please refer to MDP I.C.1 to review Single Audits 2019 – 2021. The external and independent auditors perform a straightforward audit for us and have consistently provided an unqualified opinion with very few comments in the management letter.

Fiscal Condition Indicators

Financial Rates:

- Working Capital - Although not actually a ratio, it is used to measure the overall solvency of an institution

Source	<u>Current Assets</u>	<u>Current Liabilities</u>	<u>Working Capital</u>	<u>Rating</u>
Single Audit 2020-21	\$ 5,574,060	\$ 294,243	\$ 5,279,817	<u>Acceptable</u>

- Level of Indebtedness - This indicator shows the degree of financial autonomy of the institution, since it relates the amount of debts to be settled to the amount of equity

Source	Total Liabilities	Total Assets	<u>Rating</u>
Single Audit 2020-21	\$ 5,366,067	\$13,462,238	<u>Excellent</u>

The described indicators demonstrate the financial strength of the institution and its capacity to face economic commitments. Likewise, and in spite of the government's history of commitment in the general fund contributions, the economic strength and stability demonstrated by the EAPD, together with the development of the Endowment Fund, would allow the institution to face any economic need.

Detailed Budget 2022 – 2023

Despite the fiscal crisis facing the country, the amount approved in the institution's budget during the last five fiscal years has increased by 11%.

Escuela de Artes Plásticas y Diseño de Puerto Rico has a budget of \$5,416,781, divided into \$2,699,000 from the General Fund, \$1,517,000 from its own revenues, \$650,000 from the State Special Fund, and \$550,781 from Federal Funds. The officers in charge of preparing and formulating the Annual Budgets must use the goals and objectives outlined in the Strategic Plan as a basis for budget assignment. This process involves a cost-benefit analysis of activities in order to prioritize the allocation of funds in accordance with available resources.

The budget process incorporates participation of all levels by enabling units and department directors to carry out a budgeting exercise in accordance with current needs and the goals established in the Strategic Plan. The preparation of the budget presents an estimate of the costs necessary to achieve the institutional objectives and, if necessary, establish new strategies for raising external resources.

Year	General Fund	Own Revenues	Special State Funds	Federal Funds
2022-2023	\$2,699,000	\$1,517,000	\$650,000	\$550,781

On the other hand, the Endowment Fund continues to be a major source of fiscal support for the institution. Created through a \$248,000 allocation from a U.S. Department of Education Proposed Title V ("Hispanic Serving Institutions Program"), conditioned upon the matching of funds, over a five-year period ending September 30, 2005, the Endowment Fund was created to support the School's current and future operations, while maintaining its value at the same time.

The fund was created for the purpose of supporting the current and future operations of the EAPD, while maintaining its value stable, and is supported by contributions and donations from individuals, businesses, corporations and foundations. The approval in 2020 of a new five-year proposal for \$2,869,610 from the Federal Department of Education's Hispanic Serving Institutions Title V Program is focused on improvements to various academic departments, faculty development, and increasing the Endowment Fund by \$1 million through a 1:1 funding match. These resources have made it possible to expand and improve institutional services. Currently, the Endowment Fund has \$2,787,000.

Starting in 2020, the institution faced new challenges due to the COVID-19 pandemic. The situation caused us to refocus and rethink the way in which the academic offerings were being

carried out, when we had to move from residential to virtual courses. In spite of the inconveniences faced in recent years, the institution has been able to reinvent itself in order to maintain quality standards that are in line with its mission and vision.

An example of this process was the restructuring of fees and the staggered increase in the cost per credit from \$90 to \$125 approved by the Board of Directors in 2019, which has become a source of additional income. Currently, the cost per credit is \$125 for regular students. This increase has represented an approximate increase of \$700,000 in the institution's income during the last four years.

Credit Cost Increase Baccalaureate Program

Cost per credit			
August 2019	August 2020	August 2021	August 2022
\$90	\$115.00	\$120.00	\$125.00

On March, 2023 a new increase of the cost per credit are approved by the Board of Directors. Starting on August 2023, the cost per credit will be \$150.00. This cost per credit will be competitively lower than the rest of the public universities in the Island. This increase represents an approximately \$750,000 in additional revenues. This option, together with other fundraising strategies, would allow the institution to have sufficient income to meet EAPD’s financial needs, thus assuming the pressing needs of the institution and being able to offer the student body a diversity of courses and services necessary for their professional development.

The EAPD has a Financial Aid Office that is responsible for processing all applications for the different financial aids available according to student financial needs and their eligibility. It is the student's responsibility to follow the necessary steps so that they can process the aid. The Student Consumer Manual is designed with the purpose of providing up-to-date information on the various financial aids available and the eligibility requirements for them; it also includes the policies of the institution to grant aid, and the policies, rules, and regulations that students should know. An unofficial translation of his manual has been included as **Appendix D**.

In addition, EAPD has an electronic Student Portal, a digital space where the students can access their information from anywhere with Internet access, to be up to date with their financial, academic, and economic aid information.

EAPD publishes and adheres to applicable rules, policies, procedures, and regulations. The institutional stakeholders, including applicants, can make informed decisions regarding academic offering, and funding sources among others. Periodically and in accordance with the identified needs, documents and policies are reviewed, and the process is carried out in a

collaborative and transparent manner.

On the other hand, the continuation of the \$650,000 annual income from the tobacco tax, together with the approval of a five-year proposal for the Hispanic Serving Institutions Title V Program of the Federal Department of Education for \$2,869,610, have allowed for the expansion and improvement of institutional services.

Similarly, the allocation of American Rescue Plan Act (ARPA) funds for the installation of photovoltaic panels will represent a savings of approximately \$200,000 in electrical power consumption. This will generate the availability of funds in the institution's income, thus maintaining a balance between the institution's assets and liabilities.

The following chart summarized the projected budget.

Projected Budget

Description	2021-22	2022-23	2023-24	2024-25	2025-26
Payroll & Related Expenses	2,119,000	2,149,000	2,197,000	2,247,000	2,375,000
Utilities	515,000	540,000	550,000	565,000	375,000
Private Services	504,000	515,000	525,000	550,000	685,000
Prizes, Donations	25,000	30,000	35,000	40,000	75,000
Transportation and Travel Expenses	10,000	15,000	15,000	15,000	20,000
Professional Services	755,000	770,000	785,000	792,000	852,000
Other Expenses	185,000	185,000	196,000	198,000	265,000
Materials	79,000	82,000	87,000	89,000	110,000
Equipment	131,000	143,000	140,000	144,000	310,000
Advertisement	2,000	4,000	5,000	7,000	15,000
Physical Improvement Expenses	624,000	650,000	650,000	650,000	650,000
TOTAL REVENUES	4,949,000	5,083,000	5,185,000	5,297,000	5,732,000

ID – GOVERNANCE AND ADMINISTRATION

Escuela de Artes Plásticas y Diseño de Puerto Rico (EAPD) has a well-defined governance and administrative structure to 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.

Law 54 of August 22, 1990, as amended, created the EAPD as an autonomous government corporation which organizational structure (**Appendix E**) is composed by the following institutional units:

- Board of Directors
- Chancellor's Office
- Administration Deanery
- Academic Affairs Deanery
- Student Affairs Deanery
- Planning and Development Office
- Information and Technology Office

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.

The EAPD is governed by a Board of Directors, which approve and support the institutional policies and oversees for the operation. The Board of Directors is composed of seven members who represent the public, educational and cultural interests. Two members of the Board of Directors who represent the cultural interests are recommended by the Institute of Puerto Rican Culture. The Board of Directors is nominated by the Governor of Puerto Rico and then approved by the House of Representatives and the Senate of PR. The Board of Director is entrusted with financial and legal responsibilities, including general control over its affairs. The Board makes important decisions on a number of critical institutional and academic matters, and supervises the Chancellor.

The governance system supports decision-making and fosters participation and academic integrity by meeting the requirements of the Board's internal bylaws. The Board of Directors holds ordinary meetings and meets extraordinarily as deemed by the members. During the meetings the Chancellor presents monthly achievement reports and other plans and measures developed to address different needs, which proves the delegated authority and responsibility assigned and shared within an environment of respect and support. The finance director also attends meetings and provide reports about management of the EAPD's funds.

Board Members are not remunerated for their contribution and participation in the EAPD's governance process and other matters. The Board oversees academic and administrative processes without interfering in the day-to-day operation.

The Executive Committee, composed by the Chancellor, the Dean of Administration, the Dean of Academic Affairs, the Dean of Student Affairs, the Planning Office Director, the Chief Officer of Information Systems and the Finance Director meets on a monthly basis to discuss, consult and make decisions about operational matters. Agreements and planning are eventually discussed with the Academic and Administrative Council and the Board of Directors.

Institutional governance is also demonstrated by the integration and participation of the Academic and Student Councils, respectively. The Academic Council is presided by the chancellor and meets monthly to address different matters such as academic programs and services. This committee determine policies regarding academic programs and procedures, which are therefore recommended to the Board of Directors for final approval.

In the other hand, Student Council has direct participation and interaction with other governing bodies through its president, who represents the student voices.

The chancellor is appointed by the Board of Directors and is the main executive that represent the Board and serves as a liaison with the Escuela. The chancellor is also responsible for assuring the accomplishment of institutional and academic policy and presides Academic Council, and Executive Committee meetings.

The current chancellor is Dr. Ileana Muñoz-Landrón. She possesses a great combination of professional experience and academic preparation that entitles her to accomplish EAPD's mission with the required authority and sufficient autonomy. Dr. Muñoz has been involved in the academic and art fields in different ways. She knows the Escuela from diverse perspectives since she is alumni and a former member of the Board of Directors. Dr. Muñoz has teaching experience as former faculty of different universities in the Island.

Key personnel support and assists the chancellor in discharging her duties efficiently. The Dean of Academic Affairs coordinates academic activities and supervises the chairs of the academic departments and the Learning Resource Center. The Dean of Academic Affairs is also responsible for the development and revision of academic programs, as well as for the promotion, innovation and improvement of teaching. Eight Department Directors work closely with the Dean of Academic Affairs to attain each academic department mission and goals, and to facilitate all processes related to its operation.

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 facilities. They evaluate candidates for teaching contracts, report on the planning, operations and achievements of the departments to the Dean, and are members of the *Curriculum Committee* and the *Academic Council*.

The Dean and the Directors meet on a regular basis 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.

Department Directors also meet with their respective 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.

The Dean of Student Affairs is responsible for developing, coordinating and supervising programs and services for the students of the following areas of EAPD: Cultural Activities, Admissions, Orientation and Counseling, Bursar (shared supervision), and Registry. Through this deanery the Escuela provides services for the individual and professional growth of students who complement their academic training and comprehensive development. The Dean of Student Affairs works closely with student organizations, the Student Council and assists with institutional activities such as the graduation and others.

Faculty and students are active in the decision-making processes of the EAPD through different governance bodies. Faculty participate in the *Curriculum Committee*, *Academic Council*, *Faculty Personnel Committee* and the *Discipline Committee*; they also have an elected representative on the Board of Directors. Students can participate in the Student Council, the Academic Council and also have a representative on the Board of Directors.

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* and assemblies.

Disclosure of policies and regulations is conducted through EAPD's web page. Faculty, students and stakeholders can easily access information posted on the website. Newly admitted students participate in a safety seminar where they receive orientation on institutional policies. The EAPD's Catalog also publishes relevant information on policies.

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 Directors as well as to the Deans. The information moves from the Directors to the Deans, who can evaluate and delegate or share with the administration at various levels, including the Executive Committee. Additionally, it is important to state that the Chancellor herself and all staff at EAPD 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.

The EAPD has an internal process to communicate and disclose important information. All the communications are sent via institutional official email accounts to students, staff and faculty. There is a link to request an official communication to be sent to a group or all stakeholders named “*Comunicaciones EAPD*”. Notifications, information regarding employment opportunities and so on is disclosed through this with the approval of the area supervisor.

Administrative activities in the Escuela are coordinated through the Dean of Administration, whose supervises the areas of budget, finance (which supervises financial aid), human resources, accounting, disbursements, purchases, maintenance, monitoring of the physical plant and other general services. Administrative activities must be in accordance with the provisions of the Office of the Comptroller of Puerto Rico and the auditing agencies that supervise the economic operations of the Institution.

The budget phase is administered in accordance with the provisions of the Management Office and Budget of Puerto Rico. The Planning and Development Office coordinates all institutional efforts and initiatives of the deaneries. It is responsible for analyzing the academic and fiscal operation and promoting strategies to the structured growth and development of the Escuela. The Institutional Research Office is also under the supervision of the Planning and Development Office.

The School of Fine Arts and Design, as a public corporation, must follow the recruitment procedures established by the Commonwealth of Puerto Rico, specifically the PR Office of Human Resources Administration and Transformation (OATRH, by its Spanish acronym). EAPD’s staff consists of career employees and trusted employees. Career positions are filled by means of calls that establish the minimum requirements of the position, while positions of trust are of free selection and removal. It is the appointing authority (Chancellor) who determines the parameters for hiring trusted employees.

EAPD's staff possess the required credentials to fulfill their roles and responsibilities. They also participate in different workshops for professional development activities according to their areas of expertise and functional roles. Regular employees are required to work 37.5 a week and are allowed time to execute their required duties effectively.

I.E. FACULTY AND STAFF

The EAPD faculty is well prepared and diverse. Faculty contribute significantly to the students' experience in the classroom and are genuinely engaged with them. Since they are committed to the institution and to the fulfillment of its mission and goals, faculty often allow time outside the classroom for mentoring and academic advising.

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. The studio 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 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 catalogs, publications, conferences, and paper presentations, among others.

Faculty Participation Structures

The main structures for faculty participation are the *Academic Council*, *Curriculum Committee*, *Faculty Personnel Committee*, *Departmental Faculty Personnel Committee (ad hoc)*, and the *Disciplinary Committee*. Other committees can be established as needs arise for faculty collaboration. The Department meetings and the semiannual Faculty Meetings with the Chancellor provide other instances of faculty participation. The committee 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 a student representative. 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 guides 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 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; propose 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 elected members of each academic department and presided by the Dean of Academic 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.

- **Departmental Faculty Personnel Committee** - This is an ad hoc committee organized by the Department Chair when the need arises to interview a contract candidate.

- **Disciplinary Committee** - This Committee is called upon by the Chancellor whenever a disciplinary case needs to be heard and judged. In this Committee, faculty serve with a student representative.

Qualifications

The individual 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, but individuals with Master

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* (p.8) (**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 theory courses, the preferred degree is a Doctorate, although individuals with specific expertise with Master Degrees are also recruited.

