NATIONAL ASSOCIATION OF SCHOOLS OF ART AND DESIGN

Visitors' Report

University of Louisiana Lafayette

Lafayette, Louisiana
Brian Kelly, Acting Chair
Department of Visual Arts
Thomas Sammons, Director
School of Architecture and Design
April 8–11, 2018

Georgia Strange, University of Georgia
Linda Reynolds, Brigham Young University
William Bullock, University of Illinois at Urbana-Champaign

Programs Reviewed:

Post-Baccalaureate Non-Masters Certification in Art Education (K–12)

Degrees for which renewal of Plan Approval and Final Approval for Listing is sought:

Bachelor of Arts-4 years: Art (Art Education)
Bachelor of Fine Arts-4 years: Studio Art (Computer Art and Animation, Ceramics, Graphic Design, Metalwork and Jewelry, New Media and Digital Art, Painting, Photography, Printmaking, Sculpture)
Bachelor of Industrial Design-4 years
Bachelor of Interior Design-4 years

DISCLAIMER

The following report and any statements therein regarding compliance with NASAD accreditation standards represent only the considered opinion of the visitors at the time of the visit. Definitive evaluation of compliance and the accreditation decision will be made by the Commission following a complete review of the application, including the Self-Study, the Visitors' Report, and any Optional Response to the Visitors' Report submitted by the institution.

OPTIONAL RESPONSE

It is strongly recommended that each institution submit an Optional Response to the Visitors' Report, which may be used to correct (1) errors of fact, (2) conclusions based on such errors, and (3) any documented changes made in the program since the on-site review. In particular, information in the Optional Response should address noted issues of apparent noncompliance, such as those included in Section P. of this report, and any areas where the provision of further information has been deemed advisable by the institution.

ACKNOWLEDGMENTS

The visitors would like to acknowledge and thank the University of Louisiana at Lafayette (ULL) for substantial assistance during the campus visit beginning with Provost/Vice President for Academic Affairs Dr. David Danahar and College of the Arts (COA) Dean Gordon Brooks and Associate Dean Michael McClure.

The visitors appreciated greatly the opportunities to meet with Edith Garland Dupré Library's Assistant Dean for Technical Services Sherry Curry as well as University Art Museum (UAM) Director LouAnne Greenwald and Curator of Exhibitions Ben Hickey.

COA Assistant Dean Lori Crane, Resource Coordinator Amy Wickenheiser, Department of Visual Arts (VIAR) Administrative Assistant Tracey Gamatch, and COA Executive Administrative Assistant Debra Leno were very helpful in providing an overview of the complex administrative processes and student support services that must be accomplished every academic year.

COA Curator of Events and Exhibitions Michael Eble and Director of Digital Media Resource Center (DMRC) Donny Broussard were generous and patient in explaining their multifaceted roles and sometimes daunting challenges. The visitors queried School of Architecture and Design (SoAD) Woodshop Tech Chad Aldridge and VIAR Health and Safety officer/VIAR faculty member Daniel DiCaprio about managing their facility responsibilities in the middle of protracted renovations.

The visitors are unable to recognize individually all the full-time and part-time faculty members who attended meetings, contributed to the Self-Studies, tolerated the visitors' interruptions during class time, and served as guides in building way-finding and tours across campus. Faculty members were consistently welcoming, thoughtful, and forthcoming.

Last but of great significance, the visit progressed smoothly because of the attentiveness and diligence of Acting Chair of VIAR Brian Kelly who was drafted a month before the campus visit to coordinate the complex preparations and oversaw their implementation during four days of meetings, tours, and reviews of materials. SoAD Director Tom Sammons also served as an effective ambassador for the university in his professionalism, informed perspective and, most importantly, long drives to and from the Baton Rouge airport.

A. Purposes

The University of Louisiana at Lafayette (ULL), a state-supported public research institution, was founded in 1898. Approximately 17,000 undergraduate students (19,000+ students overall) are enrolled in classes on a large 1,500-acre campus complete with alligators, exotic birds, Live Oak trees, and more of nature's bounty. The ULL is located in the city of Lafayette, the fourth largest in Louisiana and a cultural melting pot with an estimated population between 120,000 and 130,000 people.

The Department of Visual Arts (VIAR) Self-Study and the School of Architecture and Design (SoAD) Self-Study (see VIAR Self-Study, pp. 1–3; SoAD Self-Study, pp. 7–15, respectively), along with the ULL website (https://louisiana.edu/about-us/history/university) describe the institution's rich history of transformation starting with its initial manifestation as the Southwestern Louisiana Industrial Institute (SLII) offering programs in agriculture, stenography and mechanics. By 1921, the SLII became the Southwestern Louisiana Institute (SLI) and began offering baccalaureate degrees. Consistently pursuing progress, SLI was the first all-white, public institution in the South to enroll African-American students in 1954. Dramatic growth in the 50s supported the creation of a graduate school, laying the foundation for another transformation into a university as the University of Southwestern Louisiana (USL) in 1960. The most recent transformation and rebranding occurred in 1999 as the university became University of Louisiana at Lafayette, the largest campus of a University of Louisiana system. The ULL has achieved prominence in the global higher education landscape in the areas of computer science, engineering and nursing. The visitors were impressed with the ULL academic programs in the visual arts, architecture and design.

ULL faculty and staff work ethic and commitment to the institution were almost palpable. The decline in the state's ability to fund higher education crippled operating budgets and cultivated innovative entrepreneurism that sometimes resulted in sacrifices to maintain standards, but it did not deter the day to day education and service to students from Acadiana, the state of Louisiana, and beyond.

The visitors did not note any inappropriate purposes nor discrepancies between institution's stated purposes and that of the art and design units."

B. Size and Scope

The SoAD Self-Study reported that the student to faculty ratio is 26:1 in Industrial Design and 14:1 or 18:1 in Interior Design after an imminent retirement (see SoAD Self-Study, Section I.B., Size and Scope, pp. 15–16). The VIAR student to faculty ratio is 17:1, which has been achieved to some degree by a 3/3 teaching load that is high for a research institution (see VIAR Self-Study, Section I., Purposes and Operations, p. 42). The ULL Office of Institutional Research (https://getdata.louisiana.edu/sites/instres/files/Fall2017_EnrollmentbyProgram.pdf) listed 337 majors in the VIAR for fall 2017 and 152 majors in the SoAD's two design programs. Institutional Research also reported enrollment trends (https://getdata.louisiana.edu/sites/instres/files/theArts_Fall2017_0.pdf) for the COA that indicated a loss of only 2% in overall enrollment since fall 2012, which suggests stability following the recent financial crisis after 2008. According to curricular tables in the SoAD Self-Study, the number of Industrial Design majors was 79 (see SoAD Self-Study, Section I., Purposes and Operations, p. 64). The number of Interior Design majors of 62 was obtained via the ULL Office of Institutional Research for fall 2017 (https://getdata.louisiana.edu/sites/instres/files/Fall2017_EnrollmentbyProgram.pdf). According to revised curricular tables emailed after the mailing of the VIAR's Self-Study, 26 majors are listed for Art Education, one in Ceramics, 129 in Computer Art & Animation, 113 in Graphic Design, 11 in

Metalwork & Jewelry, 18 in New Media and Digital Art, 28 in Painting, 24 in Photography, 16 in Printmaking, and six in Sculpture.

Current full-time faculty lines in the VIAR as listed online (https://visualarts.louisiana.edu/about-us/faculty-staff) appear to be 16 with six part-time instructors. The VIAR Self-Study cited 17 full-time faculty lines and reported the ratio of full-time to part-time since the last NASAD accreditation in 2006 had improved significantly (see VIAR Self-Study, Section I., Purposes and Operations, p. 40). The online SoAD online directory (https://architecture.louisiana.edu/about-us/faculty-staff/directory) lists 28 faculty members overall, and the SoAD Self-Study lists three faculty members in Industrial Design and five in Interior design (see SoAD Self-Study, I.B., Size and Scope, pp. 15–16).

Only two of ten instructional areas are staffed in the VIAR by more than a single faculty member. Art Education courses are currently taught and coordinated by one part-time instructor. The skeletal nature of instructional staff in most VIAR instructional programs is also strained by additional responsibilities such as oversight of complex instructional facilities, informal teaching responsibilities such as senior committees, large advising responsibilities, and service at the departmental, college, and university levels as well as service roles in national professional organizations.

VIAR and SoAD students were still very positive about faculty and sometimes effusive about the consist support and impact of individual faculty and staff members.

C. Finances

The ULL is a public university that has lost significant state funding since the recent financial crisis. In an online posting of a formal address (https://louisiana.edu/news-events/news/20160826/university-moves-forward-despite-state-budget-cuts) dated August 2016, the ULL President stated that the ULL received two-thirds of its funding from the state eight years ago (2008) and indicated that state funding had fallen below 30 percent in 2016. The VIAR Self-Study reported a cut of 44% that was equivalent to a loss of 44 million dollars (see VIAR Self-Study, Section I., Purposes and Operations, pp. 2–3). In response, the ULL's strategy to balance the budget was to increase revenues from auxiliaries such as room and board, etc. and to establish a separate athletic foundation to support expanding athletic programming (see SoAD Self-Study, Section I.B., Size and Scope, p. 17).

Although significantly reduced, the ULL still receives an annual budget from the state that is distributed to colleges, which allocates funds to its academic units. The SoAD Self-Study indicated that COA allocates funds based on faculty to student ratios (see SoAD Self-Study, Section I.B., Size and Scope, p. 17).

The ULL also generates additional income from student fees associated with coursework in many academic programs. The course fees play a substantial role in offsetting major budget cuts from the last economic recession. A table in the VIAR Self-Study indicates that *Total Operating* funds under the headings *Travel*, *Operating Services*, *Supplies*, and *Models*) are approximately 1/3 of the amount generated by VIAR course/lab fees (see VIAR Self-Study, Section IV., MDP-I., pp. 336).