EAPD faculty have appropriate qualifications. The Curriculum Vitae of regular and adjunct or contract faculty, as well as samples of course syllabi are available on-site. Faculty degrees are compared in the following table:

Degrees	FT-T*	FT-A**	FT- Total	PT	Total	2017	FT-T	FT-A	FT- Total	PT	Total	2018	FT-T	FT-A	FT- Total	PT	Total	2019
Doctorate	4	1	5	6	11	17%	4	2	6	4	10	16%	3	2	5	8	13	20%
Terminal Master	6	1	7	18	25	38%	6	6	12	15	27	44%	4	6	10	12	22	34%
Master	5	1	6	19	25	38%	4	3	7	11	18	29%	4	3	7	12	19	29%
Bachelor			0	5	5	8%		1	1	6	7	11%		2	2	9	11	17%
Total	15	3	18	48	66	100%	14	12	26	36	62	100%	11	13	24	41	65	100%

Degrees	FT-T	FT-A	FT- Total	PT	Total	2020	FT-T	FT-A	FT- Total	PT	Total	2021
Doctorate	3	2	5	9	14	23%	4	2	6	10	16	24%
Terminal Master	4	4	8	15	23	38%	6	9	15	4	19	29%
Master	4	2	6	9	15	25%	2	3	5	11	16	24%
Bachelor				8	8	13%		2	2	13	15	23%
Total	11	8	19	41	60	100%	12	16	28	38	66	100%

NOTE. *FT-T includes full-time tenured or on tenure track faculty, and FT-A includes full-time adjunct faculty not on tenure track, less-than-annual contract. **Terminal master's degree: a master's degree that is considered the highest degree in a field: example, MArch (in architecture) and MFA (master of fine arts in art or theater).

SOURCE: Institutional Research Area.

Number and Distribution

During the current semester, the faculty is composed of 67 faculty members. Eleven of those are regular full-time faculty, while 56 are contract faculty.

The following table shows the distribution of regular full-time and contract faculty:

Program/Area	Full-Time	Contract	Total
General Studies	2	12	14
Sculpture	1	4	5
Art Education	1	2	3
Fashion Design	1	9	10
Industrial Design	1	5	6
Graphic Design	1	5	6

Image and Movement	2	5	7
Printmaking	1	4	5
Painting	1	10	11
Totals	11	56	67

The uneven proportion between regular and contract faculty is always a concern among faculty and administrators. Most faculty with contracts receive one-semester contracts and do not have any fringe benefits. They do not have ranks and cannot apply for promotion.

As a general rule, contract faculty at the EAPD might also teach in other institutions. Studio adjunct faculty mostly combine teaching with a much broader professional practice. This exposure allows adjunct members to acquire a broader vision on diverse aspects related to teaching, as well as teaching art and design. Furthermore, their varied and unique points of view greatly enrich the academic experience.

Faculty under contract have worked at EAPD between 5 and 20 years, showing a long-term commitment to the institution and its mission. Some have been active in the Academic Council, the Curricular Committee and other committees, as well as serving as Department Chairs. The EAPD administrators have been proactive about seeking additional tenure-track positions. Nevertheless, the approval always rests in the government's hands, specifically in the Office of Management and Budget.

The EAPD system considers regular faculty as tenured and on tenure track and includes the following ranks: Instructor, Assistant Professor, Associate Professor, and Professor. EAPD tenured faculty is distributed as follows:

Tenure System	Professor	Associate Professor	Assistant Professor	Instructor	Total
Tenured	1	1		8	10
On-tenure-track				1	1
Total	1	1		9	11

Appointment, evaluation and advancement of faculty

The EAPD follows the guidelines established in the *Faculty Handbook* (p.9) (**MDP I.E.1**), a public document, where minimum qualifications for evaluation and advancement of regular faculty are listed. As described in the *Faculty Handbook*, the faculty recruitment procedure begins when the Chair requiring additional staff petitions the Dean of Academic 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. 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. As per Faculty Regulations, current faculty has to be notified and invited to apply before opening the position for external resources.

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 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, the Instructor 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* (p.8) (**MDP I.E.1**). The Department Chair is in charge of evaluating this candidate's academic credentials and work experience, setting up interviews with the Department Faculty Committee and sending a *Qualification Evaluation* to the Dean. The Dean will verify this document and approve the contract hire.

Faculty evaluation is defined following the criteria established in the *Faculty Handbook*. This plan is also published in the *Faculty Manual*. 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 Affairs and the Personnel Committee will conduct additional evaluations.

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 will 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 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.

Loads

The teaching load is established in the *Faculty Handbook*. The Full-Time academic load of 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 theory faculty per year. The conversion between clock hours and credit hours is the following: one (1) studio credit hour is equal to two (2) clock hours, while one (1) theory credit is equal to one (1) clock hour. The studio faculty offers six (6) contact hours weekly per three (3) credit course, and the theory 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 theory 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 faculty and theory faculty work 37.5 clock hours per week, respectively. Adjunct studio faculty must reserve one (1) office hour weekly per class, and adjunct theory 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 Section, the EAPD accommodates an average of fourteen to sixteen (14-16) students in studio courses, and twenty to twenty-two (20-22) for theoretical classes, so as to provide individualized attention to students. Many classes are capped below these numbers due to the classrooms size or the amount and type of equipment available.

Faculty development

The institution supports faculty development in a variety of ways. Though limited diminished somewhat due to economic factors, regular faculty and contract faculty can request funding for travel expenses for their professional growth and career advancement, such as attending or traveling to conferences, exhibits or design events and other research-oriented activities. During the last year the Industrial Design Chair traveled to Spain to attend the 8va Bienal Iberoamericana de Diseño (BID) <https://bid-dimad.org/bid22/>.

The *Faculty Handbook* provides for the distribution of funds for art and design research. The EAPD also allows faculty the use of studios and facilities for the creation of personal creative projects.

Regular faculty are eligible for paid and unpaid academic leave and sabbaticals for a variety of purposes, including to study. The EAPD has paid graduate tuition for seven (7) of its sixteen (16) regular faculty members, and for four (4) adjunct faculty.

Required by the government, every two years, regular faculty and other employees must complete a total of twenty (20) hours of lectures or learning experiences in Ethics. Conferences for faculty cover a variety of themes, from retirement benefits and sexual harassment, to ADA compliance. Additionally, they may receive training from the agency that manages human resources and labor affairs for all public servants in Puerto Rico.

Through a Title V Proposal, several faculty development activities have been conducted for regular and contract faculty. A variety of topics regarding online education, assessment, and copyright among others have been discussed.

Support staff

Most institutional services at the EAPD are offered from 7:30 a.m. to 5:00 p.m., Monday through Friday; the Learning Resources Center opens weekdays until 8:00 p.m.

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. In addition to administrative personnel, faculty are assisted by the Chair and the Dean of Academic Affairs.

One (1) full-time employee is in charge of cultural activities and of exhibitions curated by faculty members of the various Academic Departments. 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.

The EAPD community benefits greatly from the open and friendly environment that exists in the Institution's offices and halls. The beautiful colonial buildings with their open patios, balconies and wide corridors stimulate creativity and provide a perfect setting for a constant dialogue among students and faculty. The interaction between faculty and students is considered a main factor for student retention. Undoubtedly, both regular and adjunct faculty are very accessible and engaged with the academic programs' missions. The departmental exhibitions are occasions where faculty celebrate students' achievement, which are greatly supported by the institution despite the increasing economic difficulties.

I.F - FACILITIES, EQUIPMENT, TECHNOLOGY, HEALTH AND SAFETY

The EAPD occupies two beautiful Spanish colonial buildings in historic Old San Juan. Puerto Rico's cultural and artistic Capital City. These include the Manicomio Insular, or Casa de Locos (in English, *Insane Asylum*); and the 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 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.

EAPD is located 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 Las Américas 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 personnel. The limited parking spaces available are reserved for faculty and some administrative staff members.

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, and a workshop with machinery which serves all students. The Painting and Sculpture Department Office is located close to their instructional spaces.

The Art Education, Industrial Design, Fashion Design, Graphic Design, Image and Movement and Printmaking Academic Departments are located in the Hospital Building. There is one (1) classroom for Art Education courses; six (6) computer laboratories for Graphic Design and Image and Movement; three (3) Fab Lab for Industrial Design; and three (3) large studio workshops for Fashion Design. Additionally, there are four (4) studios for Printmaking. Each of the academic departments already mentioned 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.

Also in this building, there is an Amphitheater used for activities, workshops, student assemblies, among others.

The Learning Resources Center, the Offices of the Dean of Academic and Dean of 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. 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.

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 9:00 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 workshops 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 these workshops are from 7:30 a.m. to 4:00 pm.

Students 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.

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 date.

All specialized studios and workshops have their own Safety Regulations, included in the Safety Regulations (**MDP I.F.4**), which establish the dress code and pertinent safety measures during use of the facilities. All are equipped with fire extinguishers and eye-wash 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*. 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. Students answer questions to verify they understood the importance of these aspects in the studio courses. The EAPD has spaces devoted to first-aid equipment in the Manicomio and the Hospital Buildings.

The Painting, Printmaking and Sculpture workshop studios, as well as Industrial Design fab labs occupy plenty open, cross-ventilated spaces. These studio workshops and labs have been certified by the Health Department, OSHA and the Fire Department of the Commonwealth of Puerto Rico, as being compliant with all rules and regulations regarding their operations.

Furthermore, since 2000 the EAPD adopted a non-toxic Printmaking policy. The Printmaking Department trains its students in non-toxic printing methods.

A private company provides security guards for both buildings. The Manicomio has twenty-four (24) hours a day (7) seven days a week; while 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 and the Extension Program courses. 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* which includes statistics and other detailed information regarding institutional security policies and the campus crime incidence rate for over the past three years.

In 2019 the EAPD improved the technological infrastructure by adding antennas for Wireless internet in the facilities and changing to fiber optic service. Over \$500,000 had been invested in computer equipment, including the acquisition of software and licenses such as the CANVAS Program to offer distance learning courses; *ADOBE Master Collection, Toon Boom, Autodesk Maya, Moodbox, Auto Cad and Fusion 360, Rhino, Protools, and Luxion Keyshot* were *acquired* to support the Departments of Image and Movement, Graphic Design, Industrial Design, and Fashion Design. Please refer to **Appendix F - Technology Plan**.

On the other hand, the Diamond system that holds student data and is used for enrollment was migrated to the cloud, and the student portal module was acquired. This module allows the student access to obtain an unofficial copy of their transcript of credits, updated information on their financial award, and online course selection.

In this way, the administration, faculty and students are provided with modern and efficient technology to meet their needs and keep pace with technological changes. The EAPD is committed to continuously assign resources to maintain and replace hardware, software and operating systems in line with demand and drastic changes in the market.

I.G. LIBRARY, LEARNING RESOURCES CENTER

General Requirements

The Learning Resources Center (LRC), better known as the Francisco Oller Library, is an open-access library whose main purpose is to provide bibliographic resources to the community. LRC serves as a center for specialized bibliographical resources in fine arts, design, education in art, history of art and general artistic creation. Its services are offered to students, faculty and interested researchers promoting the systematic search for artistic knowledge.

The LRC has *General Regulations, Policies and Procedures for the Library (DMP I.G.6)* that quite the norms for use, service and general operations to cooperate closely with the faculty 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 main component of the Office of the Dean of Academic Affairs. The personnel include a director, two (2) librarians and one (1) assistant librarian who have different work schedules alternated to cover service hours. 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) and the Association of Caribbean University Research and Institutional Libraries (ACURIL).

Collections and electronic access

Current and projected curricular offerings and levels

The LRC has approximately 82,612 resources in a variety of formats in all areas of knowledge, of which 41,419 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 fine arts. The selection is done through recommendations from the faculty and students.

The collections are in open stacks, considering 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 11,203 volumes. Within this collection, the largest section is Literature and Rhetoric with about 4,361 volumes including Latin American and European literature, followed by Social Science with 1,744 volumes.

The Art collection is the largest in the LRC consisting of approximately 27,948 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 of the titles correspond to artists, monographs in classification 709.24 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 of Image and Movement, Industrial Design and Fashion Design. New curricular offers have been addressed,

such as the new Associate Degree in Textiles Design Department of Fashion Design, in order to expand and support teaching.

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. Blu-Ray and DVD format aren't added in recent years because it has been chosen to integrate the *Kanopy* video streaming service to support the Film courses and others, as well as remote teaching during the COVID-19 pandemic. In addition, this decision addresses the space need that the LRC has in terms of extending its printed collections.

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. The printed format of the printed articles in this archive has not been received since 2018. For this reason, the newspaper articles have been organized in the digital platform of the newspaper *El Nuevo Día*. Similarly, the collection of dissertations is received in digital format since 2020 that can be accessed locally from a workstation for those who wish to use it for research purposes. The *DSpace* Platform was recently acquired in order to preserve these digital resources so that researchers can consult it remotely. This expansion of digital platforms and services is part of the plan to relocate physical and digital spaces for our collections. In the senior thesis collection, there are approximately 1,158 titles by students specialized in Image and Design, Industrial Design and Fashion Design. During the 2018-2022 fiscal years, acquisitions in Art Education and general Studies have continued growing. The Rosetta Stone program was also acquired in French and German. The English version of the program is about to be updated.

The following table summarizes the Collection Increase from academic year 2018-19 to 2021-22

ACADEMIC YEAR	TITLES	MAGAZINE TITLES	AUDIOVISUAL	Art Exhibition Catalog Collection
2018-2019 Total online catalogue: 38,041	25,648	443	5,700	7,839
2019-2020 Total online catalogue: 39,415	27,423	462	5,838	7,889
2020-2021	29,785	462	5,872	8,131

Total online catalogue: 40,745				
2021-2022 Total online catalogue: 41,419	31,128	462	5,875	8,719

Serials and Periodicals

Serial publications include about 462 titles, of which 291 are international; 171 are from Puerto Rico and Latin America; approximately 80% are related to art. About 72 titles are used in the design courses, representing 16% 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. Since 2019, the library integrated *Flipster* from EBSCO as a digital magazine subscription platform to access digital magazines such as *Apollo International*, *3D World*, *Azure*, *Wallpaper*, *Selvedge*, and *Wired*. We also provide digital access to *Journal of Learning Disabilities*, *Journal of Learning Disabilities*, *Kelbyone*, *Metropolitan Museum Journal*, and *Teaching Exceptional Children*.

Online Subscriptions and Databases

Online subscriptions and Databases are available for active students and faculty who request them. The LRC is currently offering subscriptions for databases, eBooks, digital magazines, and video streaming.

The LRC has the *Art & Architecture Source* and *ERIC* (Education Resources Information Center) as part of the remote access databases through a special and non-transferable annual code that is available for students and teachers. In order to support research, the LRC provides access to *Art & Architecture Source* which is the largest full-text art research database covering fine, decorative, and commercial art, as well as architecture and architectural design. It offers full-text art journals and magazines, plus detailed indexing and abstracts and thousands of images. *ERIC* brings support to curricular offerings and research by providing an authoritative database of indexed and full-text education literature and resources.

EBooks subscriptions are available through three (3) platforms: *EBSCOhost*, *ProQuest's Arts Ebook and eLibro Catedra*. *EBSCOhost* provides a selection of eBooks an unlimited simultaneous user access for most of the titles, but for some only one or three simultaneous users are allowed. *ProQuest's Arts Ebook Subscription* provides a multi-user access to eBooks that supports the needs of undergraduate and graduate arts programs.

Flipster is another curricular offer to which users are given access from *EBSCOhost*. This digital online subscription lets users remote access to *3D World*, *Apollo: The International*, *Azure*, *Wallpaper*, *Selvedge*, *Wired*. Regarding the acquisition of new audiovisual resources, the Library gives access to *Kanopy*, an on-demand streaming video platform that includes movies, documentaries, foreign films, classic cinema, independent films and educational videos.

As for the curricular offer projected for 2023, the LRC acquired *DSpace*: an open-source repository that functions as an institutional repository that will manage, preserve, disseminate and provide access to digital theses and digitized material related to the Vertical Archive. Regarding access, students and teachers must authenticate as an institutional user to navigate and retrieve content from the institutional repository. Remote access to this platform will be provide through a special and non-transferable annual code.

From 2017-2023, new materials were added based on revisions to courses in academic programs and using faculty recommendations. As well, new acquisitions are based on a preservation and replacement program according to the needs of our undergraduate students, faculty teaching, research's needs of faculty and students. In order to fulfill this purpose, each semester the faculty submits a recommended bibliography for each course; it includes periodicals, books or audiovisual materials. Additionally, as part of the special program, the library has focused on acquiring resources of the Puerto Rico Reference section of the General Collection since part of this collection suffered damage after the passage of Hurricane Maria on 2017. Finally, donations and exchanges also help develop and grow the LRC collections. An example of this is the special collection received in 2018 that includes the general collection of the artist José Antonio Torres Martínó, to which a new room has been designated for exhibition and research.

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 Fahrenheit. Although the Library presently maintains its temperature at 70 degrees to inhibit the growth of mold, it should have a yearly mold treatment.

LRC Personnel

The staff is headed by a director, who is responsible for supervising, planning and directing operations and information services. The director advises the Dean of Academic Affairs regarding all issues relevant to the LRC; she supervises the development and maintenance of collections, and verifies that acquisitions, reserving, and cataloging are done following standard policies and procedures. The reaming staff is made up by two (2) librarians and one (1) assistant librarian. The

staff is in charge of the Reference, Circulation and Reserve areas, cataloguing, as well as the technical so as supporting administrative services and to handle secretarial work.

The LRC has 4 students that work part-time under the Federal Work Study Program. Each student works between 6 to 8 hours a week. This program helps students financially while proving knowledge to support their growth and development as professionals, future artists, teachers 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 but has turnover. The EAPD has to evaluate alternatives such as better compensation to improve staff retention.

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. In addition, the audiovisual lending service gives the faculty access to tablets, hotspots, and laptops for a semester and for students the service is for every four 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 catalog for remote searches. It also has a web page to access the online catalog (<https://www.eap.edu/sobre-la-biblioteca/>), databases (*Proquest, eLibro, ERIC* and *Art and Architecture source*), *Kanopy, Flipster*, 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.

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: Needs of students, Faculty teaching, and research

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 during each academic semester.

As well, the LRC offers advising students regarding Library standards, procedures, and policies. Guidance on classification systems, search engine guides, and glossaries of technical vocabulary used in libraries is provided. To do this, a sample of the resources from the collections with relevant content for each course is selected. The library offers a general orientation on information skills and the resources available to new students. In addition, the professional library staff together with the Faculty, develop activities related to the competencies program for the management of student information integrated into the faculty's curriculums.

The information skills program is part of the services offered by the Library so that users (students, teachers and administrative staff) integrate technology so that they can benefit from local or remote information resources; access structures and appropriate technologies to support the Information Center curriculum. For this reason, the library offers orientations about the content of the collections their formats and utility or workshops to carry out searches on the Internet or information through the online catalog, databases and electronic books, the creation of bibliographies on topics and materials necessary during your research or written tasks, research methods, among others. 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, CD-ROM, Rosetta Stone), and equipment (Blu-ray player) for use in the center. Equipment such as laptops, tablets, hotspots, projectors, etc., are also borrowed. In addition, the library staff offers coordinated workshops or tutorials on how to use interactive whiteboards and digital platforms such as databases and on-demand streaming video platform. On line tutorials are available on the EAPD's web page to (<https://www.eap.edu/sobre-la-biblioteca/tutoriales/>).

Bulletin Boards

The LRC posts public announcements for all types of artistic activities where faculty and students participate, 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

Is held on April, usually coinciding with the national celebration of the Puerto Rico Library Society and the American Library Association. Activities include conferences, workshops, coordinated events with schools in the San Juan community such as reading activities, 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 catalog. Online acquisitions announcements are also available on the EAPD's web page (<https://www.eap.edu/sobre-la-biblioteca/nuevas-adquisiciones/>) and online catalog's public lists. In addition, the LRC displays designs of clothing by students in the Fashion Design Department and the Image and Movement Department.

LRC Facilities

Since 2003 the LRC is located on the third floor of the Nuestra Señora de la Concepción El Grande Hospital building, whose facilities follow instructions from the Federal Government and the State Office of Historical Conservation for access by means of a ramp and elevator. The Library, located in an 18th century architectural jewel in Old San Juan, consists of 5,984 square meters. The doors, ramps, elevators, and emergency exit are visibly labeled.

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. The Library has an accessible automatic door with a free space of 32" and a main counter that has an accessible area to serve people in wheelchairs, people of short stature, etc. and that is duly labeled. This counter is located in the center of the Library and serves as a Reserve area for teachers and where Reference services are provided. The main room with capacity for 85 users has 11 study tables, some rectangular, and others round. Two (2) of these rectangular tables near the door are identified as accessible workstations that have the minimum required clearance (27") between the floor and the bottom edge of the counter to accommodate wheelchairs. The tables located in areas with easier access are labeled as preferential use tables for people with disabilities and close to the main counter to make it easier to request help in case of need.

Collections are located in wheelchair-clearance space with 36" spacing between open shelves. However, the space has become limited as the collections have grown. Therefore, the LRC has

chosen to expand its collections and digital platforms. Despite the fact that we have not been given rooms or spaces in which the library can expand its facilities, the Library has been able to rethink and distribute its areas in order to create a room for individual and group studies and a room for the Torres Martinó special collection which is in development process. The Torres Martino Room, besides having the special collection of the artist for which it was named, the room is being designed as a space for conferences and for using audiovisual materials. The group study room is being used with the same purpose as well. In addition, the LRC has one (1) magazine room, one (1) area for audiovisual resources and technical services, one (1) area for vertical archives, and 1 office for the director of the Library.

The LRC, in light of the objectives it seeks to satisfy, provides access to resources through a technological infrastructure that facilitates access to information for its users and directly supports the Teaching-Learning Process of the academic offer. The main room has eight computers, two of them, labeled as accessible stations for people with disabilities, close to the main counter, and adapted for wheelchairs and computers adapted with equipment and programmed for Technological Assistance. In addition, it has 24 monitors with optical "zoom", a photocopier, a scanner and wireless connection (Wi-Fi) that provides internet access.

The Group Study Room has two laptops, a digital white board, a Smart TV and the Torres Martinó Room has a digital whiteboard with its projector. The library's audiovisual collection offers educational resources and equipment for use by students and faculty within library rooms. Among them, two tablets, three headphones with microphone an ergonomic keyboard and, two blue-ray players. As for the main room of the Library, there are designated areas for eight computers: six for access to internet and online databases, one for the online catalog, and one for printing documents. There are three computers for technical services: one for technical processes and two for the Destiny system circulation. There is also one for the library director.

LRC Finance

Despite the financial crisis in the government, the LRC has been able to increase budget limits by federal and private funds to strengthen its collections and services. Funds raised include Title V, Flamboyán funds, "Adopt a library fund", and Library and Information Services Program (LSTA funds) administered by the Department of Education that were used to purchase materials, digital equipment, furniture, and digital platforms. This has made it possible to establish a plan to address projects and services, such as the acquisition of a digital platform to preserve and manage digital theses and attend to digitization projects to organize a Digital Vertical Archive, digital platforms for magazines and books, and develop a Study Group Room, among others.

LRC Budget

AY	General	Books, Subscriptions & other materials	LSTA Funds	Flamboyant Funds	Title V
2018-2019	\$124,080	\$11,675	\$19,477	-	-
2019-2020	\$114,222	\$31,344	-	\$15,028	-
2020-2021	\$127,158	\$29,486	-	-	-
2021-2022	\$106,735	\$16,500.28	-	-	\$10,109

Being the development and growth of the collections one of the priorities of the library, the resource acquisition plan will focus in conjunction with the administration, on strengthening the collections related to Image and Design, Graphic Design, and new curricular offerings as Associate in Textiles from the Department of Fashion Design, with the purpose of continuing to provide a collection that includes recent resources published in the field of art, in reference resources, history, theory and criticism of the plastic arts and that support the curriculum of the School of Fine Arts and Design of Puerto Rico. The library's electronic or digital collection will continue to be strengthened, as the limited physical space available is also addressed. Precisely, it is part of the LRC's plans to continue identifying proposals to continue strengthening the acquisition of equipment and resources that support the curricular offer. In fact, since 2017 we have received funds through the submission of two proposals that were sent to the Library and Information Services Program (LSTA funds) administered by the Department of Education.

Regarding the equipment, we must mention that the Library plans to update Technology Assistance resources as established by Law No. 63 of April 15, 2011, which provides for the creation of the "System of Inclusive Library Services of Technological Assistance" that allows people with disabilities to access the information resources necessary for the success of their academic and professional goals. In addition, it is part of the plan, the identification of proposals that have special funds that focus on the growth and strengthening of our bibliographic collection.

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

Student Recruitment and Admission

The Admission Office is affiliated to the Deanship of Student Affairs. The staff is responsible for promoting the bachelor's degree, recruiting students, handling the admission information and the calendar, as well as receiving and processing the applications for admission to the EAPD. They follow the recruiting guidelines of the EAPD. This guideline is consistent with the standards set by NASAD.

Promotional strategies include the redesign of the institutional website to be more attractive for the new generation of students and posting student's projects on social media. The constant presence of our students and faculty in local press and news channels due to their accomplishments is also a major source of promotion.

Recruitment efforts, as outlined in the *Recruitment Plan (Appendix A)*, are aimed at specific demographical groups of promising students. EAPD has continued its efforts to attract talented high school graduates and college transfer students through a combination of activities: Open House, college fairs, career days, conventions, arts fairs, among others. One of the more effective recruiting tools is to welcome students to visits our facilities in order to have prospective students meet faculty and current students working at different levels.

It is important to mention that student recruitment is an objective under the third strategic goal *Promotion and Marketing* which means human and fiscal resources will be allocated in order to strength Admission Office effectiveness.

As part of new recruitment strategies, the institution is considering adopting flexible criteria so that **specialized high schools can advance some fundamental credits**.

The EAPD's website is the primary source of information regarding admission policy, that it is also available in the Catalog (**MDP I.A.1**). Online applications have been implemented.

Each stage of the admission 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 admission files. Prospective students and families also can obtain online institutional statistics that comply with Student Right-to-Know Act (e.g., admission, retention, graduation rates, etc.), Net Price Calculator and a link to the College Navigator.

Admissions Evaluation Process

The EAPD admits the applicants with the best potential of becoming professional artists based on the formula of requiring academic scores (50%) and a portfolio of work (50%). According to the Catalog, for first-time applicants the high school grade point average (GPA) must be 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%). The required GPA for transfer-in students is 2.50 (50%). They can transfer up to 60 credits from an accredited institution. On the other hand, the first-time and transfer-in applicants can demonstrate their technical skills and aesthetic potential through a portfolio review or attending the *Admission Seminar*, and under 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 (4) drawings; the overall portfolio must show the applicant’s interests, concepts, creativity, skills, energy and motivation. An Admission Officer convenes the *Evaluation Committee*, composed of at least three (3) studio faculty members. This committee review the student’s portfolio, recommend admission or denial of admission base on the results. The Admission Seminar is a three days’ activity focus on the creation of a set of drawings, paintings, designs and sculptures, allowing the less experienced prospective student the chance to demonstrate some drawing essential skills. This body of work is also evaluated by the *Evaluation Committee*. The applicants may only go through this admission’s process a maximum of three times, after which he or she will not be allowed to apply again.

As assessment results evidence, more applicants demonstrated their talents and creative potential through the seminar than the portfolio review. Once applicants passed the evaluation phase, they must comply with the *Orientation and Safety Seminar*. Only those who complete this last admissions requirement will be able to finally enroll at the EAPD. In this seminar, students are introduced to the basic institutional services and to main policies and procedures. As previously mentioned in the *Facilities, Equipment, Health and Safety Section* of this Self Study, they also attend a *Safety Training Seminar*, where safety techniques for all the studio courses and workshop facilities are learned.

Considering the impact of natural phenomena, the decreasing in population and economic constraint in Puerto Rico, the EAPD has been able to increase the recruitment and enrollment of first-time and transfer-in students. Most important is that the institution has maintained the admission criteria required by NASAD based on portfolio or seminar as evidence that students possess exceptional talent or the potential to develop high-level competencies, artistic and/or design sensibilities. Nevertheless, the faculty should be informed of students’ talent resulting of assessment of admission portfolio or seminar. Faculty identify students' performance and attitude towards the discipline through the course.

The following table shows a comparison among past years’ admissions and enrollments.