The VIAR Self-Study also discussed a large number of sources for funding (see VIAR Self-Study, Section I., Purposes and Operations, pp. 25–31).

- VIAR: Course Lab Fees, Foundation accounts, Marais Press Account

- College: Endowed Professorships, SPARK Collaborative Grants, ArTech Faculty Grants

- University: Summer Research Award, Course and Curriculum (Re)Design Grant, Faculty Development Grant, Instructional Improvement Grant, Faculty Development Speaker Fund, Student Technology Enhancement Program (STEP) Grant, Faculty Travel Grant, Lyceum Speaker Fund

- Friends of the Humanities

The VIAR Self-Study did report that the Department's STEP grant applications that serve to replace and purchase equipment did not receive any funding for three years until recently although many VIAR faculty members submitted applications (see VIAR Self-Study, Section I., Purposes and Operations, p. 31). This was confirmed in on-site meetings with faculty. STEP grants have helped to offset the loss of the COA equipment funding (see VIAR Self-Study, Section I., Purposes and Operations, p. 31).

The VIAR and SoAD Self-Studies cited the ongoing negative impact on research that halving travel funds in 2008 has had. The cost of models for classroom instruction as well as ink for printers are not supported by course fees, which burden operating budgets (see VIAR Self-Study, Section III.D., Futures Issues, p. 309).

The average faculty salaries by rank as reported in the VIAR Self-Study land in the 25th percentile of the full-time art/design faculty salaries at public institutions with 201-400 majors reported in NASAD's 2016-17 HEADS Data Summaries (see VIAR Self-Study, Section IV., MDP-I., p. 335). The average salaries were not reported in the SoAD Self-Study. Combining the number of majors in the VIAR and SoAD could put the faculty salaries in an even lower percentile, depending on the average salaries by rank in the SoAD.

The SoAD has separate fabrication facilities for metal and wood. Equipment is maintained through Board of Regents Support Fund Program (BORSF) and student shop fees (see SoAD Self-Study, Section I.C., Finances, p. 18).

The first phase of Fletcher Hall renovation resulted in 20,000 more square feet, which energized the academic side; however, the SoAD gained 90% of the additional space and the VIAR only gained 10% (see VIAR Self-Study, Section III., Evaluation, Planning, and Projections, p. 296). This reclaimed and repurposed space remains underfunded. The visitors observed many if not most of the instructional spaces lacking in appropriate furniture, shelving, and storage. A few spaces did not have finished walls and ceilings, and HVAC infrastructure was free-standing in the middle of large raw spaces.

Ongoing fiscal uncertainty is not uncommon in public and private institutes of higher education. While on-site, the visitors learned that state funding for the ULL, like all public institutions in Louisiana, remains precarious as the state struggles to balance its budget. Recent press outlines the debate taking place in the Louisiana legislature about the state's funding woes.

It appears that the efficient combination of internal revenue sources, external development activities, along with faculty efforts to secure funding via grant applications have proven thus far to be effective in stabilizing resources needed to support the ULL's academic mission.

D. Governance and Administration

1. Overall Effectiveness

The Provost serves as the Vice President for Academic Affairs overseeing the COA and seven other colleges in addition to the institution's Graduate School and other academic/academic

support units. The VIAR Chair, the SoAD Director, and the Director of the School of Music and Performing Arts report to the Dean of the COA. On-site meetings with the Dean and Provost indicated that the COA was highly valued and would play an integral role in long-range planning in spite of stiff competition for institutional resources.

Both Self-Studies reference to the online ULL Faculty Handbook (https://academicaffairs.louisiana.edu/about-us/forms-policies-procedures/handbook-policies/faculty-handbook) for academic policies, faculty employment policies, procedures, ranks, and the role of the faculty's participation in decision-making and governance. The handbook includes information about tenure and promotion policies in Section V (https://academicaffairs.louisiana.edu/sites/academicaffairs/files/Section V-Faculty Personnel 3_22_16 Approved.pdf) , along with evaluation procedures of full and part-time faculty appointments, and other relevant information about university policies.

All full-time and part-time faculty members in the VIAR and SoAD appear extremely committed to student learning and sometimes sacrifice research and personal time to do so. Interviews of full-time and part-time faculty indicated appreciation for colleagues, the university, and Southwest Louisiana.

2. Policy-Making

Curricular and educational policies appear consistent and integrated across all levels of the university. A curriculum committee is a standing committee in both the VIAR and SoAD.

Promotion and tenure decisions are similarly layered and integrated. Both Self-Studies included a six-page policy in their respective Section V. Appendices titled *Tenure and Promotion to Associate Professor Review for the College of the Arts*, which was updated twice in the last five years.

The Dean of the COA holds weekly meetings with the heads of academic units in the College that includes the VIAR and SoAD (see SoAD Self-Study, Section I.D., Governance and Administration, p. 19). The administrative structure of the VIAR includes a Chair and several program coordinators. The administrative structure of the SoAD is similar in that it includes a Director and several program coordinators. Both unit heads meet monthly with their respective faculty in general faculty meetings. The Director of the SoAD appears to also have meetings twice a month with program coordinators (Design Foundation, Interior Design, Industrial Design, Architecture, and Architecture Graduate School) who are charged to represent their program budgets, curricula, faculty, and facilities (see SoAD Self-Study, Section I.D., Governance and Administration, p. 19). The regular meetings and prescribed responsibilities in the units' governance models appear to ensure effective governance.

3. Art and Design Executive's Load and Responsibilities

The Chair of the VIAR and Director of the SoAD are appointed by the Dean, and each unit head only has one administrative staff member to support complex responsibilities.

The Chair and Director oversee development of the respective operating budget and its rationale. Fundraising, annual faculty reviews, faculty assignments, teaching, and monthly meetings with faculty, area coordinators, and dean's leadership committee comprise much of the work portfolio of the chair. Teaching load for the art faculty is 3/3; the Chair's teaching load is 2/2 because of significant administrative responsibilities as listed above (see VIAR Self-Study, Section IV., p. 361).

The SoAD Director oversees class schedules, student advising, and faculty meetings. With support of area coordinators, the SoAD Director evaluates full-time faculty and an administrative assistant, oversees mentoring of tenure-track faculty and hires all adjunct faculty. SoAD faculty serve on several committees that support governance and curriculum development such as peer review, tenure and promotions, curriculum, communications, and recruitment/retention committees as well as ad hoc committees such as search committees (see SoAD Self-Study, Section IV., MDP-I.D., Governance and Administration, p. 95). The SoAD also has an alumni advisory committee and a student advisory committee that is comprised of presidents of student organizations (see SoAD Self-Study, Section V., Appendices: Section I.D., Governance and Administration).

4. Communication

There appear to be two significant issues with communication.

Faculty and staff reported frustration about the absence of information about timeline for the second and third phases of the Fletcher Hall and Art Annex renovations. It appears that not only is communication about institutional progress in securing appropriate funding for renovations minimal, but short-term strategies for dealing with critical issues such as inadequate ventilation in instructional spaces are not forthcoming. According to conversations with faculty on-site, critical repairs that affect health and safety are categorized as deferred maintenance due to planned renovations; consequently, ordinary building maintenance appears to not be supported adequately.

The second issue relates to the SoAD and VIAR students' comments in separate meetings that they knew little about what programs were available to them before choosing an academic pathway in the COA. Perhaps a related observation, the need for a professional advisor was raised in meetings with faculty and staff.

The visitors noted that three of the top five administrative posts in COA (Dean, Associate Dean, two Directors and one Chair) were staffed by faculty who have advanced credentials in architecture. The concentration of one discipline in administrative leadership and decision-making might be worth reviewing in the context of communication and resource allocation.

E. Faculty and Staff

Review of curricula vitae (CVs) indicated that the faculty in the SoAD and VIAR are appropriately credentialed and professionally active. Faculty have achieved internal recognitions such as competitive grants, research leaves, university-level teaching and advising awards, and distinguished professorships (see VIAR Self-Study, Section I., Purposes and Operations, p. 40). CVs also reveal activity in national and international arenas such as exhibitions, conferences, and workshops.

Enrollment figures in Industrial Design courses and foundation courses has steadily increased from 74 in 2013 to 90 in fall 2017, due to the program's recruitment efforts (see VIAR Self-Study, Section I.B.3., p. 17). The visitors noted that this is consistent with national trends of growing numbers of ID majors at peer institutions and national trends of increased employment opportunities in the profession. As stated above, the SoAD Self-Study reported that the student to faculty ratio is 26:1 in Industrial Design and 14:1 or 18:1 in Interior Design after an imminent retirement (see SoAD Self-Study, Section I.B., Size and Scope, pp. 15–16). On closer inspection, student enrollment in Industrial Design to full-time faculty ratios appear even higher in the context of an imminent retirement, possibly leaving three full-time faculty members for 90 students and a student-faculty ratio of 30:1. The NASAD *Handbook 2017-18* provides guidelines for student-faculty ratios that limit enrollment

to 25 students in creative disciplines and recommend 20 or fewer students to ensure more effective instruction (see NASAD *Handbook 2017-18*, Standards for Accreditation II.E.6.b.(1)). Additional guidelines in the Handbook recommend fewer than 15 students if safety conditions and specialized equipment limitations are factors (see NASAD *Handbook 2017-18*, Standards for Accreditation II.E.6.b.(1)). The visitors have observed this is consistent with studio class sizes at NASAD-approved institutions. In response to growing enrollments and an imminent retirement, a request for a temporary full-time hire in Industrial Design is in progress (see SoAD Self-Study, Section III.C.4., Faculty and staff, p. 83).

The VIAR student to faculty ratio is 17:1 (see VIAR Self-Study, Section I., Purposes and Operations, p. 42). The ratio of full-time faculty to part-time faculty in VIAR has improved from the last accreditation in 2004 when the number of full-time and part-time faculty was approximately equal (see VIAR Self-Study, Section I., Purposes and Operations, p. 40). The current level of part-time faculty is four to six compared to 17 full-time faculty members in VIAR. Part-time faculty members from the VIAR and SoAD were active participants in on-site meetings.

Group and individual meetings indicated that faculty morale appeared better in the SoAD than in the VIAR. One factor for low morale in VIAR was due to the sudden loss of a reportedly struggling Departmental Chair and the resultant lack of clarity about short-term leadership and representation. Another concern was the undervalued service load from advising, committee service, and abundant recruitment/outreach activities.

Three national searches for full-time faculty members were underway in the VIAR. Criteria for annual evaluations of full-time faculty were documented in an institutional *Faculty Workload Form* provided in the appendices of both self-studies and posted online (https://academicaffairs.louisiana.edu/node/140) by the institution. The institution's required use of assessment platform LiveText (https://assessment.louisiana.edu/resources/live-text) for goal-setting, progress assessment, and evaluate indicates that ULL values assessment and its transparency in teaching and professional activity.

F. Facilities, Equipment, Technology, Health, and Safety

1. Facilities

Both Self-Studies devoted considerable space to discussion of the significant improvements and substantial gains to instructional space since the last NASAD re-accreditation in the two primary facilities, Fletcher Hall and the Art Annex. The university is to be commended for its continued investment in the academic programs in art and design.

The visitors were informed on-site that space allocation for the VIAR and SoAD was similar; however, the VIAR instructional facilities in Fletcher Hall appeared to be exceptionally cramped albeit VIAR faculty teach in more spacious instructional space in the Art Annex next door. Concerns about storage for materials and work-in-progress as well as workspace were constantly raised in individual and group meetings with students and faculty members in both VIAR and SoAD. The visitors recommend a committee comprised of representative VIAR and SoAD faculty and staff members if not a larger cohort from the COA to be charged with assessing space usage, efficiency, and safety with the goal of identifying space that could be reassigned for innovative, experimental, and/or collaborative uses.

The ULL's primary facility for academic programs in art and design, Fletcher Hall, is in the midst of a six-year renovation that added 20,000 square feet of additional lecture, studio and office space for COA and SoAD. Phase I, consisting of enclosing the building's second-floor decks and

adding minimal HVAC and lighting is complete. Phase II and III are awaiting funding. Renovation is in its sixth year to add to critically needed space for academic programs, administration, and research. While Phase I of the three-phase project to enclose and install HVAC and wiring is complete, classes are taught in unfinished interior spaces that lack adequate ventilation and other improvements (see NASAD *Handbook 2017-18*, Standards for Accreditation II.F.1.b., c., and d.). The institution was confirmed to be in non-compliance with the Americans with Disabilities Act (ADA) with regard to bathrooms, and there is no bathroom on the third floor (see NASAD *Handbook 2017-18*, Standards for Accreditation II.F.1.h.). The visitors urge the ULL to prioritize the renovation for completion. Students, faculty and administrators working in the midst of this protracted renovation are appropriately frustrated by the delays. Potential health risks are discussed later in this section of the Visitors' Report.

The first floor of Fletcher Hall provides open studio space for Industrial Design, Interior Design, and for the foundation classes for SoAD majors. The open-plan of the space promotes a dynamic interdisciplinary learning and collaborative instructional environment. From the visitors' perspective, the combination of multi-level cohorts in the space appears to be at capacity, if not cramped. A critique space shared by all professional degree programs in the SoAD is incorporated into each of the two large studio classrooms. These spaces lack adequate acoustic treatments to handle simultaneous course sessions, resulting in distractions and noise. The critique areas are not networked smart-spaces. Faculty members reported that projectors that are available for check-out for the critique spaces are unreliable and need to be repaired or replaced. It is notable that all student in the SoAD's professional programs have a dedicated desk available 24/7 at all levels of study. Storage for student work on the first floor is lacking as it is in general. Open storage of flammable materials and/or project work above and under desks is unsightly and could pose health and safety risks if not properly managed (see NASAD *Handbook 2017-18*, Standards for Accreditation II.F.1.h.). Aspects of this large open-plan that concerned the visitors were student reports about thefts of materials from desktops; storage lockers with broken or missing doors; and constrained critique space for interior and industrial design instruction.

The relocation of Interior Design's instructional studios to renovated space on the second floor is to be achieved during Phase II of renovation. The visitors learned onsite that Interior Design faculty have worked with their students to develop several proposals for studio layout and use. The relocation of Interior Design is critical to ensuring its academic excellence and growth potential. Interior Design appears to have the least satisfactory instructional space in the current distribution of space of all the professional programs in SoAD. The visitors recommend that the relocation of Interior Design not be compromised by good-will attempts to solve other programs' space issues given that the space utilized for Interior Design student projects, material samples, and furnishing catalogs are grossly inadequate in the current the Interior Design multi-purpose studio classroom. The visitors have observed dedicated rooms for samples, finishings and furnishings with tack board along with project presentation and staging space, which are typically supported at other NASAD-accredited institutions.

Most students enrolled in VIAR and SoAD courses have 24/7 access to facilities, but the woodshop in Fletcher and the metal shop in Madison Hall are only open when supervised according to the VIAR and SoAD Self-Studies. The COA woodshop is a well maintained and equipped woodworking facility supporting student woodworking with sufficient equipment and space. The woodshop has a full-time supervisor with open hours extended to evenings and weekends via the assistance of part-time student employees. All students with access to the shops must complete safety training with equipment training organized into five levels from basic hand tools to the more complex and dangerous machinery. Clearly stated guidelines in the safety manuals delineate documented levels of expertise needed to get access to equipment and tools. The visitors were impressed with the safety training, which appears to be a unique and well-

conceived approach to safety training for studio work. An extensive webpage about VIAR Studio Culture and Policies (https://visualarts.louisiana.edu/current-students/studio-culture-policies#safety) with several links to helpful online safety manuals such as the downloadable Woodshop Safety Manual (https://arts.louisiana.edu/sites/arts/files/safety-manual-reviseddoc.pdf) is mirrored on the SoAD webpage (https://architecture.louisiana.edu/current-students/studio-culture-and-policies).

The COA Metal Shop in Madison Hall is appropriately equipped with traditional hand metalworking tools, equipment and a CNC; however, equipment is too close together for safe work on larger projects. General and task lighting in this facility appeared to be minimal. The visitors suggest a review of this facility to assess frequency of use of equipment and layout to determine if a better and safer arrangement is possible. If equipment is out of date and no longer needed, then it should be discarded to create more usable work space. During a tour of this facility, visitors learned about the possibility of relocating the Metal Shop to another larger facility only a short distance away. Upgrades to equipment for the Metal Shop is upgraded through periodic if infrequent Board of Regents grants (see SoAD Self-Study, Section I.F., Facilities, Equipment, Health and Safety, p. 30). The staffing and oversight of the Metal Shop is the same as the COA Wood Shop in Fletcher Hall in that the full-time support staff person in Fletcher serves as the supervisor of the Metal Shop in Madison Hall (see SoAD Self-Study, Section I.E., Faculty and Staff, p. 30).

Although VIAR student work was displayed in the courtyard during the campus visit, the unique central courtyard of Fletcher Hall appears underutilized. The open courtyard appears rather indistinct, uninviting and underutilized. This highly visible space has the potential to become a productive networking, collaborative and restorative environment for students, faculty, and staff. If developed appropriately, this space could transform the character and very nature of the building into a more vibrant, iconic, and communal space. The natural light available might better enrich the interiors of offices, meeting areas and instructional spaces surrounding the courtyard. The visitors note that few institutions of higher education have an atrium space with such potential.

Fletcher Hall facilities were inconsistent in general maintenance and overall housekeeping appears minimal. According to reports on campus, bathrooms are not cleaned during semester breaks. The visitors noted that the 134-seat auditorium external to Fletcher Hall is an older facility with a dank, musty odor. The visitors also observed what appeared to be a number of former student projects and unused equipment occupying space on the first floor and in other instructional spaces, e.g. an outdated overhead "Auto Enlarger" on the second floor. Meetings on-site indicated a backlog of old computers in storage with hard drives that must be scrubbed before these computers can be retired.

The system of reporting and addressing building cleaning, repair, and safety issues appears to involve a confusing multi-point complexity that combines verbal and/or memo processes that are directed to various university units. Clarity about administrative responsibility as well as the reporting process appears to be warranted. Feedback appears to be slow, minimal, and lacking in appropriate clarity. The visitors recommend a review of current procedures with the goals of streamlining and improving the reporting and tracking process to be followed with the development of an online reporting system to better plan, schedule, track, and address safety and facility repair and cleaning issues in a timely manner.

2. Equipment

Onsite meetings and Self-Studies indicated that there have been no equipment allocations from the state for the past 10 years. Budgets for equipment acquisition and replacement appear to be largely driven by grants and course fees, with individual faculty and staff members submitting competitive proposals to the state for funding. This process does not appear to be coordinated across units; therefore, access to additional resources appears to be based on the ability of individual faculty and staff members to make a compelling grant proposal on the basis of research or academic needs. Improvements to the equipment inventory appear heavily reliant on instructional needs and individual faculty and staff initiative. This makes it difficult to plan for consistent and timely upgrades to technology and equipment. Better planning and coordination across academic units for the greater good appears warranted.

After acquisition, equipment is then stored, maintained and made available to students by faculty members whose proposals were successful. By necessity this has created a can-do spirit and incentive to among faculty and staff of if you want it get it yourself. Centralized planning, acquisition, checkout and repair of equipment would appear to offer obvious advantages of sharing, timely access to, and maintenance of equipment resources. It was reported that there is only one reliable projector (#3) for all the SoAD faculty to share. Interior movable divider walls appear to be a collection of odd panels of varying heights and materials. Standardizing new display panels separating ID would do much to improve the character and professionalism of the adjacent studios. Faculty reported that the workshop's valuable CNC machine appears to be underutilized in part due to the need for additional staff qualified to operate it.