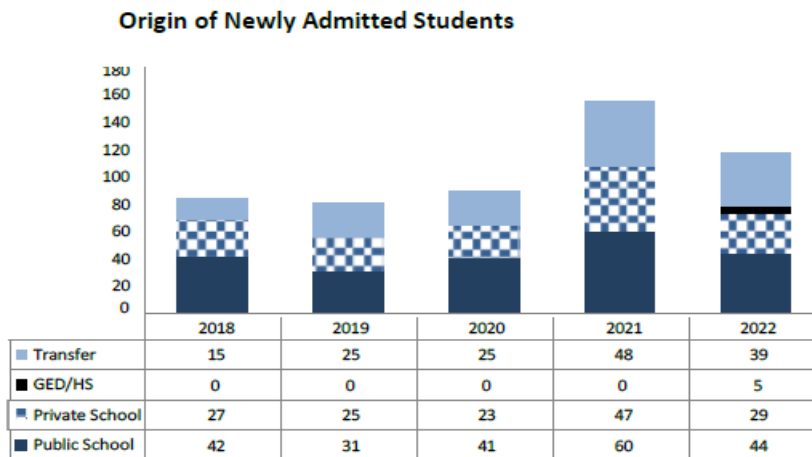
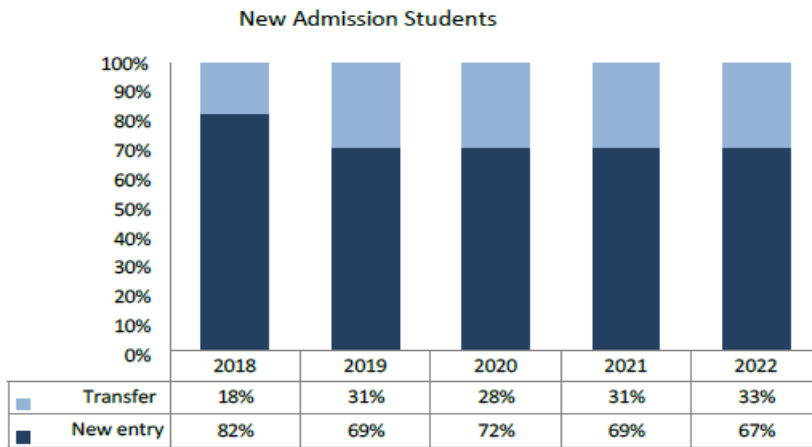
ADMISSION OF NEW STUDENTS

High school or *homeschooling* backgrounds

	2018				2019				2020				2021				2022			
	H	M	Total	%	H	M	Total	%	H	M	Total	%	H	M	Total	%	H	M	Total	%
Applicants	19	63	82	100%	23	43	66	100%	22	66	88	100%	22	91	113	100%	16	75	91	100%
Admitted	17	60	77	94%	20	40	60	91%	20	58	78	89%	22	90	112	99%	16	75	91	100%
Enrolled	12	57	69	90%	19	37	56	93%	18	46	64	82%	20	87	107	96%	14	64	78	86%
<i>Full-Time</i>	11	56	67	97%	18	35	53	95%	17	45	62	97%	20	83	103	96%	13	62	75	96%
<i>Part-Time</i>	1	1	2	3%	1	2	3	5%	1	1	2	3%	0	4	4	4%	1	2	3	4%

NOTE. 1. Sex: M = Male, F = Female. 2. The percentage of admitted students in relation to applicants and the percentage of admitted students who enrolled are calculated. 3. *Full-time* load is 12 credits or more and *part-time* load is 11 credits or less.

The distribution of those enrollments is as follows:



Note: GED refers to equivalency testing and HS refers to *homeschooling*.

Retention and Graduation Rates

There are many ways that the EAPD helps promote student success. Beginning at orientation and continuing through graduation, students are provided with advisement and counseling at every stage to increase their opportunities for success and to support our retention efforts. University retention plan are set forth in EAPD annual catalog. This plan contains many initiatives that should help the EAPD to retain students. Many such guidelines and expectations are reinforced during *The Orientation and Safety Seminar*, and meetings with the advising staff throughout the academic year. This orientation specifically geared toward incoming first-year students and transfer students.

Freshman students, in particular, have been an extremely vulnerable group. Numerous strategies have been put in place to help retain at risk students and improve graduation rates. Some of them are the implementation of early intervention strategies for students identified as being potentially at risk academically or in other ways. Investing in continuing and appropriate professional development for all academic and student service staff. Provision of supports for students who enter in the academic progress process and, fair and transparent academic progress process that is communicated appropriately to students.

The Academic Progress Norm measures student’s academic progress through grade average and attempted credits. Students must approve 67% of attempted credits with a minimal 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 the norm are placed in warning status and are required to follow a personalized Study Plan.

The Students Affairs Dean has been revising the retention strategies and has started to develop a retention plan to address EAPD’s student particular situations. The plan’s main objectives are to keep satisfactory first-to-second year retention rates. The plan will also address the factors that entailed partial and total withdraws, and suggest strategies to strengthen students’ academic experiences by focusing on admissions standards, freshmen academic experience, faculty involvement in classroom assessment, and early intervention through support services. Please refer to Appendix X for a retention by cohort comparison.

The following table shows that the retention rate of full-time students who have re-enrolled at the institution their second year is usually higher than part-time students at EAPD.

Fall Cohort	First-Time Students					Transfer-In Students				
	Total	Full-time	Retention	Part-time	Retention	Total	Full-time	Retention	Part-time	Retention
2016	72	70	90%	2	50%	22	18	94%	4	50%
2017	69	69	86%	0	N/A	20	12	67%	8	63%
2018	69	67	93%	2	100%	15	14	86%	1	100%
2019	56	53	77%	3	67%	25	24	71%	1	0%
2020	64	62	73%	2	50%	25	22	82%	3	33%

NOTE. First-time and transfer-in students who re-enrolled their second year at institution.

SOURCE. IRA

On the other hand, the socio-economic constraints as consequence of the natural phenomena in Puerto Rico, specially the coronavirus pandemic, have been some obstacles for some students, while other resilient students strive for success. During the first pandemic period in academic year 2019-20, the EAPD has implemented some innovations as remote education via videoconference, Google Classroom, limited and guided visits to the workshops after the Covid test has been conducted and loan of equipment, among others. For academic year 2020-22, the institution

provided equipment and internet for its faculty and students. Although the faculty was trained in distance education and used mixed measures for student learning assessment, they did not have the support of instructional design, and bringing appropriate support services such as tutoring was a challenge.

According to institution policy, students can complete the bachelor’s degree in four years, but some exception may be applied. In this case, the institution may ask for students to take some courses due to changes in academic programs, specially design major which software are constantly being updated. In addition to graduation rates for the period required by IPEDS, the EAPD maintains its stakeholders informed of the current status of these cohorts. As explained before, Puerto Rico was impacted by natural phenomena and the coronavirus disease, which caused many obstacles for the students to complete the program as of August 31, 2020. From a total of 21 students who earned a bachelor's degree in 6 years, seven students completed the program on October 31, 2020. Therefore, the graduation rate for cohort 2014 was 15%, showing a slight decrease in the graduation rate for that particular year.

Graduation rate between 4 and 8 years

Cohort	4 years (100%)	6 years	years8
2009	3%	39%	47%
2010	0%	31%	41%
2011	0%	32%	45%
2012	0%	38%	41%
2013	1%	38%	43%
2014	0%	15%	31%
2015	2%	34%	N/A
2016	3%	37%	N/A

NOTE: 1. 6-year and 8-year graduation rates are as follows cumulative. 2. N/A indicates that the graduation rate cannot yet be calculated.

At the present, the institution is identifying new strategies to further improve the retention and the graduation rates. The fundamental courses or basic curriculum is in the process of being revised. Other strategies include the improvement of the retention process, the implementation of an online student audit system for faculty to monitor the students’ academic progress and to provide academic advisement.

Record Keeping

Record keeping is overseen by the EAPD Registrar’s, where up-to-date records of each student’s educational history and progress are maintained. This Office is part of the Student Affairs Deanship and is staffed by three full-time employees, the Registrar and the Registrar's Assistants. The

Registrar's Office communicates with students regarding necessary documentation, including high school and college transcripts, and international transcript evaluations. The records are also stored in a digital backup.

The Registrar implements the institutional academic policies (e.g. credit validation, enrollment, academic progress, compliancy with degree completion), government regulations, and other requirements that apply to students grading. All requirements and institutional policies are published in the *Academic Catalog* (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 Family Educational Rights for Privacy Law (FERPA) or the amended Buckley Law of 1974. All services are offered according to academic integrity principles.

This office 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 conscripted 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 the 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 to emphasize that EAPD has been using Diamond D Student Information System, a data program that has limited capabilities. This limitation compromises a great deal of time and effort in dealing with transcripts and course programming, as well as the extracting data for statistical analysis using the required variables and makes difficult preparing internal assessment reports and activities, as well as the work carried out by those in charge of reporting to external agencies (e.g. Federal Financial Aid, IPEDS, etc.).

The Students Affairs Deanship is working toward improvement of the system. This new custom designed service is expected to improve the access and analysis of data for reporting in a timely and accurate fashion.

Advisement and Counseling

The EAPD offers individualized academic advising, personal and professional guidance to all student through the Guidance and Counseling Office. Nevertheless, the institution recognize that academic advising plays a key role in the overall student experience and is central to student success. During the first year, students are assigned a counselor or students support officer who assists them with the variety of curricular choices available in the first year curriculum. Once

students choose a major, they remain with their program advisor throughout the remainder of the time at EAPD. This advising approach is focused on students' professional career, curricular requirements, career goals and opportunities. In order to honor this four-year guarantee, advisors give critical direction about the availability and sequencing of courses.

The advising staff are expected to:

- Be accessible to students through office hours and appointments.
- Know curricular requirements for degree programs.
- Assist students in the development of strong decision-making skills.
- Promote academic and student development programming that enhances students' educational experiences.
- Interpret and implement EAPD policies and procedures.
- Assess students' needs and make appropriate referrals
- Maintain accurate student records
- Protect students' privacy (per FERPA regulations)

Guidance and Counseling Offices

The Guidance and Counseling Office assist the institution in creating an environment conducive to learning and development; guiding the students to become well-rounded, self-reliant, creative, and responsible individuals. This office is assigned to the Student Affairs Deanship and its purpose is to assist students in the transition from high school to a university institution, and help them through personal and academic issues, decision making skills and other situations that interfere in the realization of their academic and professional goals.

These Counselors identify issues that are affecting the student's academic performance, offer personal guidance, and refer to the appropriate resources when necessary. Currently, the counseling services has been redesigned to offer students the opportunity to obtain face-to-face or online services. They also offer academic advising to first year students, help in course selection, and guide them through the process of declaring their choice of majors or minors. They handle students referred by the faculty, coordinates the requests for reasonable accommodations for students with disabilities, and give prevention services for students at risk of being placed on academic probation.

Students' Grievances

EAPD have a variety of procedures for dealing with student related issues, including grade appeals, academic integrity violation, student discipline, disclosure of student records, among others. One area not generally covered by other procedures concerns student complaints about faculty conduct in the classroom or other formal academic settings. Even though, EAPD respects the academic

freedom of the faculty, at the same time, recognizes its responsibility to provide students with a procedure for addressing complaints about faculty.

The student complaint or grievances procedure is available to current students and recent graduates as a way to raise concerns, give feedback and request solutions to problems that have occurred during their time at the EAPD. Students are encouraged to attempt to resolve complaints informally with the faculty member or seek the assistance of the Department Director to facilitate informal resolution.

If the student does not pursue informal resolution, the student may file a written complaint with the department director, or if the director is the subject of the complaint, with the academic dean.

The complaints procedure has a number of stages and students should try to use each stage, stated in the Internal Procedure for Handling Student Complaint or Grievances. This document and other student regulations, rules and policies can be found in the Catalog.

Student Performance and Satisfaction

The Institutional Research Area (IR) carries out four main surveys on students' satisfaction with EAPD's services, and the results are used to inform the decision making process regarding academic programs. On a yearly base the surveys are about students' satisfaction with institutional services (first semester), students' satisfaction with the academic program (second semester), and the graduates' perception on their educational experience, and every three years an alumni survey. The EAPD's benchmark for students' satisfaction with the facilities and institutional services was to obtain 80% by combining the *very satisfied* and *satisfied* categories in the survey.

During the last academic years, students' satisfaction with academic support services and facilities generally increased. Nevertheless, the results show that more improvements must be made. Please refer to **Appendix F** for a summary on student satisfaction.

Finally, the follow up process of alumni is done by IR through online survey, while the Life and Career Center contacts the students on a one-on-one basis by telephone or email. With regards to alumni status after six months upon their graduation, the EAPD has made an effort to contact 287 graduates between 2017 and 2021. The purpose was to gather information on placement rates, graduate studies, and other studies for professional development. The Orientation and Counseling Office conducted survey by telephone, directors of academic departments contacted their graduates via email, and the IR used online survey by Google Form, and identified the graduates by emails with their informed consent. The response rate was 62%. Slightly more than a half of alumni (58%) was employed, and between 64% and 16% of employment was very related or related to the BFA (Please refer to Table 5.9). The placement rates could be better if the response rate for graduate class 2017 were higher than 39%, since 56% of employment status remains

unknown. It is also important to note that alumni have pursued further education, such as graduate studies in Europe, United States, Puerto Rico, and Mexico. Other studies include courses, professional certificate, and other bachelor’s degrees.

The following table shows the alumni placement rates.

Class	Total	Employed	Related to BFA			Not Employed	Status Unknown	Graduate Studies	Other Studies
			Very	Somewhat	Not at all				
2017	72	39%	82%	7%	11%	6%	56%	8%	3%
2018	51	77%	62%	23%	15%	4%	20%	18%	2%
2019	51	63%	69%	0%	31%	6%	31%	0%	6%
2020	34	62%	71%	19%	10%	9%	29%	27%	3%
2021	79	57%	49%	27%	24%	13%	30%	3%	5%
Total	287	58%	64%	16%	19%	8%	35%	9%	4%

NOTE. N = 287, response rate = 62% (n = 178). Graduate studies and other studies may be duplicated.
SOURCE. IRA, Orientation and Counseling Office, and Directors of Academic Programs.

All alumni from Printmaking are employed (100%), followed by Industrial Design (94%), Sculpture (75%), Art Education (65%), Fashion Design (61%), and Painting (58%), while other majors have rates under 50% (Please refer to Table 5.10). Some directors of academic programs maintain contact with the alumni, invite them for activities or even indicate employment or graduate studies opportunities. The results are positive.

Major	Total	Employed	2017	2018	2019	2020	2021
Printmaking	9	100%	N/A	N/A	100%	N/A	100%
Industrial Design	31	94%	78%	100%	100%	100%	100%
Sculpture	20	75%	63%	100%	20%	100%	67%
Art Education	23	65%	86%	100%	100%	40%	0%
Fashion Design	56	61%	13%	88%	78%	60%	62%
Painting	53	58%	50%	62%	57%	60%	62%
Digital Art and Design - GD	33	48%	31%	50%	100%	67%	33%
Image and Design - DG	9	44%	N/A	N/A	57%	0%	0%
Graphic Design	8	38%	N/A	N/A	N/A	50%	25%
Image and Movement	11	36%	N/A	N/A	N/A	75%	14%
Digital Art and Design - IM	30	27%	5%	67%	100%	75%	0%
Image and Design - IM	4	0%	N/A	N/A	0%	N/A	N/A

NOTE. N = 287, response rate = 62% (n = 178). Graduate studies and other studies may be duplicated. Digital Art and Design, and Image and Design are presented as two separated tracks.
SOURCE. IRA, Orientation and Counseling Office, and Directors of Academic Programs.

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, and

research; ethical, aesthetic, humanistic and cultural values; and oral communication skills. Graduating seniors “strongly agreed” or “agreed” that they possessed the knowledge, skills, and abilities upon completion of their learning experience. All student learning outcomes reached the KPI of 80%, except teamwork skills.

The following table shows the Graduating Seniors Self-Evaluation of Key Competencies.