3. Technology

The funding of computer hardware and software in the VIAR and SoAD is relatively vulnerable given protracted budgetary constraints as discussed above. Faculty, staff, and students discussed these challenges in public and private meetings. Students are anxious about the competitiveness of their degrees if they lack access to the most current technology. In particular, access to Fletcher Hall computer labs is limited due to high student enrollments and increasing relevance to multiple disciplines in COA. Student dependence and competition for access to computer labs get critical for VIAR students in the Animation concentration when the Digital Media Resource Center (DMRC) computer lab and animation studio are shared teaching spaces with other concentrations and majors.

The students in Graphic Design, Computer Art and Animation, and in New Media and Digital Art do not have dedicated space nor storage to work independently or collaboratively. Students reported that the hallway tables, ostensibly provided for use when labs are scheduled for instruction, are not secure nor functional work surfaces.

4. Health and Safety

Industrial Design reported in the SoAD Self-Study the COA Woodshop lacks proper ventilation for projects requiring use of chemicals such as fiberglass layup (see SoAD Self-Study, Section 1.F., Facilities, Equipment, Health and Safety, pp. 26–27). A rapid fabrication lab is being developed by the COA for use by Industrial Design and other students fabricating quick models and prototypes. The SoAD Self-Study indicated that a space for the lab has been identified, but the visitors were not made aware of its future location (see SoAD Self-Study, Section I.F., Facilities, Equipment, Health and Safety, pp. 26–27). A rapid fabrication lab will need appropriate ventilation for safe work with volatile organic compounds (VOCs) compounds such as polyester and epoxy resins for fiberglass layup and sulfur-based clays, paints and other rapid fabrication materials. An automobile manufacturer donated valuable modeling clay that is currently stored on desktops in the Industrial Design studio. In order for this valuable resource to

be available for long-term use, it needs to be stored in a clean, cool and secured location away from dust. The visitors note that some clays when softened by warming for use in light boxes or double boilers will off-gas sulfur.

VIAR classrooms in Fletcher Hall appeared to pursue organization in a purposeful manner that maximized the functionality of classroom space. Wayfinding signage for Fletcher Hall was inconsistent as was posted signage relative to safe studio practices (see NASAD *Handbook 2017-18*, Standards for Accreditation II.F.1.f.). The exterior doors of Fletcher Hall operate inconsistently relative to key cards and door crash bars, according to one self-study (see VIAR Self-Study, Section I., Purposes and Operations, p. 49). While touring campus, the visitors learned about an open gully or ditch outside of Fletcher Hall that poses a safety hazard.

The visitors did observe ample fire extinguishers, first aid, and eye-wash kits and safety manuals strategically placed on doors and walls in facilities that need them. Small recycling bins were evident on the ground floor of Fletcher Hall, albeit, the bins appeared small given their heavy use. For the most part, online postings and documents are strategically located in shops and hazardous work areas to inform students and others about health and safety issues, potential hazards and emergency procedures.

The first stage of renovation to Fletcher Hall facilities added more than 20,000 square feet with 90% benefitting SoAD, but lack of appropriate funding for classroom infrastructure and furniture compromises classroom and studio laboratory organization and space utilization (see NASAD *Handbook 2017-18*, Standards for Accreditation II.F.1.h.). The lack of adequate ventilation in several VIAR classroom facilities (Painting, Photography, Printmaking, Metalwork and Jewelry in particular) and the uncertainty about the timeline for funding of the second phase of renovation poses health risks to students, staff and faculty (see NASAD *Handbook 2017-18*, Standards for Accreditation II.F.1.g., and i.).

Health concerns relative to Painting as cited in VIAR Self-Study (see VIAR Self-Study, p. 52):

- Painting classroom has no ventilation, which prevents instruction in oil painting, a core medium in this discipline.

Health concerns relative to Photography as cited in VIAR Self-Study (see VIAR Self-Study, p. 53):

- Students can only work in darkrooms for short periods of time and must take frequent breaks because of poor air quality.

Health concerns relative to Ceramics as cited in VIAR Self-Study (see VIAR Self-Study, pp. 61–62):

- Three 40-year-old gas kilns need to be replaced.

- Multiple roof leaks and ventilation are problems in kiln room. The Department states that course fees are not appropriate for facility repairs. Multiple STEP grant applications have been submitted without success.

Health concerns relative to Metalwork & Jewelry as cited in VIAR Self-Study (see VIAR Self-Study, pp. 55–56):

- Need functional hammer room and student storage.

- Fume hood needs repair.

Health concerns relative to Sculpture as cited in VIAR Self-Study (see VIAR Self-Study, p. 64):

- A large dust collection system still needs to be connected.

Health concerns relative to Printmaking as cited in VIAR Self-Study (see VIAR Self-Study, p. 55):

- Spray booth needs repair to ensure air quality.

Health concerns relative to Industrial Design as observed onsite:

- Potential volatile organic compounds.

G. Library and Learning Resources

The spacious Edith Garland Dupré Library is at the center of the ULL campus and projects a very open and welcoming environment. The library is operated under the direction of the Dean of University Libraries. The library oversees the administration and supervision of several high traffic student computer open labs. These include the STEP Lab, consisting of approximately 150 networked computers, printers, servers; the Reference Online Center, consisting of approximately 24 networked computers; and the Gloria S. Cline Bibliographic Instruction SMART Classroom, which includes approximately 30 computers, an operator's workstation, telephone conferencing and projection equipment. The library also supports a small café for students to gather and socialize. The library maintains appropriate hours of operation and provides convenient access to its holdings through its open stacks, complete and effective cataloging and indexing systems, and other appropriate research tools. All-resources are accessible, anytime/anywhere, to students, faculty, and staff. Users may access the catalog over the Internet from home, office, or campus. Educational materials housed in the Instructional Materials Center may be searched separately or in conjunction with a search of Dupré Library's holdings.

The library provides students and faculty with access to multiple design and art-related resources including a wide range of design, architecture, digital art, and new genre topics in traditional formats, along with a growing list of electronic books and collections available through online databases. The library system has expended much effort in the development of electronic resources and access to these resources. Collected holdings include millions of volumes and e-resources, plus an array of special collections such as the Ernest J. Gaines Center and the Cajun and Creole Music Collection. The Dupré Library offers extensive student support with a strong collection of online resources for students including course-and subject-specific books, and significant numbers of digital resources available on any device. The library also maintains a circulation program on campus for books and electronic delivery of PDF's and chapters of books. The VIAR and SoAD's holdings are in the main library and referenced in the respective Self-Studies. The Library's collection appears to sufficiently support all areas of the VIAR and SoAD curriculum both in depth and breadth. Scope of the collection is current and retrospective, including materials relevant to practice, history, theory, and criticism. In addition to student research, the collection also adequately supports the level of faculty research and professional development.

The library is staffed with highly qualified library professionals who collaborate with the faculty in in providing support to students for developing information literacy and research skills through general and specialized library instruction sessions. These training sessions can be scheduled for blended, onsite, and online courses to ensure students and faculty are aware of and can effectively use information resources to achieve their research goals. There appears to be effective communication between the library personnel and the academic units. The library is actively acquiring materials in digital formats as budgets allow. It appears that where aspects of library operations impact the design

and art units the library seeks joint library-faculty consultation and effectively coordinates the development of the library's collection.

Regarding effectiveness of the acquisition, preservation, and replacement program, the Dupré Library seems to be stable, working well and making adequate progress. However, in meetings with library staff, and verified by conversations with others, it was revealed that there are signs of budgetary stress on the continuing development of the collection in its various formats. While both Self-Studies report adequate library resources to meet curricular objectives, it was also revealed that meager annual budgets are allocated for book, periodical, and digital resources, and that personnel have used their own personal funds to cover library equipment needed to innovate or to develop future curricula.

Overall, the collection appeared to be adequate for current usage and the programing appears to support faculty and student research needs and digital literacy skills. The facility is well maintained and is a contemporary learning environment that is well staffed. While the available resources appear to support and sustain the current mission, goals, and objectives of the two units it appears that allocations for innovation and growth is a future challenge.

H. Recruitment, Admission-Retention, Record Keeping, Advisement, and Student Complaints

1. Recruitment, Admission, Retention

The visitors note the positive recruitment efforts by program faculty and administrators that have resulted a steady increase in admissions. Recruitment appears to be a highly valued role of the faculty given numerous recruitment activities on campus. The SoAD Self-Study described recruitment and retention efforts as "aggressive" in response to a decline in enrollment across SoAD (see SoAD Self-Study, Section I.B., Size and Scope, p. 15). The SoAD Self-Study outlines extensive recruitment efforts done at the university level from tele-recruitment, alumni relations, orientations for multiple audiences on campus, etc. (see SoAD Self-Study, Section I.H.1., Accuracy and integrity of recruitment and admission programs, pp. 44–45). SoAD also hosts several events that are scheduled on campus such as Design Days, Junior Day, Scholar Day, High School Career Day, and more (see SoAD Self-Study, Section I.H.1., Accuracy and integrity of recruitment and admission programs, p. 46).

VIAR faculty members also participate in recruitment efforts at the institutional, COA, and departmental levels, including visits to high schools, participation in Lafayette Parish School Board Job Shadowing Program, Louisiana High School Literary Rally Art Exhibit, etc. (see VIAR Self-Study, Section IV., MDP-I., pp. 459–461).

Extensive information about the ULL undergraduate and graduate admission requirements, procedures and policies is provided online (https://louisiana.edu/admissions). Both Self-Studies described admission policies relative to the students' academic record and completion of requirements to ensure that students are appropriately prepared for the academic rigor of the programs (see SoAD Self-Study, Section I.H.2., Rigor and fairness of retention policies and their application, pp. 47–49; VIAR Self-Study, Section I., Purposes and Operations, pp. 77–78).

VIAR provides an overview of the ULL's application process (https://visualarts.louisiana.edu/prospective-students/how-apply) online; the SoAD also provides application guidance online (https://architecture.louisiana.edu/prospective-students/how-apply) . At the unit level, the VIAR and SoAD post 4-year Plans for each concentration and degree programs.