Student Learning Outcomes	Trend	Percent				Results
		2018	2019	2020	2021	
Communication in Spanish		80	93	88	90	10
Communication in English as second language		58	83	75	90	32
Ethical values		75	83	69	80	5
Aesthetical values		86	88	74	90	4
Humanistic and cultural values		86	88	73	95	9
General knowlegde		93	93	90	100	7
Professional skills		83	83	79	100	17
Knowlegde of discipline		91	85	77	90	-1
Teamwork skills		78	71	68	70	-8
Research skills		91	73	82	80	-11
Handling information and technology		83	59	67	60	-23

NOTE. 2018 n = 40, response rate 78%, 2019 n = 41, response rate 75%, 2020 n = 39, response rate 55%, 2021 n = 20, response rate 35% . Combines “strongly agree” or “agree” responses. The KPI is 80%.

SOURCE. IRA, *Graduate Candidates Perception on Educational Experience Survey* .

I.I PUBLISHED MATERIALS AND WEB SITES

All publications in the EAPD, from the Academic Catalog to the Webpage are accurate and meet NASAD standards for 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 three (3) most important published materials for the institution are the Academic Catalog, the Academic Calendar and the Webpage. These are followed by brochures, catalogues and posters.

All published materials are currently under revision to update their look and include information regarding changes in policies or regulations.

General Catalog

The *General Catalog* (MDP I.A.1) is the institution’s most important published material and fulfills all requirements of 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 revised each academic year; the current edition covers 2022-2024.

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 conduct; admission policies and procedures for grievances and appeals. It includes all information about the academic programs and curriculum, description of courses; sequence of studies; 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 Catalog 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 eight (8) academic majors offered at the institution: Printmaking, Industrial Design, Fashion Design, Image and Movement, Graphic 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*, and *Security on Campus*, followed by an overview of the EAPD administrative organization, the Board of Directors, and Faculty.

Academic Year Calendar

This publication includes all relevant information regarding the academic year: when classes start and end, holidays, payment dates; academic recesses, among others. It is published on the webpage and is sent by email to all constituents.

Webpage

The EAPD's website, www.eap.edu, publishes institutional and academic information, the Academic Catalog 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.

The website also has public policies, norms and procedures that student and faculty 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 Center of Art, Design and Entrepreneur (CADE) Creative Director serves as Web Content Manager and Designer. He works together with faculty, the Dean of Academic Affairs and the

Dean of Student Affairs, 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 number, and 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.

Graduates' Exhibitions

The Graduates' Exhibition Catalog is published online and presented on the Webpage in the Students Affairs Section (<https://www.eap.edu/estudiantiles/exposiciones-de-graduados/>). These catalogues contain photos and lists of all works exhibited.

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 the CADE which also collaborate in preparing the brochures and catalogues. Through Printea Activity, student, faculty and outside people should use their printing services for a reasonable cost. (<https://centro.eap.edu/>)

Social Media

The EAPD maintains presence in social media through Facebook, Instagram, etc. 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 successful.

I.J – COMMUNITY INVOLVEMENT

The Escuela de Artes Plásticas y Diseño (EAPD) is active in the community through a variety of efforts. It often answers requests for commissions and jury duty in art competitions, plus helps coordinate student exhibitions and art contests. EAPD also collaborates with government agencies and private parties as requested. An example from the present year is the *Color Caribe*, an urban art event that unites artists who will portray their works through the colors of the Caribbean, shapes and images of our Caribbean culture and history, in a fashion captured in a lively and accessible way for all. The artists turned containers into their canvases, thus transforming the grounds of the Great Dorado Ecotourism Park into a gallery of large paintings under an open sky in the first outdoor art park in Puerto Rico. EAPD had a broad participation in this event with

students and faculty.

The institution also participates in important yearly cultural events organized by the Institute of Puerto Rican Culture and by other agencies. It also provides free-of charge use of facilities for artistic and cultural activities for different types of institutions, including cultural and non-profit organizations. The Design Center has also provided free of charge services for special activities.

This year the institution will provide free of charge workshops for elementary school students that participated in the Christmas Art Competition of the Legal Services Office of the Senate of Puerto Rico.

Faculty and students are highly visible throughout the community with various projects, including community service oriented projects. Besides the exhibitions, projects and other events they participate in, faculty engage in community service in a variety of ways, as they collaborate in symposia and open discussions on art, curating exhibits and working as art juries, among others.

Furthermore, the institution seeks to strengthen its internship program by establishing alliances and by outreaching towards different entities such as galleries, public and cultural institutions. Currently, alliances and collaborative agreements are being developed with the Universidad de Puerto Rico in Río Piedras.

I.K – ARTICULATION WITH OTHER INSTITUTIONS

Escuela de Artes Plásticas y Diseño de Puerto Rico has strong and good relations with other academic institutions in the Island. There are no current interchange agreements with other universities. There is no officer whose full-time and sole responsibility is developing and managing agreement and alliances with other institutions. Nevertheless, possible agreements with other universities in the Continental States and alliances with the University of Puerto Rico have been progressing very slowly.

I.L – NON DEGREE GRANTING PROGRAMS FOR THE COMMUNITY

The Extension Program is the most important link between the institution and the general public. It 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.

The program is directed by a Coordinator, who is a member of the Academic Council. Duties include revising and opening new courses, enrolling for sessions, as well as interviewing, hiring

and supervising faculty, plus promoting the program. A class must have eight students' minimum enrolled to be offered. The maximum enrollment depends on the equipment and installations available, and fluctuates between twelve and eighteen.

The EAPD also offers 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. Due to Covid pandemic, this summer workshops were suspended to ensure everyone's safety. However, they will be offered again this summer 2023.

Extension Program courses are taught by professional artists and graduated alumni. The program often gives alumni their first work experience. The cost vary according to the complexity and type of course.

Program registration takes place one month before the beginning of each session; enrollment and payment can be done by telephone and 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 social media. The Extension Program brochure is handed out to the public at different fairs, educational, cultural and community activities. EAPD offers orientation and information regarding the Extension Program in the diverse promotional activities we participate. Given the limited budget assigned to the promotion of the Extension Program, the most cost-effective means of expanding enrollment is the Internet.

SECTION II - INSTRUCTIONAL PROGRAMS PORTFOLIO

II.A - CERTAIN CURRICULUM CATEGORIES, INTRODUCTORY INFORMATION

Definitions on semester-hour of credit and the way EAPD determine hours in lecture and studio courses are included as part of the MDP.II.A.1. Information regarding polices can be found in the Catalog and web page. The Transfer Credit Policy is also available as part of the MDP.II.A.2.

All Professional Baccalaureate Degrees in Art and Design—Common Body of Knowledge and Skills

The Escuela de Artes Plásticas y Diseño de Puerto Rico (EAPD) offers Bachelors in Fine Arts (B.F.A) in eight (8) major concentrations: Art Education, Graphic Design, Fashion Design, Industrial Design, Image and Movement, Sculpture, Painting and Printmaking. All majors offered by the EAPD meet the NASAD standards for undergraduate professional degree programs, which requires institutions to develop essential skills and knowledge for entry-level artist/designer professionals.

Studio

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

Foundation studio courses will provide the basis for work in the particular degree programs. These courses – which cover areas such as drawing and design, digital creation, as well as drawing, graphic and 3-D creation, and color theory– 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 plus verbal language skills.

Freshmen declare a major on the second semester of their first year experience. 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 will refine their development in technical skills and in knowledge. Advanced courses will foster not only technical and formal concerns but content and concept, but increasing levels of visual and conceptual complexity and promote greater degrees of independence.

The student's specific interests and goals also play a more significant role. In the design academic programs, class embedded professional projects will strengthen 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 classes and electives, students must comply with common academic studies in general areas. Common academic studies in general areas such as science, math, history, social sciences, philosophy and languages help extend knowledge beyond the art/design core curriculum. The courses offered are common to all concentrations, and their fundamental purpose is to provide students with a vision of the wider context of the development of human knowledge and the role that the arts play in this context. The general academic courses broaden the discipline-oriented formation of the student, foster critical thinking capability and nurture interdisciplinary outlooks. Requisites also develop effective oral and written communication skills in both Spanish and English.

Free electives provide students both the opportunity to make interdisciplinary connections and to broaden core studio formation. Electives in internship constitute a way for students to integrate academically the skills obtained through professional practice. Moreover, a diverse array of activities such as visiting professors' lectures and critiques, extracurricular conferences and presentations enrich student curricular outlook by promoting the integration of varied forms of knowledge, as well as stimulating critical thinking.

During their last year of studies, art/design senior students must pass the Senior Seminar capstone course in order to complete graduation requirements. Additionally, all graduating students must present their Seminar capstone course art/ design work in the Graduate Exhibition, as a culminating experience. The during the Senior Seminar capstone course students must develop a body of art or design work. This course is divided into two phases and has a Thesis co-requisite where the students are required to write a senior thesis essay. In the studio component, the senior 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 thesis course the student is guided by a General Studies professor during the process of investigating and writing his senior thesis essay. Thesis 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.

In order to successfully complete both courses, the student's artwork or design and senior thesis essay must evidence that the student has achieved completion competencies, as expressed in the Graduate Profile:

1. Have a 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 command over the elements and principles of design in one or more media.
3. Apply concepts, knowledge and acquired skills 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.
7. Understand the aspects and processes akin to his/her trade and the ethical behavior it entails.
8. Understand the social, cultural, political and ecological importance of his/her field.
9. To have computer literacy and the capability to use research methodology and technology in the analysis of information (including texts, objects, images and others).
10. Produce a significant body of work of art or design in one or more, or mixed media, which shows command over materials, tools, methods and processes, as well as exhibits aesthetic and intellectual aspects inherent to its professional level.

During their careers, the levels of studio competencies of students are consistently and regularly evaluated during the courses. Evaluations and assessment of studio exercises and projects, as well as critiques within each class, measure how well students are achieving competencies and developing appropriately, in preparation for their final required work in the Senior Seminar capstone course.

In order to measure how well the programs of studies are developing competencies in their students, Institutional and Academic Assessment Plan is going to be revised. A new version will be in effect, by August 2023.

The current plan assesses activities concentrated in assessing both professional and general learning outcomes in three phases, the first set at the beginning of the student career, the second at mid-career and, the third, at the exit. In Phase I, first-time student College Board scores and the Admission Portfolio and Seminar evaluation results are assessed. Phase II corresponds to students' mid-career, from 48 to 108 credit hours. In Phase III, starting at 109 credits, general competencies are evaluated in the Senior Theses Essays, according to an established set of criteria or questions. Please refer to the Academic Assessment Plan included as Appendix H.

The evaluation of success also rests on the ongoing achievements of the graduates. Through alumni surveys, admission to professional and/or graduate programs in art and design, prizes, references in relevant publications and invitations to important national and international exhibitions provide ways of evaluating these achievements.

Art/Design History, Theory, and Criticism

The Art/Design history and theory courses within the different majors help students place works of art and design in historical, cultural, and stylistic contexts. All programs require courses in art history, most of them 12 mandatory credits.

During their first year of studies, freshmen students complement their foundation studio courses with the introductory History of Art 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 vocabulary of art. These courses emphasize developments in painting, architecture and sculpture, with some reference to other media. Students are also stimulated to do visual analysis of works of art and design.

Art majors are also required to take one additional art related requisite (3 credits) in Aesthetic or Contemporary Art Theory. In place of these, design majors must take a discipline oriented history. Together, art and design majors, albeit the exception, study fifteen credits in Art/Design History, Theory, and Criticism. All of these courses measure students learning through examinations, essays, oral presentations and special projects. Regular classes are complemented by visiting lectures, as well as visits to museums, events and exhibiting spaces, as faculty see fit.

Moreover, many studio art and design courses include a segment oriented towards the specific History, Theory, and Criticism, which serves as foundation for the course's content.

Technology

Since the very beginning, all students gain familiarity with the use of technology in order to solve different class requirements, and get to 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's Photoshop, Illustrator and InDesign. The General Studies Introductory Spanish Writing first year course (EG 101 or EG 10I B) is offered in the General Study PC computer lab.

On the other hand, the Industrial Design, Fashion Design, Printmaking and Art Education academic programs curricula contains digitally oriented classes that familiarize students with current technologies relevant to their fields. All courses in Graphic Design and Image and Movement academic programs are technological oriented.

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 Labs. . 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 Thesis Essay, are offered. Additional General Studies classrooms are equipped with PC computers and audiovisual equipment.

During the past years EAPD invested in equipment and technology. Considering the effects of the COVID-19 pandemic, the institution acquired computers, tablets and other equipment for students and faculty. Internet service has been updated and is currently in process to be improved.

In addition, audiovisual equipment is available. Students can loan cameras, lighting, loudspeakers and other audiovisual equipment for class assignment and projects. A Photography Studio is also available to students that take advanced digital photography courses. The Design Center provides digital printing for student's class assignment projects as well.

Synthesis

The overall curriculum of EAPD's academic programs introduce and reinforce necessary competencies for the development of professional artists. Throughout a varied offer of studio, technological and general studies learning activities, that progress from introductory to advanced, the art and design 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 embedded design professional projects, internships, exhibitions and contests, among others, provide a rich and stimulating environment that nurture students' 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, movie and musical and other types of presentations, also fuel students' 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. The Senior Seminar capstone course also make 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.

Teacher preparation

EAPD's Art Education BFA's degree is designed to prepare the art teachers of the future. Students in this concentration must comply with the certification requirements of the Department of Education in order to work as a teacher in Puerto Rico. One of those requirements is passing a certification examination. The Certificate authorizes its holder to work as a Visual 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.

The sequence of study for the Art Education Department establishes that students take a total amount of 129 credits. During their first year of studies, students must take a total of 21 credits in Foundation studio workshop courses, as follows:

TFA101A	Foundations of Pictorial Creation	2
TFA101B	Foundations of Printmaking	2
TFA101C	Foundations of Three-dimensional Creation	2
TFA103	Basic Drawing	3
TFA201	Anatomical Drawing	3

TFA107	Basic Digital Creation and Practice	3
TFA205	Basic Design	3
TFA105	Color Theory & Practice	3

After, in the third year the student must choose one additional foundation course among the following:

TFA104	Intermediate Drawing or	
TFA203	Basic Relief Etching or	
TFA106	Principles of Sculpture	3

Then majors must take 45 credits in required (or core) Art Education credits in the following courses:

ED104	Philosophical Foundations of Education	3
ED102	Human Development	3
ED109	Corporal Movement and Learning	3
ED203	Diagnosis and Correction of Reading and Writing Problems	3
ED108	Educational Technology and Art	3
ED105	Nature and Needs of the Exceptional Child	3
ED206	Psychological and Sociological Foundations of Education	3
ED208	Fine Arts through Music	3
ED209	Fine Arts through Theater	3
ED103	Theories of Learning	3
ED300	Evaluation of Learning	3
ED301	Theory and Methodology of Teaching Art in Elementary School	3
ED302	Theory and Methodology of Teaching Art in Secondary School	3
ED400	Teaching Practicum	6

The other components of the Art Education curriculum appear below:

Art Histories, 12 credits:

EG103	Art History I	3
EG104	Art History II (EG103*)	3
EG204	Modern Art History	3

EG 205 History of Puerto Rican Art 3

General Studies, 39 credits:

EG101B or	Basic Spanish Writing	
EG101	Spanish Writing I	3
EG 107B or	Basic English Skills or	
EG107	English I	3
EG212	Culture and Civilization I	3
EG213	Culture and Civilization II	3
EG109	Historical Processes of Puerto Rico	3
EG102	Spanish Literary Genres and Criticism	3
EG209	Mathematics	3
EG106	Philosophy	3
EG203	Spanish Writing II	3
EG108 or	English II or	
EG113	Advanced English	3
EG110 or	Introduction to Social Sciences or	
EG105	Introduction to Anthropology	3
EG111	The Human Being and his Environment	3
EG211	History of the USA	3

Free Electives, 9 credits

Teaching Practicum

The Art Education students must enroll in the Teaching Practicum (ED 400): a one semester six credit course. Practicum students must spend 200 hours in the classroom of the cooperating Teaching Practicum public school teacher. Additionally, students must spend from eight to twenty hours of classroom observation time in each Art Education course in order 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 form part of the course's syllabus, as can be ascertained from the example syllabi included in **Appendix I**.