Recruitment efforts within the local and regional contexts and coordinated with national/international audiences might include assessment of the effectiveness of communication to prospective, incoming and students on campus. To use one example, the majority of Industrial Design majors reportedly come from the freshman architecture cohort who only become aware of the major after arriving on campus. While it is not uncommon for students to change their majors once exposed to academic options during the first year, apparently few students arrive at the ULL to study industrial design. While this might be attributed to a greater awareness of the larger and more established field of architecture, there appears to be significant potential for growth in this major and other excellent programs in art and design at ULL with targeted recruitment efforts and communication informed by national trends. VIAR students also reported a comparable lack of knowledge about options before committing to a major. Once Phase II and III facility improvements to Fletcher Hall and the Art Annex are complete, recruitment and outreach along with freshman orientation and advising all need to be ramped up to showcase the academic strengths and rigor of ULL's art and design programs.

2. Record Keeping

The ULL Registrar establishes policies and procedures that guide oversight of student physical records, which are securely housed and accessed appropriately in individual academic units and at the college-level (see VIAR Self-Study, Section IV., MDP-I.H.5., Student record-keeping policies and procedures, pp. 474–475).

The ULL recently transitioned to the data management software, Banner, to improve processes associated with student registration, course scheduling, transcripts, advising, tracking of student progress toward degree completion, etc. (see SoAD Self-Study, Section IV., MDP-I.H.3., Effectiveness of record keeping, p. 42). The university provides faculty with online support with Banner (https://helpdesk.louisiana.edu/advisorhelp); however, meetings with faculty indicated reservations and anxiety about advising with data management software, including the imminent release of DegreeWorks (https://registrar.louisiana.edu/degreeworks), in the Fall of 2018. The visitors recommend that faculty are offered more group and individual training opportunities during this transition period or hire professional advisors.

3. Advisement

Faculty serve as the primary academic advisor for students. The head of the academic unit assigns students an academic advisor who advises the students on all academic matters (see VIAR Self-Study, Section I., Purposes and Operations, p. 83). Faculty are engaged with student success academically and professionally, also serving as a critical mentor (see VIAR Self-Study, Section III., Evaluation, Planning, and Projections, p. 307). The visitors learned onsite that individual faculty members have as many as 30 students to advise each term, which appears to be quite time-consuming in the context of high teaching loads (3/3), oversight of teaching facilities, recruitment activities, and increasing expectations for research and creative activity as ULL seeks to raise its national profile as a research institution.

VIAR provides an overview of advising online (https://visualarts.louisiana.edu/current-students/advising).

4. Student Complaint Policy and Its Effectiveness

ULL's complaint policy and other policies pertaining to students is posted online under the heading of "Statement of Students Rights and Responsibilities" (https://studentaffairs.louisiana.edu/student-handbook/student-policies). The procedure for submitting a complaint (https://online.louisiana.edu/student-complaint-procedures) is also

described online in connection with ULL's Office of Distance Learning. The latter posting serves students on campus as well as out-of-state students taking online courses.

Onsite meetings with VIAR and SoAD students indicated student satisfaction with faculty, staff, and instructional programs. Student complaints were directed toward quality of technology in laboratory classrooms, inadequate workspace, and security of personal property. Onsite meetings with faculty appeared to confirm that students' concerns were heard and supported.

Students provide course feedback, including complaints, along with evaluation of instruction at the end of each term. According to the VIAR Self-Study, students can report in anonymous opinion surveys that are conducted annually (see VIAR Self-Study, p. 37). Student evaluations are utilized for assessment and planning as well as faculty development (see VIAR Self-Study, Section III., Evaluation, Planning, and Projections, p. 281).

I. Published Materials and Websites

The visiting team reviewed printed materials published by the university, college, VIAR and SoAD and the Hilliard UAM. The brochures contain some pertinent information concerning an overview of the academic programs offered as well as promotional information announcing gallery exhibits, visiting artists and lectures, special events and receptions.

The team also reviewed the 2018-2019 online Undergraduate and Graduate Academic Catalog published by rgw ULL, issued annually in the spring. The catalog provides an overview of general information about the ULL as well as descriptions of the facilities. It also presents detailed explanation of the ULL's degree programs, curricular requirements, course offerings and the rules and regulations related to academic affairs of the undergraduate programs in effect at the time of its publication. Course descriptions appear to be updated and accurate; however, the institution acknowledges its right to make changes as required in course offerings, curricula, academic policies, and other rules and regulation described in the catalog without notice, and that students must take the initiative in ascertaining and meeting the requirements of the particular program in which they are enrolled (http://catalog.louisiana.edu/index.php?catoid=12). Additional information about student life-organizations, social and personal support services, and policies-are described in the *Student Handbook*, published by the Office of Student Affairs (https://studentaffairs.louisiana.edu/student-handbook).

While the website appears efficient and generally well maintained and has centralized coordination through a general branded template as is typical for large institutions, some autonomy in the design of the program's individual websites may be helpful. As appropriate, the units might explore options for more distinctive visual, design, and aesthetic presence on the website at a secondary level, where disciplinary distinction can be modeled by qualities of the site itself. It is recommended that the unit's faculty members oversee energized web pages or at least increase links to quality student work. This would be both a recruitment tool and visual evidence that the programs are creative and dynamic places of learning at the ULL.

The titles and degrees listed in the online catalog and those listed in both Self-Studies, beginning with the listings on the title page, appear to be the same. The visiting team observed that the university, College, School and Department's policies and procedures for VIAR and SoAD students are clearly defined, published, and appear useful for prospective, current, and former students as well as by faculty, staff, administrators and the general public.

J. Branch Campuses, External Programs, Use of the Institution's Name for Educational Activities Operated Apart from the Main Campus or the Primary Educational Program *(if applicable)*

Not applicable.

K. Community Involvement; Articulation with Other Institutions

Community Involvement

VIAR developed a *Summer Art Camp* in 2016 to be taught again in 2018, using facilities in the Visual Arts Annex and Fletcher Hall that served the community; created affordable arts-focused education for youth; provided undergraduate teaching opportunities; and raised funds for art education students to attend a professional conference (see VIAR Self-Study, Section I., Purposes and Operations, p. 85).

The Interior Design and Industrial Design Departments of the SoAD are active collaborators on the ULL campus, and they engage with several local community partners such as the Lafayette Science Museum and Aphasia Center of Acadiana, regional and national industries such as Noble Plastics in Grand Coteau, LA to an international corporation, the Ford Motor Company (see SoAD Self-Study, Section IV., MDP-I.J., Community Involvement, pp. 118–119). Ongoing community initiatives with tremendous impact include SoAD's Facility Design & Management Studio (https://architecture.louisiana.edu/community-research/facility-design-management) and the Transportation Studio that were established in 2003 by Interior Design and Industrial Design departments in response to hurricane devastation (see SoAD Self-Study, Section I.A., Mission, Goals, and Objectives, p. 14)**.**

Both Self-Studies described numerous exhibitions, performances, and events for outreach and recruitment activities. As in most higher education institutions, art and design programs often serve as the interface for civic engagement.

Articulation

Both Self-Studies discuss articulation with other institutions. The VIAR Self-Study cites the ULL policy of accepting all courses and grades from accredited institutions of higher education and recorded in a student's total hours attempted, earned and cumulative GPA that will be used in considerations of financial aid, scholarship, and academic status with the caveat that the dean's office of the intended major may determine status relative to program requirements (see VIAR Self-Study, Section I., Purposes and Operations, p. 87). SoAD provides a copy of ULL articulation agreement with the Louisiana School for Math, Sciences, and the Arts in its Appendices (see SoAD Self-Study, Section V., Appendices: MDP-I.K.).

The VIAR Self-Study also references the Louisiana Board of Regents' *Master Course Articulation Matrix* (https://regents.la.gov/master-course-articulation/) that contains course equivalencies between public postsecondary institutions along with a more recent implementation of a Louisiana Statewide Common Course Catalog (https://regents.la.gov/master-course-articulation/) (see VIAR Self-Study, Section III., Evaluation, Planning, and Projections, p. 307).

The ULL's Academic Affairs Division also provides information online about transferring credits (https://studentsuccess.louisiana.edu/content/transfers/will-my-credits-transfer).

L. Non-Degree-Granting Programs for the Community *(if applicable)*

Not applicable.

M. Review of Specific Operational Standards for (1) All Institutions of Higher Education for which NASAD is the Designated Institutional Accreditor and/or (2) Proprietary Institutions (if applicable)

Not applicable.

N. Programs, Degrees, and Curricula

1. Credit Hours

a. Definitions and Procedures

(1) Definition of Credit and Methods of Assigning Credit

(a) A semester-based institution, the SoAD determines contact hours for credits employing Equivalent Carnegie Units (ECU) (https://www.carnegiefoundation.org/resources/publications/carnegie-unit/). Laboratory and studio courses meet two hours for each credit; lectures meet one hour for each credit (see SoAD Self-Study, Section IV., MDP-II.A., Credit and Time Requirements, p. 124). The VIAR Self-Study also includes similar details in its review of diverse types of coursework (see VIAR Self-Study, Section II.A., Credit and Time Requirements, p. 90). The credit/time policies can be found online on the Academic Affairs website (https://academicaffairs.louisiana.edu/programs/curriculum-programs/awarding-credit).

(b) The ULL accepts coursework from regionally accredited colleges and universities but also will evaluate work from a non-accredited institution.

The Director of Admission and relevant academic Dean may permit enrolled students to take credit examinations, grant credit for certain military educational experience, accept advanced placement credits associated with nationally recognized college-level assessment programs such as the College Board (https://www.collegeboard.org/). A full discussion of the policy on credit obtained by other means can be found here: http://catalog.louisiana.edu/content.php?catoid=9&navoid=2047

(2) Publication of Definitions and Policies

(a) The university's policy for awarding credit (https://academicaffairs.louisiana.edu/programs/curriculum-programs/awarding-credit) is a standard time-credit formula but also recognizes changes associated with coursework such as distance-learning technologies and independent study courses, which are not restricted by time, place, or method of delivery.