Teaching Practicum students are visited at the public school by the EAPD professor in charge of their class to evaluate the work being done by them. The collaborating Practicum public school teacher supervises and evaluates the student's labor, and reports to the TP professor at the EAP. Each Practicum student must prepare a portfolio of the activities he/she organized, with examples of his or her students' results: drawings, prints, illustrated stories; as evidence of student work done in his or her classroom. The Practicum is structured, and its outlined parts handed out 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 on the same page related to what is to happen in the classroom.

In order to place students as classroom observers or as practicing interns, collaborating public school teachers must be State Certified. The Puerto Rico’s Department of Education has specific policies regarding the processes and procedures for the school, the cooperating teacher and the student. 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.

II.B. SPECIFIC CURRICULA

II.B.1 – RENEWAL OF PLAN APPROVAL AND FINAL APPROVAL FOR LISTING

II.B.1.1 – BACHELOR OF FINE ARTS IN ART EDUCATION

Program Title: Bachelor of Fine Arts in Education

Number of Years to Complete the Program: 4

Program Submitted for (check one below):

- Select One:* Renewal of Plan Approval and Final Approval for Listing Renewal of Plan Approval
 Plan Approval Final Approval for Listing Plan Approval and Final Approval for Listing

Current Semester’s Enrollment in Majors: 16

Name of Program Supervisor(s): Grisselle Soto

Statement of Purposes:

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.

Art and Design (Studio, Art/Design History, etc.)	Art Education	Professional Education	General Studies	Electives	Total Number of Units
36 units	39 units	6 units	39 units	9 units	129 Total Units

30 %	32 %	5 %	32 %	7 %	Total 106%
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The sequence of study for the Art Education Department establishes that students take a total amount of 129 credits.

Studio/ Related and Art History/Theory, has a total of 36 credits, distributed as follows:

TFA101A	Foundations of Pictorial Creation	2
TFA101B	Foundations of Printmaking	2
TFA101C	Foundations of Three-dimensional Creation	2
TFA103	Basic Drawing	3
TFA201	Anatomical Drawing	3
TFA107	Basic Digital Creation and Practice	3
TFA205	Basic Design	3
TFA105	Color Theory & Practice	3
EG103	Art History I	3
EG104	Art History II (EG103*)	3
EG204	Modern Art History	3
EG 205	History of Puerto Rican Art	3

The student must also choose one additional foundation course among the following:

TFA104	Intermediate Drawing or	
TFA203	Basic Relief Etching or	
TFA106	Principles of Sculpture	3

Art Education credits require 39 credits distributed in the following courses:

ED104	Philosophical Foundations of Education	3
ED102	Human Development	3
ED109	Corporal Movement and Learning	3
ED203	Diagnosis and Correction of Reading and Writing Problems	3
ED108	Educational Technology and Art	3
ED105	Nature and Needs of the Exceptional Child	3
ED206	Psychological and Sociological Foundations of Education	3
ED208	Fine Arts through Music	3

ED209	Fine Arts through Theater	3
ED103	Theories of Learning	3
ED300	Evaluation of Learning	3
ED301	Theory and Methodology of Teaching Art in Elementary School	3
ED302	Theory and Methodology of Teaching Art in Secondary School	3

Professional education courses consists of 6 credits:

ED400	Teaching Practicum	6
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This program requires 39 credits in general education, which are distributed as follows:

EG101B or EG101	Basic Spanish Writing Spanish Writing I	3
EG 107B or EG107	Basic English Skills or English I	3
EG212	Culture and Civilization I	3
EG213	Culture and Civilization II	3
EG109	Historical Processes of Puerto Rico	3
EG102	Spanish Literary Genres and Criticism	3
EG209	Mathematics	3
EG106	Philosophy	3
EG203	Spanish Writing II	3
EG108 or EG113	English II or Advanced English	3
EG110 or EG105	Introduction to Social Sciences or Introduction to Anthropology	3
EG111	The Human Being and his Environment	3
EG211	History of the USA	3

The student must select 9 credits on free electives.

Course descriptions can be found on the webpage (www.eap.edu) and on the Catalog (MDP I.A.1).

The Art Education 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 Art Education 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, Art Education 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.

Art Education graduating students must also pass a Certification Examination or PCMAS (Spanish acronym for 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 Art Education 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

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 Art Education 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. In addition, EAPD offers the required credits for those candidates who wish to complete a Teacher's Certification to apply for the State Certification Exam (PCMAS). The passing rates for the EAPD students have been 100% during the last reported years. Please refer to Appendix J.

The Art Education Program classroom was recently refurnished and new technological equipment as well as furniture was acquired in order to provide a different and student centered environment. The assignment of resources and renovation of the space strengthens the overall program delivery for students. The nontraditional classroom layout supports discussions and better interactions for course delivery.

Another strength is the faculty, both regular and contract. 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 Even though this program has very few faculty members, their expertise leads the students to achieve their goals. 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 Art Education 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 Art Education students' creativity and nurture interdisciplinarity. Finally, some efforts have been made to improve the academic offering.

Concerns

The main area of concern in Art Education is low enrollment. The Art Education program enrollment is low. This also had happened in other teacher preparation programs in universities around the Island because the PR Department of Education has narrowed art curriculum. Nevertheless, enrollment remain steady with no significant decreases in the last couple of years.

Despite the fact that administrative efforts had been made, changes in the main government policies and regulations that apply to the EAPD turn internal processes bureaucratic and responses are slower than expected.

Areas to improve

1. Assessment activities haven't been consistently implemented.
2. More resources are needed to coordinate the process of academic learning outcomes assessment.
3. EAPD has to consider assigning specific personnel to coordinate internship opportunities and improve placement opportunities for graduates.

Plans for addressing concerns

1. Institutional efforts are taking place to review assessment plans, which shall be implemented by August 2023.
2. As part of the Strategic Plan, efforts are conducted to increase enrollment, this include visiting specialized schools where students can be directly interested in Art Education.
3. Implementing an increase in the cost per credit will allow the assignment of additional funds for the Art Education Program.

II.B.1.2 – BACHELOR OF FINE ARTS IN INDUSTRIAL DESIGN

Program Title: Bachelor of Fine Arts in Industrial Design

Number of Years to Complete the Program: 4

Program Submitted for (check one below):

Select One: Renewal of Plan Approval and Final Approval for Listing Renewal of Plan Approval
 Plan Approval Final Approval for Listing Plan Approval and Final Approval for Listing

Current Semester’s Enrollment in Majors: 19

Name of Program Supervisor(s): Vladimir García

Statement of Purposes:

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 representations, 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.

Studio or Related Areas	Art/Design History	General Studies	Electives	Total Number of Units
70 units	12 units	35 units	12 units	129 Total Units
58 %	10 %	29 %	10 %	Total 107 %

The sequence of study for the Industrial Design Department establishes that students take a total amount of 129 credits.

Studio or Related Areas, has a total of 70 credits, distributed as follows:

TFA101A	Foundations of Pictorial Creation	2
TFA101B	Foundations of Printmaking	2
TFA101C	Foundations of Three-dimensional Creation	2
TFA103	Basic Drawing	3
TFA201	Anatomical Drawing	3
TFA107	Basic Digital Creation and Practice	3
TFA205	Basic Design	3

TFA105	Color Theory & Practice	3
TFA104	Intermediate Drawing	3
TFA106	Principles of Sculpture	3
DI 200	Introduction to 2D Digital Representation	3
DI 321	Fabrication Studio	3
DI 322	Introduction to Industrial Design	3
DI 323	Visual Representation Techniques	3
DI 324	Industrial Design I	3
DI 325	Industrial Design II	3
DI 326	Furniture Design I	3
DI 327	Introduction to 3D Digital Representation	3
DI328	Product Design	3
DI 329	Furniture Design II	3
DI 331	Materials and Production Techniques	3
DI 332	Furniture Design III	3
DI 390	Special Seminar	3
DI 400	Industrial Design Seminar I	2
DI 401	Industrial Design Seminar II	2

The student take 12 credits in the following Art/Design courses:

EG103	Art History I	3
EG104	Art History II (EG103*)	3
EG 205	History of Puerto Rican Art	3
DI 118	Histories and Theories on Industrial Design	3

This program requires 35 credits in general education, which are distributed as follows:

EG101B or	Basic Spanish Writing	
EG101	Spanish Writing I	3
EG 107B or	Basic English Skills or	
EG107	English I	3
EG109	Historical Processes of Puerto Rico	3
EG111	The Human Being and his Environment	3
EG209	Mathematics	3
EG212	Culture and Civilization I	3
EG213	Culture and Civilization II	3
EG102	Spanish Literary Genres and Criticism	3
EG108 or	English II or	
EG113	Advanced English	3

EG110 or	Introduction to Social Sciences or	
EG105	Introduction to Anthropology	3
EG106	Philosophy	3
EG203	Spanish Writing II	3
EG 400	Thesis I	1
EG 401	Thesis II	1

The student must select 12 credits, 6 on free and 6 on industrial design electives.

Course descriptions can be found on the webpage (www.eap.edu) and on the Catalog (MDP I.A.1).

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 introduces and reinforces 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 includes 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 be 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 possess 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 Industrial Design 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 foundation courses during their first years of study, majors will concentrate on requisite core studio courses. 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, 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. 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 preparation.

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.

Evaluation and Assessment of Competencies in Industrial Design

Student achievement of competencies is evaluated and assessed in a number of ways. As well as in other programs, traditional evaluation procedures at midterm and the end-of-semester are the primary evaluation procedures for Industrial Design students. 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. Critiques are other invaluable educational and evaluative tool, as they provide students with feedback on projects and are an effective strategy to evaluate student learning.

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. 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. Starting mid-level studies 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

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.

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. During the past years the program has established collaborative agreements with other colleges and universities to provide students interdisciplinary activities related to their field and strengthen entrepreneurial approach.

Both the chair and contract faculty are active professionals that are committed to student success. The combination of experienced and well trained faculty and 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. The Fab-Lab 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 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.

The Industrial Design 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.

Concerns

The main areas of concerns in Industrial Design are low enrollment and the difficult faculty recruitment.

Despite the fact that administrative efforts had been made, changes in the main government policies and regulations that apply to the EAPD turn internal processes bureaucratic and responses are slower than expected. Since the Fab-Lab's materials and equipment are specialized, and repairs are complicated and costly, specific procedures required for purchases and contracts may delay services.

Faculty is committed, and sufficient for the program. Nevertheless, Industrial Design has specific requirements and its faculty is of difficult recruitment. Salaries in the institution are lower compared with those in the industry, which leads EAPD to consider alternatives as longer contracts or salary increase.

Areas to improve

1. Assessment activities haven't been consistently implemented.
2. Technology (computers and software) available for the program in shared labs are managed by IT personnel. Installation, access to licenses and proper operation of the software is often delayed.

Plans for addressing concerns

1. Institutional efforts are taking place to review assessment plans, which shall be implemented by August 2023.
2. The chair has been proactive on identifying agreement opportunities to collaborate with other institutions for program development, which will eventually provide the environment for increasing enrollment.
3. Despite the fact that a budget is assigned, in order to access more funds for program initiatives and project development, the program's chair has identified grant opportunities and has meet with personnel at the University of Puerto Rico to learn about the guidelines for proposal development.

II.B.1.3 – BACHELOR OF FINE ARTS IN FASHION DESIGN

Program Title: Bachelor of Fine Arts in Fashion Design

Number of Years to Complete the Program: 4

Program Submitted for (check one below):

Select One: Renewal of Plan Approval and Final Approval for Listing Renewal of Plan Approval
 Plan Approval Final Approval for Listing Plan Approval and Final Approval for Listing

Current Semester’s Enrollment in Majors: 93

Name of Program Supervisor(s): Ana Colorado

Statement of Purposes:

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.

Studio or Related Areas	Art/Design History	General Studies	Electives	Total Number of Units
64 units	12 units	41 units	12 units	129 Total Units
53 %	10 %	34 %	10 %	Total 107 %

The sequence of study for the Fashion Design Department establishes that students take a total amount of 129 credits.

Studio or Related Areas, has a total of 64 credits, distributed as follows:

TFA101A	Foundations of Pictorial Creation	2
TFA101B	Foundations of Printmaking	2
TFA101C	Foundations of Three-dimensional Creation	2
TFA103	Basic Drawing	3
TFA201	Anatomical Drawing	3
TFA107	Basic Digital Creation and Practice	3
TFA205	Basic Design	3

TFA105	Color Theory & Practice	3
TFA104	Intermediate Drawing	3
DM 206	Design Studio Techniques: Construction	3
DM 202	Fashion Illustration	3
DM 203	A Introduction to Fashion Design	3
DM 205	Textile Science	3
DM 209	Design Studio Techniques: Modeling	3
DM 208	Fashion Illustration II	2
DM 204	Fashion Design I	2
DM 211	Trends, Fashion and Society	2
DM 304	Fashion Design II	2
DM 335	Design Studio Techniques: Patterns	3
DM 339	Haute Couture	2
DM 305	Fashion Design III	2
DM 336	Design Studio Techniques: Technology	3
DM 338	Technical and Lineal Drawing	2
DM 333	Fashion Marketing	2
DM 337	Industrial Fashion Production	2
DM 400	Fashion Design Seminar I	2
DM401	Fashion Design Seminar II	2

The student take 12 credits in the following Art/Design courses:

EG103	Art History I	3
EG104	Art History II	3
EG 204	History of Modern Art	3
EG 205	History of Puerto Rican Art	3

This program requires 41 credits in general education, which are distributed as follows:

EG101B or	Basic Spanish Writing	
EG101	Spanish Writing I	3
EG 107B or	Basic English Skills or	
EG107	English I	3
EG102	Spanish Literary Genres and Criticism	3
EG212	Culture and Civilization I	3
EG213	Culture and Civilization II	3
EG108 or	English II or	
EG215	Contemporary English Literature	3
EG106	Philosophy	3
EG203	Spanish Writing II	3

EG109	Historical Processes of Puerto Rico	3
EG111	The Human Being and his Environment	3
EG209	Mathematics	3
EG102	Spanish Literary Genres and Criticism	3
EG110 or	Introduction to Social Sciences or	
EG105	Introduction to Anthropology	3
EG 400	Thesis I	1
EG 401	Thesis II	1

The student must select 12 credits, 6 on free and 6 on fashion design electives.