(b) The SoAD Self-Study included a link to the university's transfer policy (see SoAD Self-Study, p. 55; https://www.louisiana.edu/admissions/transfer-students/transfer-your-credits).

(3) Procedures Used to Make Credit Hour Assignments

The SoAD Self-Study provided a listing of courses and their associated credits required for an academic program associated with course type and level of study to illustrate application of ECUs within its curriculum (see SoAD Self-Study, Section IV., MDP-II.A., Credit and Time Requirements, p. 125).

(4) Means Employed to Ensure Accurate and Reliable Application

The ULL provides substantial information about assessment of credit online (http://catalog.louisiana.edu/content.php?catoid=9&navoid=2047). Both Self-Studies described credit assessment policies with clarity and consistency.

SoAD faculty's utilization of rubrics to design and assess academic programs that are strategically aligned with CIDA and NASAD standards ensures compliance (see SoAD Self-Study, Section II.A., p. 60).

(5) Procedures for Institutions for which NASAD is the Designated Institutional Accreditor

Not applicable.

b. Evaluation of Compliance

Current institutional procedures utilized for defining credit hours within ULL art/design units (SoAD and VIAR) and between the ULL and other institutions seem consistent with NASAD standards (Standards for Accreditation III.A. Credit and Time Requirements). Verification of the appropriateness of the standards used by the ULL for credit hour assessments is woven into assessment practiced throughout the art/design coursework and curriculum as discussed below.

SoAD faculty use several methods to evaluate student performance and simultaneously assess the effectiveness of individual academic programs. Formal evaluation rubrics inform assessment of student performances in desk crits, visual project boards, and process binders. A Portfolio Review serves as an entrance exam into SoAD majors. Seniors must first complete a degree plan and degree audit the semester before pursuing the Senior Thesis, a Capstone Project that serves as the culmination of each student's educational journey. SoAD's Industrial Design students compete to participate in exhibits in the Lafayette Science Museum (see SoAD Self-Study, Section IV., MDP-II.B., Evaluation of Competencies, p. 126).

ULL supports LiveTEXT's Assessment Insight System, an online assessment system to facilitate development and evaluation of academic goals, which appears to be aligned with SACS standards for accreditation. The SoAD Self-Study included two LiveTEXT assessment documents in the Appendices, LiveTEXT Rubrics and LiveTEXT Assessment Cycle Reports (see SoAD Self-Study, Appendices: Section IV., MDP-III.).

VIAR also uses a Portfolio Review and rubrics to assess student performance and provide feedback. As in SoAD, the VIAR senior capstone is a two-semester sequence with a senior

project, culminating in the BFA exhibition under the guidance of faculty. For the BFA exhibition, students are required to make, document, and exhibit work along with a written personal statement (see VIAR Self-Study, Section IV., MDP-II.B., Evaluation of the Development of Competencies, p. 494–495).

c. **New, Experimental, Atypical Formats or Methods**

As discussed above, referenced in both Self-Studies, and available online (http://catalog.louisiana.edu/content.php?catoid=9&navoid=2047), the ULL does recognize several pathways to earn credit such as advanced credit exams and military training. Credit reviews are conducted by appropriate administrators such as Director of Admission and the relevant academic dean (see SoAD Self-Study, Section IV., MDP-II.A. Credit and Time Requirements, p. 125).

2. Specific Curricula

a. General Content and Competency Standards

The student work on exhibit from freshman foundation programs in the VIAR and SoAD was consistently impressive. The foundation work that was on view in abundance emphasized hand skills, compositional skills, observation skills, inventiveness, and conceptual underpinnings.

The Portfolio Review that serves as a gatekeeper for admission into VIAR and SoAD academic programming is a critical assessment and feedback process to ensure quality control in determining student preparation and readiness.

b. Individual Curricula

Non-Degree-Granting Program

Program title: Post-Baccalaureate Non-Masters Certification in Art Education (K–12)

(1) **Status.** The Commission will make the determination about program listing.

(2) **Curriculum.** Course and credit requirements posted online (https://education.louisiana.edu/academic-programs/certification-only-program/art-education): 27 hours + 6 credits of Academic Internship or Teacher Internship. According to the ULL Office of Institutional Research (https://getdata.louisiana.edu/sites/instres/files/DegreesAwardedAY_2016-2017.pdf), enrollment was 2 in 2016/17AY.

(3) **Title/Content Consistency.** Program title is consistent with academic level and learning objectives of academic content.

(4) **Student Work.** Four student transcripts and documentation of completion of program requirements were reviewed. Student GPAs ranged from 3.6–2.7 on a 4-point grade scale; the number of credits above the baccalaureate-baseline (120 credits) ranged from 58-38 credits for this certificate.

(5) **Development of Competencies.** The breadth of requirements appears to include rigorous conceptual preparation and relevant training experiences of significant length.

(6) Overall Effectiveness. The number of courses and credits required for the post baccalaureate certification may be a deterrent to enrollment. Given the national emphases on degree completion, program efficiency, as well as growth of graduate education at research institutions, the visitors recommend that ULL consider developing graduate level offerings that are comparable to some portion of the required undergraduate coursework. Earning graduate credit while fulfilling teacher certification requirements would improve the academic rigor of the program and has the potential to make the program more competitive and academically rigorous.

<u>Baccalaureate Programs</u>

Degree title: Bachelor of Arts-4 years: Art (Art Education)

(1) Status. Renewal of Plan Approval and Final Approval for Listing.

(2) Curriculum. Listed at 122 hours in curricular table. Current majors' enrollment: 26. The breadth, depth, and credit distributions of the curricular requirements appear to ensure appropriate disciplinary content in studio and art education disciplines. In combination with staged assessments of competencies, the academic program appears consistent with NASAD criteria for this degree.

(3) Title/Content Consistency. The new degree title appears to be a name change for *Bachelor of Arts-4 years: Art*, which was the degree program was last reviewed by NASAD in 2006.

(4) Student Work. A survey of student work on display indicated that students were challenged as artists and future educators. Of note, artist manipulated books and resource notebooks were quite impressive.

(5) Development of Competencies. Students who work toward a baccalaureate degree in Art Education must demonstrate competency in a variety of academic disciplines and coursework: general studies, studio, art history, art education, and professional education with a higher GPA (2.5) in the professional education and specialty area education coursework (see VIAR Self-Study, Section II., Instructional Programs and Portfolio, p. 121). Students are required to pass standardized exams for teacher licensure (Praxis Core Academic Skills for Educators and Praxis Subject Assessments) and earn significant professional practice in a two-semester teacher internship (see VIAR Self-Study, Section II., Instructional Programs and Portfolio, pp. 120–123).

(6) Overall Effectiveness. Art Education graduates are immediately employable in public and private K–12 schools as well as museums and other arts institutions. They also pursue internships and graduate school (see VIAR Self-Study, Section III., Evaluation, Planning, and Projections, pp. 282–283).

Degree title: Bachelor of Fine Arts-4 years: Studio Art (Computer Art and Animation, Ceramics, Graphic Design, Metalwork and Jewelry, New Media and Digital Art, Painting, Photography, Printmaking, Sculpture)

(1) Status. Renewal of Plan Approval and Final Approval for Listing.

(2) Curriculum. Listed at 120 hours in curricular tables. Current enrollment by concentrations: one in Ceramics, 129 in Computer Art and Animation, 113 in

Graphic Design, 11 in Metalwork and Jewelry, 18 in New Media and Digital Art, 28 in Painting, 24 in Photography, 16 in Printmaking, six in Sculpture. The breadth, depth, and credit distributions of the curricular requirements appear to ensure appropriate disciplinary content. In combination with staged assessments of competencies, these academic programs appear consistent with NASAD criteria for concentrations in this degree.

(3) Title/Content Consistency. *New Media and Digital Art* appears to be a name change for *Media Arts*, which was the concentration re-accredited by NASAD in 2006. All other concentrations are consistent with earlier listing and program content.

(4) Student Work

- **Computer Art and Animation:** The work presented appeared to emphasize conceptual exploration and experimentation. The concentration evidenced student work with reasonable competence in principles of visual organization, and competencies in concept development. Student work demonstrated an appropriate level of expertise in relevant animation methods and media and marginal levels of drawing skill and visual design and aesthetics. While the aspirations of the concentration may be experimental the faculty might consider incorporating current professional practice standards in the discipline through more industry-focused curricula.

- **Ceramics:** The works observed on-site displayed conceptual and aesthetic diversity in students' decisions about form-building and surface treatment. The range of scale (object to installation) reflected ambition and thoughtfulness. The quality of the work was surprising because of the small number of students committing to ceramics as a concentration.

- **Graphic Design:** The visitors were able to view a sampling of design work in the classrooms. The program appears to emphasize client-based projects, technical proficiency and visual problem solving in the context of a traditional graphic design program. Based upon the samples presented, student work appears to be a balance of branding, packaging, web, and other digital applications through an array of assignments that appear to be built upon the development of technical skills and conceptual and materials exploration. The student work exhibited proficiencies in production but also on innovative typography and image making. In most courses, competent work was displayed, reflecting an acceptable understanding of the professional and technical dimensions of the discipline; however, the visitors did not see student work that demonstrated contemporary graphic design practice that leverages innovative technology and the emerging state of the discipline. Overall, while traditional in approach, the Graphic Design student work was generally good in both content and execution.

- **Metalwork and Jewelry:** The visitors were impressed with the range and quality of this work. It was technically adept, diverse, and conceptually provocative. The instructional space was almost claustrophobic, but its organization appeared smart, functional, and efficient.

- **New Media and Digital Art:** The student work from the New Media and Digital Art concentration evidenced contemporary aesthetic issues and conceptual experimentation implemented throughout the advanced courses in the program. There was a reasonable demonstration of composition and sufficient

exploration/skill development with a variety of media. The inconsistent quality of some student work provided evidence that competencies could be developed further across all levels offered in the concentration.