Course descriptions can be found on the webpage (www.eap.edu) and on the Catalog (MDP I.A.1).

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:

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 Fashion Design 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 foundation courses during their first years of study, majors will concentrate on requisite core studio courses. 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. Fashion Marketing 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.

Diverse departmental activities that include conferences on a variety of areas in the fashion industry and participation in fashion events, 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.

Evaluation and Assessment of Competencies in Fashion Design

Student achievement of competencies is evaluated and assessed in a number of ways. As well as in other programs, traditional evaluation procedures at midterm and the end-of-semester are the

primary evaluation procedures for Fashion Design students. 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 required courses. Critiques are other invaluable educational and evaluative tool, as they provide students with feedback on projects and are an effective strategy to evaluate student learning.

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. 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. Starting mid-level studies 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 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 contract. The current faculty body has intellectual and creative diversity. There is only one regular faculty member in Fashion Design.

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

In addition to the Annual Exhibit, the 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. 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.

Concerns

The main areas of concern for the Fashion Design program are space and faculty. The academic program enrollment has grown during the past years and has the 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, the institution will have to consider changes in the timeframe for a student to declare concentration.

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 is not realistic to expect contract faculty to collaborate fully in departmental tasks, as they receive contracts for the academic semester and compensation is higher their industry.

Areas to improve

1. Assessment activities haven't been consistently implemented.
2. Faculty recruitment turns difficult.

Plans for addressing concerns

1. Institutional efforts are taking place to review assessment plans, which shall be implemented by August 2023.
2. An overall space audit and a plan to redistribute spaces among academic programs has to be carried out, to make sure that departmental space is proportionate to present and future enrollment.
3. The increase in the cost per credit will allow additional funds to add resources, new materials and equipment for the program.

II.B.1.4 – BACHELOR OF FINE ARTS IN PAINTING

Program Title: Bachelor of Fine Arts in Painting

Number of Years to Complete the Program: 4

Program Submitted for (check one below):

Select One: Renewal of Plan Approval and Final Approval for Listing Renewal of Plan Approval
 Plan Approval Final Approval for Listing Plan Approval and Final Approval for Listing

Current Semester’s Enrollment in Majors: 71

Name of Program Supervisor(s): Linda Sánchez

Statement of Purposes:

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.

Studio or Related Areas	Art/Design History	General Studies	Electives (Free)	Electives (Studio)	Total Number of Units
55 units	15 units	41 units	6 units	12 units	129 Total Units
46 %	13 %	34 %	5 %	10%	Total 108 %

The sequence of study for the Painting Department establishes that students take a total amount of 129 credits.

Studio or Related Areas, has a total of 55 credits, distributed as follows:

TFA101A	Foundations of Pictorial Creation	2
TFA101B	Foundations of Printmaking	2
TFA101C	Foundations of Three-dimensional Creation	2
TFA103	Basic Drawing	3
TFA201	Anatomical Drawing	3
TFA107	Basic Digital Creation and Practice	3
TFA205	Basic Design	3
TFA105	Color Theory & Practice	3

TFA104	Intermediate Drawing	3
TFA 203	Basic Relief Etching	3
TFA 106	Sculpture Principles	3
TPN 201	Water-based Painting Media I	3
TPN 203	Techniques and Materials of Painting	3
TPN 204	Studies in Painting	3
TPN 202	Water-based Painting Media II	3
TPN 205	Basic Oil Painting	3
TPN 206	Intermediate Oil Painting	3
TPN 303	Experimental Painting	3
TPN 400	Painting Seminar I	2
TPN 401	Painting Seminar II	2

The student take 15 credits in the following Art/Design courses:

EG103	Art History I	3
EG104	Art History II	3
EG 204	History of Modern Art	3
EG 205	History of Puerto Rican Art	3
EG 300 or EG 290	Aesthetics or Contemporary Art Theory	3

This program requires 41 credits in general education, which are distributed as follows:

EG101B or EG101	Basic Spanish Writing Spanish Writing I	3
EG 107B or EG107	Basic English Skills or English I	3
EG212	Culture and Civilization I	3
EG213	Culture and Civilization II	3
EG102	Spanish Literary Genres and Criticism	3
EG209	Mathematics	3
EG106	Philosophy	3
EG109	Historical Processes of Puerto Rico	3
EG203	Spanish Writing II	3
EG108 or EG215	English II or Contemporary English Literature	3
EG110 or EG105	Introduction to Social Sciences or Introduction to Anthropology	3
EG 310	Art and Design Marketing	3
EG111	The Human Being and his Environment	3

EG 400	Thesis I	1
EG 401	Thesis II	1

The student must select 18 credits, 6 on free and 12 on painting (studio) electives.

Course descriptions can be found on the webpage (www.eap.edu) and on the Catalog (MDP I.A.1).

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 introduces and reinforces 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 includes 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 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 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 student's academic and professional evolution. 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.

Evaluation and Assessment of Competencies in Painting

Student achievement of competencies is evaluated and assessed in a number of ways. As well as in other programs, traditional evaluation procedures at midterm and the end-of-semester are the primary evaluation procedures for Painting students. 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 required courses. Critiques are other invaluable educational and evaluative tool, as they provide students with feedback on projects and are an effective strategy to evaluate student learning.

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. 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. Starting mid-level studies 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 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.

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 cocurricular 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 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.

Concerns

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 will require EAPD to schedule additional courses during evenings.

There is only one regular faculty position for this program. Even though faculty has always been involved and committed with EAPD and the students, it is necessary to add regular faculty to the program considering it has the second highest enrollment.

Areas to improve

1. Although some efforts have been made to improve the curriculum sequence, this program has to be revised, foundation course distribution, advance level courses and additional electives can be considered
2. Additional regular faculty is needed for the program.

Plans for addressing concerns

1. EAPD is going to perform a full revision of all programs, including Painting. Course distribution, foundation courses revision and specific trends of each concentration are going to be develop with faculty participation. One of the activities of the current Title V Program is the revision of the foundation courses. For this particular program, the revision will take into account the present contemporary Painting landscape and the opportunities provided by the expanded field.
2. According to current policies, additional faculty positions will be requested.

II.B.1.5 – BACHELOR OF FINE ARTS IN SCULPTURE

Program Title: Bachelor of Fine Arts in Sculpture

Number of Years to Complete the Program: 4

Program Submitted for (check one below):

Select One: Renewal of Plan Approval and Final Approval for Listing Renewal of Plan Approval
 Plan Approval Final Approval for Listing Plan Approval and Final Approval for Listing

Current Semester’s Enrollment in Majors: 17

Name of Program Supervisor(s): Linda Sánchez

Statement of Purposes:

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.

Studio or Related Areas	Art/Design History	General Studies	Electives (Free)	Electives (Studio)	Total Number of Units
52 units	15 units	41 units	6 units	15 units	129 Total Units
43 %	13 %	34 %	5 %	13%	Total 108 %

The sequence of study for the Sculpture Department establishes that students take a total amount of 129 credits.

Studio or Related Areas, has a total of 52 credits, distributed as follows:

TFA101A	Foundations of Pictorial Creation	2
TFA101B	Foundations of Printmaking	2
TFA101C	Foundations of Three-dimensional Creation	2
TFA103	Basic Drawing	3
TFA201	Anatomical Drawing	3
TFA107	Basic Digital Creation and Practice	3
TFA205	Basic Design	3
TFA105	Color Theory & Practice	3

TFA104	Intermediate Drawing	3
TFA 203	Basic Relief Etching	3
TFA 106	Sculpture Principles	3
ESC 204	Sculpture Techniques and Materials	3
ESC 100	Basic Modeling	3
ESC 202	Basic Metal Sculpture	3
ESC 300	Basic Wood Sculpture	3
ESC 304	Basic Ceramic Sculpture	3
ESC 302	Basic Stone Sculpture	3
ESC 400	Sculpture Seminar I	2
ESC 401	Sculpture Seminar II	2

The student take 15 credits in the following Art/Design courses:

EG103	Art History I	3
EG104	Art History II	3
EG 204	History of Modern Art	3
EG 205	History of Puerto Rican Art	3
EG 300 or	Aesthetics or	
EG 290	Contemporary Art Theory	3

This program requires 41 credits in general education, which are distributed as follows:

EG101B or	Basic Spanish Writing	
EG101	Spanish Writing I	3
EG 107B or	Basic English Skills or	
EG107	English I	3
EG212	Culture and Civilization I	3
EG213	Culture and Civilization II	3
EG102	Spanish Literary Genres and Criticism	3
EG209	Mathematics	3
EG106	Philosophy	3
EG109	Historical Processes of Puerto Rico	3
EG203	Spanish Writing II	3
EG108 or	English II or	
EG215	Contemporary English Literature	3
EG110 or	Introduction to Social Sciences or	
EG105	Introduction to Anthropology	3
EG 310	Art and Design Marketing	3
EG111	The Human Being and his Environment	3
EG 400	Thesis I	1

The student must select 21 credits, 6 on free and 15 on sculpture (studio) electives.

Course descriptions can be found on the webpage (www.eap.edu) and on the Catalog (MDP I.A.1).

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, Sculpture students learn to integrate technical and intellectual competencies and become aware of art as a professional practice, with social and cultural significance.

The curriculum introduces and reinforces 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 includes 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 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 student's 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.

Evaluation and Assessment of Competencies in Painting

Student achievement of competencies is evaluated and assessed in a number of ways. As well as in other programs, traditional evaluation procedures at midterm and the end-of-semester are the primary evaluation procedures for Painting students. 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 required courses. Critiques are other invaluable educational and evaluative tool, as they provide students with feedback on projects and are an effective strategy to evaluate student learning.

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. 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. Starting mid-level studies 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 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.

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.

Concerns

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, which represents a similar situation to the Painting Department. The institution shall consider scheduling courses on evening sections to address this issue.

Areas to improve

1. As well as the other programs, this program has to be revised.
2. Additional innovative strategies had to be considered to recruit more students

Plans for addressing concerns

1. EAPD is going to perform a full revision of all programs, including Sculpture. Course distribution, foundation courses revision and specific trends of each concentration are going to be develop with faculty participation.
2. According to Strategic Plan, additional strategies will lead to an eventual enrollment increase.

II.B.1.6 – BACHELOR OF FINE ARTS IN PRINTMAKING

Program Title: Bachelor of Fine Arts in Printmaking

Number of Years to Complete the Program: 4

Program Submitted for (check one below):

- Select One:* Renewal of Plan Approval and Final Approval for Listing Renewal of Plan Approval
 Plan Approval Final Approval for Listing Plan Approval and Final Approval for Listing

Current Semester’s Enrollment in Majors: 18

Name of Program Supervisor(s): Prof. Haydee Landing

Statement of Purposes:

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.

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

The sequence of study for the Printmaking Department establishes that students take a total amount of 129 credits.

Studio or Related Areas, has a total of 61 credits, distributed as follows:

- | | |
|---|-----------|
| 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

The student take 15 credits in the following Art/Design courses:

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

This program requires 41 credits in general education, which are distributed as follows:

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

The student must select 12 credits, 6 on free and 6 on 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

Course descriptions can be found on the webpage (www.eap.edu) and on the Catalog (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. 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 introduces 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 includes 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 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 course 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 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 Students 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.

Evaluation and Assessment of Competencies in Printmaking

Student achievement of competencies is evaluated and assessed in a number of ways. As well as in other programs, traditional evaluation procedures at midterm and the end-of-semester are the primary evaluation procedures for Painting students. 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 required courses. Critiques are other invaluable educational and evaluative tool, as they provide students with feedback on projects and are an effective strategy to evaluate student learning.

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. 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. Starting mid-level studies 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

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.

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 cocurricular 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 student's 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.

Concerns

Studio workshops are adequate for present enrollment, but Printmaking is a TFA service department; in other words, it accommodates all incoming students by offering Foundation (TFA) courses in its facilities.

There are presently one full-time regular faculty positions for department tasks and services, and to collaborate in co-curricular and extracurricular activities.

Plans for addressing concerns

1. EAPD is going to perform a full revision of all programs, including Printmaking. Course distribution, foundation courses revision and specific trends of each concentration are going to be develop with faculty participation. For this particular program, the revision will take into account the present contemporary Painting landscape and the opportunities provided by the expanded field.
2. According to current policies, additional faculty positions will be requested.

II.B.1.7 – BACHELOR OF FINE ARTS IN GRAPHIC DESIGN

Program Title: Bachelor of Fine Arts in Graphic Design

Number of Years to Complete the Program: 4

Program Submitted for (check one below):

Select One: Renewal of Plan Approval and Final Approval for Listing Renewal of Plan Approval
 Plan Approval Final Approval for Listing Plan Approval and Final Approval for Listing

Current Semester’s Enrollment in Majors: 41

Name of Program Supervisor(s): Mauricio Conejo

Statement of Purposes:

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.

Studio or Related Areas	Art/Design History	General Studies	Electives (Free)	Electives (Studio)	Total Number of Units
55 units	15 units	35 units	3 units	12 units	120 Total Units
46 %	12 %	29 %	3 %	10%	Total 100 %

The sequence of study for the Graphic Design establishes that students take a total amount of 120 credits.

Studio or Related Areas, has a total of 55 credits, distributed as follows:

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

The student take 15 credits in the following Art/Design courses:

EG103	Art History I	3 credits
EG104	Art History II	3 credits
EG 204	History of Modern Art	3 credits
EG 205	History of Puerto Rican Art	3 credits
DIG 119	Graphic Design History	3 credits

This program requires 35 credits in general education, which are distributed as follows:

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

The student must select 15 credits, 3 on free and 12 on 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

Course descriptions can be found on the webpage (www.eap.edu) and on the Catalog (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, 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 art as a professional practice, with social and cultural significance.

The curriculum introduces 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 includes 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 in Graphic Design

Student achievement of competencies is evaluated and assessed in a number of ways. As well as in other programs, traditional evaluation procedures at midterm and the end-of-semester are the primary evaluation procedures for Painting students. 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 required courses. Critiques are other invaluable educational and evaluative tool, as they provide students with feedback on projects and are an effective strategy to evaluate student learning.

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. 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. Starting mid-level studies 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 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.

Technological equipment and software has been acquired for the program within the past years. Remote access of the Adobe Creative Cloud allows students to work remotely with the very same software that they do use on site.

Concerns

The main areas of concerns in Graphic Design are space, and faculty. There is only one regular faculty position for this program. Even though faculty has always been involved and committed with EAPD and the students, it is necessary to add regular faculty to the program considering it has the second highest enrollment.

Areas to improve

1. According to the increase in the program enrollment additional workstations and labs have to be considered
2. Additional regular faculty is needed for the program.

Plans for addressing concerns

3. EAPD is going to perform a full revision of all programs, including Graphic Design. Course distribution, foundation courses revision and specific trends of each concentration are going to be develop with faculty participation.
4. According to current policies, additional faculty positions will be requested.

II.B.1.8 – BACHELOR OF FINE ARTS IN IMAGE AND MOVEMENT

Program Title: Bachelor of Fine Arts in IMAGE AND MOVEMENT

Number of Years to Complete the Program: 4

Program Submitted for (check one below):

Select One: Renewal of Plan Approval and Final Approval for Listing Renewal of Plan Approval
 Plan Approval Final Approval for Listing Plan Approval and Final Approval for Listing

Current Semester’s Enrollment in Majors: 68

Name of Program Supervisor(s): Dr. Mauricio Conejo

Statement of Purposes:

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.

Studio or Related Areas	Art/Design History	General Studies	Electives (Free)	Electives (Studio)	Total Number of Units
58 units	12 units	35 units	3 Units	12 units	120 Total Units
48 %	10 %	29%	3%	10%	Total 100 %

The sequence of study for the Image and Movement Department establishes that students take a total amount of 120 credits.

Studio or Related Areas, has a total of 58 credits, distributed as follows:

TFA101A	Foundations of Pictorial Creation	2
TFA101B	Foundations of Printmaking	2
TFA101C	Foundations of Three-dimensional Creation	2
TFA103	Basic Drawing	3
TFA201	Anatomical Drawing	3
TFA107	Basic Digital Creation and Practice	3
TFA205	Basic Design	3

TFA105	Color Theory & Practice	3
MOV102	Digital Photography I	3
MOV 110	Script and Screen play I	3
MOV 115	Introduction to Video Production	3
MOV 120	Basic animation	3
MOV 101	History of Image and Movement	3
MOV 202	Digital Photography II	3
MOV 125	Sonic Art Workshop	3
MOV 220	Intermediate Animation	3
MOV 215	Scans in Digital Video	3
MOV 320	Visual culture: theory and production	3
MOV 310 or	Script and Screenplay II	
MOV 312	Advance Animation	3
MOV 400	MOV Seminar I	2
MOV 401	MOV Seminar II	2

The student take 12 credits in the following Art/Design courses:

EG103	Art History I	3
EG104	Art History II	3
EG 204	History of Modern Art	3
EG 205	History of Puerto Rican Art	3

This program requires 35 credits in general education, which are distributed as follows:

EG101B or	Basic Spanish Writing	
EG101	Spanish Writing I	3
EG 107B or	Basic English Skills or	
EG107	English I	3
EG212 or	Culture and Civilization I	
EG213	Culture and Civilization II	3
EG102	Spanish Literary Genres and Criticism	3
EG209	Mathematics	3
EG109	Historical Processes of Puerto Rico	3
EG203	Spanish Writing II	3
EG108 or	English II or	
EG215	Contemporary English Literature	3
EG110 or	Introduction to Social Sciences or	
EG105	Introduction to Anthropology	3
EG 310	Art and Design Marketing	3
EG111	The Human Being and his Environment	3

EG 400	Thesis I	1
EG 401	Thesis II	1

The student must select 15 credits, 3 on free and 12 on studio (required) electives.

EMO 201	Digital Modeling and Sculpture	3 credits
EMO 312	Advanced Animation	3 credits
EMO 314	Experimental Animation	3 credits
EMO 330	Place, Space and Context	3 credits
EMO 331	Time and Movement	3 credits
EMO 380	Internship	3 credits
EMO 390	Special Seminar	3 credits

Course descriptions can be found on the webpage (www.eap.edu) and on the Catalog (MDP I.A.1).

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 introduces and reinforces necessary competencies for the development of entry-level professionals. 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 includes 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.

Evaluation and Assessment of Competencies in Image and Movement

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.

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. 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. Starting mid-level studies 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 Image and Movement lies within 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.

The Computer Labs assigned to the program has been updated and new equipment and software had been acquired.

Concerns

The main areas of concerns in the Image and Movement program are the difficult recruitment faculty needed for specialized courses. This program has two regular faculty positions with broad expertise in the area but since the nature of some of the courses sometimes is difficult to recruit contract faculty.

Areas to improve

1. Considering the increase in the enrollment of the program, additional courses should be scheduled in the evenings.

Plans for addressing concerns

1. EAPD is going to perform a full revision of all programs, including this one. Course distribution, foundation courses revision and specific trends of each concentration are going to be develop with faculty participation.

II.C PROGRAMATIC 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 different exhibition programs. 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 were 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. The Gallery used to remain open, free of charge, Mondays through Saturdays, accessible to everyone interested in visiting.

Unfortunately, due conditions in the area, a restoration has been started and since the building that houses it is a historical building protected by regulations out of the EAPD's reach, the process has taken longer than expected.

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.

Due to Covid pandemic exhibitions as well as the use of this space were interrupted.

Annual Academic Programs Department Exhibits

EAPD is committed to resume 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.

Since individual department exhibits were interrupted, faculty propose an initiative to start a collective exhibit of all programs. EAPD will support this effort in order to promote resuming exhibits.

Nevertheless, it is important to state that there is a process for coordinating department exhibits, for which the 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.

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 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

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

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 Workshop

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.

Cultural Activities Program

Each semester the EAPD has a diverse offering of concerts, conferences, films, videos and theater presentations to complement the academic formation of the student population.

SECTION III – EVALUATION, PLANNING & PROJECTIONS

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 Directors 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 Director 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 Directors 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. 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 Director. 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 average above 80% (Appendix J). Evaluated faculty members receive copies of their evaluations and discuss the results with the Department Director.

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).

Both assessment plans are aligned with the Institutional Strategic Plan 2021-2026 for a total of five (5) strategic areas to be evaluated. The general goal of this plan is to increase academic quality through the improvement of institutional effectiveness in the five strategic areas, which are: academic affairs, student affairs, institutional quality, fiscal strengthening and social commitment.

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 K. 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. On October 2020, the EAPD received Title V federal grants that has a significantly impact on the academic area. In the same way, between 2021 and 2022, accreditation and licensing evaluation visits by the Middle States Commission on Higher Education and the PR Board of Postsecondary Institution have resulted in significant improvements in all levels of the institution.

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.

III.A.2 Academic Unit Planning

The planning processes at the Escuela de Artes Plásticas y Diseño (EAPD) 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. The findings obtained from consulting the internal and external environments during the 2020 SWOT exercise were incorporated into the new 2021- 2026 Strategic Plan, which was approved by the Board of Directors on September 3, 2021. Once approved, this plan was distributed among the academic administrators and the university community, and also published on the webpage.

The 2021-2026 Strategic Plan (MDP.III.A) 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.

The 2021-2026 Strategic Plan aligns the academic department practices, resources and program components so they work together to achieve the department missions. Assessment should measure the plan's effectiveness and guide the process of adjustments. Taking into consideration the student's needs, each academic department prepares its budget in conjunction with its objectives. Finally, the Office of Planning and Development assigns resources according to the strategic goal and available budget.

It is important to note that the Department Directors do not manage the assigned budget. Instead, they must request purchases, after approval by the Dean of Academic Affairs and the Office of Budget and Planning.

III. B. Students

Like most colleges of art and design, EAPD has tools for evaluation and assessment incorporated throughout academic programs and student experiences.

The EAPD evaluates and assesses student learning outcomes and experiences in a variety of ways. During the admission process, 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". In case of the education of art students, the minimum grade for 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 2018-2022 Academic and Student Learning Outcomes Assessment Plan, (MPD.II.A.1). This plan and its related activities were divided into three phases: 1) Students have mastered the general and professional competencies at basic level courses; 2) Students have mastered the general and professional competencies at intermediate level courses and 3) Students have mastered the general and professional competencies at advance level and capstone courses. The plan indicates the person or office responsible for the assessment, the tools used and the frequency of reports.

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).

All three outcomes will be assessed by administering performance tasks and constructed-response measures to all students enrolled in courses. Use the curriculum map as a key component of academic program assessment to demonstrate a commitment to evidence-based improvement and student success. The assessment plan includes which courses of the curriculum map were selected to take a sample of students to administer assessment. It will also provide a reference that may assist in interpreting assessment results later, and in determining where to make modifications in the curriculum. The instruments will be designed and validated by the faculty members of selected courses or departmental (e.g. rubrics, pre and post-test).

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 L)

The Strengths, Concerns and Recommendations for parts III.A and III.B are as follows:

Strengths

1. The EAPD has established a culture of assessment since 2001-2002, and there is an academic and student assessment plan consistent with institutional mission.
2. 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.
3. Being a small size specialized institution, the educational assessment can be easily implemented, modified, supported, and sustained. The assessment strategies can be tailored to gather specific data from each academic program.
4. Students opinions and performances are formally taken into consideration to improve the quality and services at the institution and academic programs.
5. Assessment results are disseminated to key personnel; and are available on the institutional webpage.
6. The planning process is participative and takes into consideration internal and external environmental factors.
7. Some directors of academic programs maintain contact with their alumni, and this facilitate to reach them for gathering information on placement rates or further education. Although Puerto Rico is geographically small, EAPD's alumni cannot be effortlessly contacted due to frequent changes in personal information.

Concerns

1. Due to Covid Pandemic and natural events the *Learning Outcomes Assessment Plan* has been implemented inconsistently.
2. Assessment results are not widely disseminated.

Plans for addressing concerns

1. Hire an academic assessment coordinator to implement consistently the Learning Outcomes Assessment Plan and systematically integrate the assessment efforts between academic programs.
2. Widely disseminate assessment results through the Institutional Communication Platform.

SECTION 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 (EAPD) 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 institution legacy, by actively engaging in contemporary cultural and art/design issues and critical analysis.

Through its 2021-2026 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 resource towards improving department facilities and potentiating educational and audiovisual resources, as part of funding received by grants, and fundraising strategy.

III.C.2 Size and Scope

Plans for enrollment increase, as established in the Institutional Strategic Plan, will be put in placed taking in consideration space, recommended studio faculty/student ratios and external factors including: the increasing low numbers of graduating high school students and high incidence of emigration. However, in spite of the above mentioned factors, Covid pandemic, hurricanes, and others events, the EAPD has had an increase in enrollment and has readjust its admission policies allowing new students the opportunity to be admitted in January.

III.C.3 Governance and Administration

Institutional governance has been accomplished in the Middle States Commission on Higher Education Teams Report stating that the EAPD has strong and effective leadership in the current chancellor. The EAPD has demonstrated the integration and participation of the Academic and Student Councils, respectively. The Academic Council is presided by the chancellor and meets monthly to address different matters such as academic programs and services. This committee determine policies regarding academic programs and procedures, which are therefore recommended to the Board of Directors for final approval. In the other hand, Student Council has direct participation and interaction with other governing bodies through its president, who represents the student voices.

As of today, EAPD are currently in the process of filling vacancies for three (3) new regular faculty positions, working on the budget for promotion through ranks and recruiting additional personnel to support the academic department missions and goals.

III.C.4 Faculty and Staff

The university at large will carefully examine, assess and refine the organization of service and instructional workloads for full-time faculty. Service and academic priorities are to be weighted to ensure that faculty workloads are both manageable and equitable. The Faculty Regulations are under review and has been discussed within the Executive Committee and Academic Council in order to assure that proper changes and modifications addresses the needs of EAPD.

III.C.5 Facilities, Equipment, Health and Safety

While EAPD received funds for various ways such as: Covid Funds, Flamboyán Foundation, and Title V Grant, the institution acquired new equipment and supplies for classrooms and studio workshops. It will pursue negotiating an agreement with nearby private parking facilities to reduce the current rate that students have to pay. Innovative marketing strategies through the Center of Art, Design and Entrepreneur (CADE) will aim to allow additional income and to increase rental of the Institution's space.

III.C.6 Library and Learning Resources

Major areas for improvement and change involve outreach and user interactivity with the library's tools and learning resources. There is inconsistency of research and bibliographic skills among students at the same level, for which information literacy has become an increasingly high priority. Discovery tools still lag behind in meeting user needs, for which we anticipate further investment in developing and enhancing.

More generally, it is seen that the resources we have in the library are not widely known across the school. There should be further outreach to the community, showing that the library is comprised of far more than a collection of books, but also houses search tools and other services, physical spaces, and archives and special collections. Along with an increased emphasis on outreach, we intend to strengthen collaborative ties between the Library and other areas across the university.

III.C.7 Recruitment, Admission-Retention, Record Keeping, Advisement and Student Complaint

Strategies in admission, advisement and retention have been increasingly holistic, benefitting students' overall experience and optimizing academic resources. EAPD is improving the digital system that help in the record management.

III.C.8 Published Materials and Website

EAPD is working toward reviewing catalogs, policies and other published materials. The institution has made efforts to translate most of its materials to English and has identified the need to update some of the existing documents. Stakeholders participate at all levels.

III.C.9 Community Involvement

The institution will make plans to actively to engage with the community in innovative ways during the past year. An important way to achieve more community involvement will be the Extension Program. New activities and project are considered to impact impoverished communities.

III.C.10. Articulation with other Schools

This section does not apply.

III.C.11 Evaluation, planning, and projections

EAPD will continue to aim the objectives of our Strategic Plan in order to address the identified issues and work toward continuous improvement.

III.C.12 Any current curricular issues not addressed in item IIB of the Instructional Program Portfolio

EAPD is about to perform a review of all programs. Curriculum committee will be in charge of the evaluation of the proposed changes for each of the programs. The review will take into consideration the revision of foundation courses.

III.C.13 Levels of admission, retention, and/or graduation requirements

Strategies in admission, advisement and retention have been increasingly holistic, benefitting students' overall experience and optimizing academic resources. Greater coordination between admission staff and EAPD leadership has improved the effectiveness of recruitment and admission, but more collaboration is possible and will improve our ability to attract and enroll the highest-quality students. Even though, EAPD has a system for identifying and responding to at-risk students, more efforts have been made to undertake this work.

III.C.14 Plans for expanding or ending curricular offering

The EAPD will be ready to promote the Textile Associate Degree to begin on August 2023. As a part of the Institutional Strategic Plan, EAPD began to work with the development of the Master of Fine Art to provide a long-awaited graduated offering in this field.

III.C.15 Other issues important to the art/design unit

As the analysis of this Self Study has shown, to significantly improve the effectiveness of teaching and learning, the academic program quality and, ultimately, guarantee the desired success of institutional strategic planning, the administration will integrate in its short and long term plans the following:

- Fulfill the 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.
- Provide more support staff for activities and services related to the academic program.
- Strengthen faculty development activities

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.

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 students body comprised of the most talented students in the Island. EAPD is implementing new marketing strategies to reach more places and impact students across the island.