- **Painting:** The works observed demonstrated traditional skill development (e.g., rendering form, value, and color), composition/design, and understanding of the media, and mark making. Large format painting and studio privacy were problematic because of the constrained size of painting's instructional space that was divided into levels of study by minimal means.

- **Photography:** Student work was comparable to work seen in other programs of similar size and composition, comprised of predominantly fine art studio work in a variety of content, subject matters, formats, and styles. Works seen showed attention to technique demonstrating a balance of both traditional approaches with some work in the darkroom, along with digital practices, color and light, composition, and motion. Projects were at times ambitious with some imaginative digital explorations and, in some cases, demonstrated the expected four years of artistic growth.

- **Printmaking:** The student work was quite impressive. It ranked with the best programs that three experienced visitors have ever observed on campus visits. The work demonstrated technical proficiency and diversity, running the gamut of traditional processes such as intaglio, relief, lithography, silkscreen as well as contemporary computer-mediated processes. The small amount of flexible space for students to make work is organized brilliantly; however, the need for flexible workspace is profound in this concentration as it is in other visual arts programs at the ULL.

- **Sculpture:** Many of the three-dimensional works observed on-site were scaled to the human body, indicating that ambitious learning goals started in introductory courses. Diverse materials were employed in provocative variety of formats and aesthetic sensibilities.

(5) **Development of Competencies.** There are several factors that contribute to ongoing development student competencies such as an outstanding foundations program that prepares students to enter any one of nine Bachelor of Fine Arts concentrations. Assessment gatekeeping and feedback happens via an online sophomore portfolio review. Instruction is highly focused in the senior year within the senior capstone course and exhibition, which include a committee of three faculty members, one from the concentration (see VIAR Self-Study, Section II., Instructional Programs and Portfolio, p. 93). Students are also encouraged to pursue exhibition and internship opportunities outside of the department.

(6) **Overall Effectiveness.** Review pp. 282–295 of VIAR Self-Study for substantial and impressive overview of internships, graduate school acceptances, employment, and more detailed lists of achievements by concentration.

Degree title: Bachelor of Industrial Design-4 years

(1) **Status.** Renewal of Plan Approval and Final Approval for Listing.

(2) **Curriculum.** Listed at 122 hours in SoAD Self-Study (see SoAD Self-Study, p. 54). Current majors' enrollment: 79 listed in Curricular Table, but another enrollment

table listed 90 in fall of 2017 (see VIAR Self-Study, Section I.B.3., p. 17). The visitors encourage clarification of the enrollment numbers in the Optional Response. The breadth, depth, and credit distributions of the curricular requirements appear to ensure appropriate disciplinary content. In combination with staged assessments of competencies, this academic program appears consistent with NASAD criteria for this degree.

(3) **Title/Content Consistency.** The title and content of the degree appear to be consistent with learning objectives and academic content.

(4) **Student Work.** Student work exhibited onsite is project driven and demonstrates a good fit between form and problem context along with the practical feasibility of mass manufacture. Form development is particularly strong with a high level of craft and aesthetics appropriate to the design problem. Freshman design 2D and 3D project work offers appropriate design fundamental experiences for students. Junior and senior level works illustrate a systematic design process that progresses through research to identify user needs and focus the problem, followed by development of ideas and culminating in a final solution. The scope of work is diverse and illustrates a good understanding of form, use of materials, and integration of technology. Emphasis in the last two years of study is placed on development of the professional portfolio of work in preparation for professional practice. Advanced studio work evidences basic understanding of research methods and the ability to use research as the basis of finding appropriate innovative solutions. Projects are evaluated through classroom discussions with peers and regular critiques, often involving other faculty and professionals from industry.

Both hand and computer communication methods are used to communicate design ideas. While drawing and communication skills are good overall, there is room for improvement on two fronts: First is increased emphasis on hand drawing using rapid visualization perspective and quick rendering methods and tools. The drawing work exhibited from the Design 114 Mechanical Drawing course, while adequate in orthographic and perspective drawing theory, did not appear to sufficiently nurture rapid visualization methods, i.e. quick color sketches and renderings of perspectives of products. Faculty suggested this might be addressed by having industrial design faculty teach a section of this course for majors and/or by adding additional rapid visualization drawing courses to the curriculum. A dedicated drawing course or section specifically to address the rapid visualization needs of industrial design students would be another option. Such a course may also benefit majors interested in enhancing design communication and innovation skills.

The second suggestion concerns computer modeling and rendering. The integration of traditional hand and computer methods of visual communication is sound. While the CAD 3D modeling and rendering skills observed in senior work is good, even excellent in some instances, overall there is room for improvement. The visitors understand that CAD and related drawing software is introduced in a sophomore architecture 235 course along with a number of other software packages perhaps as many as five different software packages. Students mentioned having to learn CAD "on their own" after this introductory class. Given the steep learning curve required to develop adequate CAD 3D modeling and rendering skills, the program may wish to consider additional emphasis in this area. Again, this is not a program weakness and the specific software used may not be as relevant as proficiency.

Opportunities exist for collaboration in the current renaissance in design thinking, creating new employment opportunities in industry for designers, particularly graphic designers and industrial designers. The visitors noted that while graphic and industrial designers frequently collaborate in industry there appears to be little pedagogical interaction between these two units at the ULL. Electives for majors in industrial design and graphic design appear to be restricted to courses in their respective SoAD and VIAR units. For industrial design, the opportunity to take VIAR courses in Graphic Design, Jewelry, Sculpture, Ceramics, and other art courses would enrich the educational experiences of these students as well as offering varied and unique portfolio content. The visitors encourage exploration of flexible curriculum options, including elective courses and collaborative cross-disciplinary studios for mutual benefit. Opportunities also exist for bridge-building and collaborative learning among the COA professional programs in interior design and architecture.

(5) **Development of Competencies.** Industrial Design graduates compete 120 credits of which 60 are in studio and related coursework, 12 credits are in art history, 18 credits in general studies, and 30 credits in electives. Development of student competencies includes successful completion of a two-semester sequenced Basic Design Studio consisting of two- and three-dimensional foundation design studios. This prepares students for the final three years of a two-semester industrial design studio sequence. Assessment gatekeeping and feedback happens via sophomore portfolio review for admission to the junior year. In the final year, students synthesize their knowledge and competencies in the programming and production of a capstone Senior Project of the student's own choosing. Assessment is by critique during the project by faculty and outside design consultants. Successful completion and exhibition of the senior project is required to graduate. The program appears to be fulfilling its mission to educate creative problem solving industrial designers. The visitors viewed industrial design studio work at all levels on display. Senior work on exhibition demonstrated the ability to (1) conduct research, analyze and define problems; (2) development of sketching to communicate design ideas; (3) high proficiency in model making and simulation; (4) use of computer visualization; and opportunity to (5) develop persuasive verbal and visual skills in presenting ideas.

(6) **Overall Effectiveness.** The program appears successful in preparing students for entry level positions in the profession based on a review of senior level work.

Degree title: Bachelor of Interior Design-4 years

(1) **Status.** Renewal of Plan Approval and Final Approval for Listing.

(2) **Curriculum.** Listed at 120 hours in curricular table. According to the ULL Institutional Research website (https://getdata.louisiana.edu/sites/instres/files/Fall2017_EnrollmentbyProgram.pdf), current enrollment in Interior Design is 62. The breadth, depth, and credit distributions of the curricular requirements appear to ensure appropriate disciplinary content. In combination with staged assessments of competencies, this academic program appears consistent with NASAD criteria for this degree.

(3) **Title/Content Consistency.** The title and content of the degree appear to be consistent with learning objectives and academic content.

(4) Student Work. Senior student work in a well-organized exhibit in the proposed new interior design space and viewed on the SoAD website is of high quality and professionally accomplished. Digital renderings of finished interiors accurately portray modern user-centric interior themes. Details of color, lighting and finishing are convincing along with specifications for material and furnishings. Advanced studio work evidences effective use of research as the basis of finding appropriate innovative and refreshing user-centric solutions. Projects are evaluated through classroom discussions with peers and regular critiques, often involving other faculty and professionals from industry.

(5) Development of Competencies. Interior Design graduates compete 120 credits of which 65 are in studio and related coursework, 12 credits are in art history, 21 credits in general studies and 22 credits in electives. The range of knowledge, skills, and competencies evident in senior work is appropriate for those holding a professional baccalaureate degree in this field. Design competencies develop through a series of sequential courses, moving toward theory and application at upper levels. Studio projects evidence a user-centric focus to identify the problem and user needs, development of design ideas communicated in drawings and a final creative design phase culminating in a final design. Final designs communicated in plan and elevation (orthographic) drawings and realistic perspective computer drawings are of high quality. Process books document major studio projects and are excellent learning outcomes that record of the student's problem-solving design process. A low student to faculty ratio in studios facilitate one on one mentoring of students by an appropriately credentialed and dedicated faculty. The Self-Study reports that the program received CIDA accreditation last year and provided a summary of program areas of strength and areas that need improvement. The visitors are in general agreement with the CIDA findings as they relate to NASAD competencies, including that student projects demonstrate an awareness of the role light, color, and acoustics play in user well-being but that this could be expanded to incorporate human factors related to ADA requirement and other. The visitors were not aware of collaborative projects among the work exhibited, and if not being advantaged there appears to be rich opportunity to collaborative projects with other programs in the COA including industrial and graphic design.

(6) Overall Effectiveness. The program appears successful in preparing students for entry-level positions in the profession based on a review of senior-level work.

3. Study of the Transcripts of Recent Graduates and Comparison with Catalog Statements

Non-Degree-Granting Programs

Review of four transcripts from students in the Post-Baccalaureate Non-Masters Certification in Art Education (K–12) revealed that student GPAs ranged from 3.6–2.7 on a 4-point grade scale; the number of credits above the baccalaureate-baseline (120 credits) was excessive, ranging from 38–58 credits for this certificate.

Baccalaureate Programs

Almost 40 transcripts were selected randomly on-site with three transcripts representing each Bachelor of Fine Arts concentration, Bachelor of Interior Design, and Bachelor of Industrial Design degree program. Careful reviews verified that credit and distribution requirements were met appropriately.

4. Exhibition

There are numerous cultural venues, exhibition opportunities, a VIAR Annual Student Exhibition Fund, and infrastructure that help ensure high quality academic programming and provide an array of cultural resources for the region (see SoAD Self-Study, Section II.C., pp. 74–75; VIAR Self-Study, Section I., Purposes and Operations, p. 27).

- The COA Director of galleries and exhibitions is a full-time staff position.

- The Gallery budget is funded by the COA and the gallery Director's efforts to secure additional internal funds and raise external funds.

- Fletcher Hall Gallery and Dean's Suite Gallery in Fletcher Hall exhibit artwork by students; Fletcher Gallery also shows work by professional artists and faculty.

- Lobby galleries in Fletcher Hall and Art Annex showcase VIAR and SoAD student work.

- The ULL library states interest in exhibiting student artwork in the future.

- Industrial Design students are selected via a faculty jury to participate in exhibitions at the Lafayette Science Museum.

- Hilliard UAM is a premier art museum that has potential to raise the national prestige of the ULL.

- Acadiana Center for the Arts in downtown Lafayette is an important cultural hub for the entire COA.

5. Art and Design Studies in General Education

The VIAR offers coursework taught primarily by full-time faculty in art history and art appreciation, which count toward ULL's General Education requirements (see VIAR Self-Study, Section I., Purposes and Operations, p. 45). The VIAR and SoAD rely primarily on full-time faculty to teach coursework at all levels and in all concentrations. The part-time cohort is relatively small compared to the number of full-time faculty members in both units.

The VIAR Self-Study provides a significant list of diverse studio and art history courses that non-majors can take along with the breakdown of enrollment in these courses for spring and fall of 2017 (see VIAR Self-Study, Section II., Instructional Programs and Portfolio, pp. 260–261).

The VIAR Self-Study also cites a substantial record of public exhibitions, lectures, and technical workshops, as does SoAD, which contribute to the cultural education of students, academic community, and region (see VIAR Self-Study, Section I., Purposes and Operations, p. 9).

O. Art/Design Unit Evaluation, Planning, and Projections

1. Evaluation, Planning, and Projections Development

The VIAR uses its university Program Review document (https://academicaffairs.louisiana.edu/initiatives/strategic-program-review), SACS assessment, the Sophomore Portfolio Review, and the NASAD Self-Study as planning documents (see VIAR Self-Study, Section IV., MDP-III., Evaluation, Planning, and Projections, p. 501).

The VIAR scheduled evaluation protocols include the Sophomore Portfolio Review, which supports review of student progress, evaluation of the foundation program, and assessment of the

effectiveness of instruction. The VIAR Self-Study reports that faculty use a SACS assessment tool to evaluate senior capstone courses, Senior Projects, foundations courses, and art history courses (see VIAR Self-Study, Section IV., MDP-III., Evaluation, Planning, and Projections, p. 502).

The VIAR faculty referenced departmental meetings as a venue for discussion of issues such as enrollments to inform decisions about academic programming.

The SoAD Appendices include: ULL and COA assessment forms for faculty, SoAD assessment forms for students, LiveTEXT unit-level assessment forms and rubrics, which serve as mechanisms for assessment that can inform planning (see SoAD Self-Study, Section V., Appendices).

2. Completeness and Effectiveness of Self-Study

The institution provided two complete Self-Studies in print and electronic forms that totaled nearly 700 pages. Three-ring-binders of materials such as syllabi for every academic degree and concentration were provided onsite. Representatives of the institution from every level were responsive to questions and requests before the campus visit and onsite. The efforts expended to provide extensive opportunities to observe student work were impressive.

P. Standards Summary

1. As discussed under Section F. of this report, the ventilation appears to be inadequate for classrooms in painting and photography (see VIAR Self-Study, Section I., Purposes and Operations, pp. 52–53). The VIAR Self-Study reported that fume hood in metalwork/jewelry and spray booth in printmaking are not working properly (see VIAR Self-Study, Section I., Purposes and Operations, pp. 55–56). Issues cited about Ceramics may pose health risks (see VIAR Self-Study, Section I., Purposes and Operations, p. 61–62). A large dust collector in sculpture has yet to be installed (see VIAR Self-Study, Section I., Purposes and Operations, p. 64; NASAD *Handbook 2017-18*, Standards for Accreditation II.F.1.g. and i.)

2. Only Phase I of a three-phase construction project is considered complete after a number of years, but visitors observed that classes were being taught in unfinished interior space that lacked adequate ventilation and other appropriate improvements (see NASAD *Handbook 2017-18*, Standards for Accreditation II.F.1.b.,c.,d.).

3. The visitors were made aware of concerns about ADA compliance with bathroom accessibility in Fletcher Hall (see SoAD Self-Study, Section III., Evaluation, Planning, and Projections, p. 84). Also, on-site meetings also revealed ADA concerns relative to the first floor of Fletcher (see NASAD *Handbook 2017-18*, Standards for Accreditation II.F.1.h.).

4. The visitors observed open storage of flammable materials and/or project work above and under desks in Fletcher Hall, which could pose health and safety risks if not properly managed. Accretion of materials and projects on the first floor of Fletcher Hall in particular reflects a poor use of limited space and a potential fire hazard (NASAD *Handbook 2017-18*, Standards for Accreditation II.F.1.h.).

Q. Overview, Summary Assessment, and Recommendations for the Program

1. Strengths

- Student work on display is of very high quality in the Fletcher Gallery of Art and on exhibit in hallways, classrooms, and in formal and informal spaces.

- The visitors were impressed with the animation, passion and sophistication of the students during student meetings and in casual interactions.

- Both the VIAR and SoAD have dedicated and caring full-time and part-time faculty members who are appropriately credentialed and professionally active.

- Staff members across the COA also conveyed dedication and hold significant professional expertise and educational attainment.

- Faculty and staff are fully engaged in public outreach and recruitment efforts.

- The addition of 20,000 square feet of space in Fletcher Hall will translate into a significant enhancement of the educational mission once it is completed.

- Renovation efforts of the Art Annex are improving the educational environment.

- The Marais Press attracts nationally prominent artists to conduct workshops.

- The university library is advocating for expanding support of the COA by creating on campus exhibition opportunities for students.

- The UAM is a cultural resource for the entire campus and is on a trajectory to achieve national prominence.

- The city of Lafayette features student work and faculty exhibitions at the Lafayette Science Museum and the Acadiana Center for the Arts.

- The visitors were impressed with the smart, efficient, and professional space utilization in Printmaking and Metalwork & Jewelry programs.

- The commitment to development of a Digital Fabrication Lab is timely, and with appropriate funding and technical support, it will become an essential educational resource for the 21st century.

- The visitors were impressed with the quality and thoroughness of the Self-Studies.

2. Recommendations for Short-Term Improvement

- Prompt short-term resolution of the VIAR leadership is critical. The apparent management crisis may have been aggravated by inadequate oversight of a deteriorating work environment associated with dysfunctional performances reported by multiple constituencies about former leadership.

- Communication about progress of renovation appears inadequate.

- The VIAR faculty morale is low.

- Staff appear to have low morale issues because they feel undervalued, overworked, and micromanaged, and they reported fear of retaliation for complaining.

- Appropriate furniture and securable storage space for students, chemicals, and materials will improve space utilization and flexibility of classrooms, fabrication studios, private, shared and gang studios.

- Adequate space is needed for part-time faculty for class preparation, grading, and administrative tasks.

- The lack of appropriate currency of electronic hardware and software was cited by students, faculty and staff in the context of rapidly depleted operating budgets and disappearing STEM funding.

- Overcrowding of metal and woodworking shops results in insufficient work space around high-powered equipment, which can become more hazardous for inexperienced students.

- Storage of older, outdated equipment, leftover materials and former student projects appears to be wasting space when VIAR programs in Fletcher are cramped. VIAR students complained about limited workspace and the lack of flexibility in classrooms, which constrained any exploration of large format and site-specific installation art.

- Flexible space is critically needed to support collaboration, seminars, critiques, and installations for the VIAR and SoAD.

- Dedicated space is needed for VIAR programs in Computer Art, Animation, and New Media, and Graphic Design whereas SoAD students at all levels appear to have individual desks.

- Transition to Banner and DegreeWorks have caused stress and anxiety for faculty and staff. More training is needed.

- Students voiced mixed reports about advising, sometimes complaining about inconsistency and contradictory information but also expressing effusive praise for certain individuals.

- More formal mentorship of untenured faculty is needed.

3. **Primary Futures Issues**

- Appropriate operating budget

- Maintaining currency of equipment

- Maintaining currency of technology (hardware and software)

- Discipline-appropriate classroom furniture

- Health and Safety issues in art and design programs require constant support and oversight.

- Concerns about equipment, technology, health and safety indicate that additional staffing is needed.

- Research support, travel funding, and faculty mentoring programs are critical to advancing the ULL as a research intensive institution. Teaching loads may need to be reviewed along with a more realistic assessment of service contributions.

4. Suggestions for Long-Term Development

- Consider developing interdisciplinary graduate programs that capitalize on the uniqueness of the ULL's location, cultural context and institutional history.

- Increase support and opportunities for interdisciplinary collaboration in research and teaching. An interdisciplinary consortium of faculty in the arts, design fields, and architecture, along with other programs of excellence at the ULL has the potential to facilitate scholarship of engagement and local-global partnerships for the university and state of Louisiana.

- Consider growing art history beyond an academic minor and its service of general education requirements along with the development of an arts administration program that includes curatorial practice in the context of the ULL's spectacular new art museum and the COA's Music Business Program.