

## Addendum to the NASAD Handbook 2005-2006: Part 2 of 2

National Association of Schools of Art and Design  
October 2006

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Revisions to the Code of Ethics and Rules of Practice and Procedure ratified by the NASAD Membership and Board of Directors in October 2006 are documented in Part 1 of the *Addendum to the NASAD Handbook 2005-2006*.

**The amendments to the Standards for Accreditation in the NASAD Handbook 2005-2006 outlined below were ratified by the Membership on Friday, October 13, 2006.**

**Revisions set forth in Parts 1 and 2 of this Addendum are effective immediately. All institutions and evaluators must follow standards and guidelines reflected in the current Handbook and any addenda current at the time of application.**

### STANDARDS FOR ACCREDITATION

#### I. BASIC CRITERIA FOR MEMBERSHIP

##### A. Non-Degree-Granting Institutions

The National Association of Schools of Art and Design accredits non-degree-granting institutions. Programs in these institutions may or may not lead to a professional diploma or certificate. The primary purpose of all such schools should be to provide the best possible environment for the artistic growth of their students. Such an environment should foster an understanding of the arts and their contribution to society.

Accredited institutions shall meet the following basic criteria for membership:

- (1) The institution shall maintain a curricular program in studio art at various levels according to the needs of its students.
- (2) The institution shall offer, as part of its regular program, studies reflecting attention to such areas as art history and criticism. Such studies may be in addition to, or in conjunction with, studio studies.
- (3) The institution shall have been in operation for at least three consecutive years and shall maintain its programs on a regular academic-year or year-round basis.
- (4) The institution's legal authority shall be clearly stated in its published materials as identified by its charter, structure of control, profit or non-profit status, and any affiliation with a parent institution.
- (5) All policies regarding the admission and retention of students, those pertaining to the school's evaluation of progress through its educational program, as well as those concerning the operation of certificate or diploma programs, shall be clearly defined in literature published by the institution.
- (6) All tuition, fees, and other charges, as well as all policies pertaining thereto, shall be clearly described in the institution's published literature.
- (7) Faculty members shall be qualified by educational background and/or professional experience for their specific teaching assignments. The institution shall list its faculty in its published literature.
- (8) The institution shall provide in its institutional catalog a complete description of each course or program offered.

- (9) Although only federal and state governments shall have legal jurisdictional powers and responsibilities in matters of public law, the institution should develop an appropriate code of ethical standards governing institutional and programmatic practices that recognizes social concerns relevant to quality education.
- (10) The institution shall have facilities and equipment adequate to the needs of its educational program.
- (11) The institution shall have either library space or holdings adequate for its educational programs, or shall have made arrangements for its students and faculty to have access to appropriate library facilities in the immediate area.
- (12) The institution demonstrates commitment to a program of continuous self-evaluation.
- (13) The institution shall be licensed or chartered to operate as required by local and state legal codes. The institution shall meet all legal requirements to operate wherever it conducts its activities. Multipurpose institutions offering programs in art and design and in other disciplines shall be accredited by the appropriate regional or institutional accrediting agency, unless such accreditation is not available.
- (14) The institution shall provide (or, in the case of foreign studies programs, be responsible for) all course work or educational services to support its educational programs, or demonstrate that any cooperative or contracted course work or educational services are provided by an outside institution or organization having accreditation as an entity by a nationally recognized accrediting agency.

NASAD recognizes that the terms *diploma* and *certificate* are used for the recognition of collegiate level work.

## **B. Degree Granting Institutions**

The National Association of Schools of Art and Design recognizes many types of programs in degree-granting institutions. The primary purpose for all institutions, whatever types of programs they offer, should be to provide the best possible environment for education and training in the visual arts. Such an environment should foster an understanding of the arts and an attitude of respect for their potential contribution to society.

Applicants for accreditation as degree-granting members are two-year, four-year, or five-year undergraduate or graduate level institutions. Accredited institutions shall meet the following basic criteria for Membership:

- (1) The institution shall maintain a curricular program of education and training in the visual arts or design.
- (2) The institution shall offer at least one complete degree program, e.g., Bachelor of Fine Arts, Bachelor of Arts with major in art, et al., or shall provide the visual arts component of a degree program offered in conjunction with an accredited degree-granting institution.
- (3) The institution shall have graduated at least one class of students who have been through the institution's own program from beginning to final year, and another class shall be in readiness subject to examination.
- (4) An institution offering graduate programs must have graduate students enrolled and have clearly defined residency requirements.
- (5) The institution's legal authority shall be clearly stated in its published materials as identified by its charter, authority to grant degrees, structure of control, profit or non-profit status, and any affiliation with a parent institution.
- (6) All policies regarding admission and retention of students, as well as those pertaining to the school's evaluation of progress, shall be clearly defined in literature published by the institution.
- (7) All tuition, fees, and other charges, as well as all policies pertaining thereto, shall be clearly described in the institution's published literature.
- (8) Faculty members shall be qualified by educational background and/or professional experience for their specific teaching assignments. The institution shall list its faculty in its published literature.
- (9) The institution shall have facilities and equipment commensurate with the needs of its educational program.

- (10) The institution shall have library space and resources commensurate with the needs of its educational program.
- (11) The institution demonstrates commitment to a program of continuous self-evaluation.
- (12) The institution shall be licensed or chartered to operate as required by local and state legal codes. The institution shall meet all legal requirements to operate wherever it conducts its activities. Multipurpose institutions offering degrees in art and design and in other disciplines shall be accredited by the appropriate regional or institutional accrediting agency.
- (13) The institution shall provide (or, in the case of foreign studies programs, be responsible for) all course work or educational services to support its educational programs, or demonstrate that any cooperative or contracted course work or educational services are provided by an outside institution or organization having accreditation as an entity by a nationally recognized accrediting agency.

## **II. PURPOSES AND OPERATIONS**

### **A. Purposes of the Institution and Art/Design Unit**

#### **1. Standards**

- a. Each institution chooses the specific terminology it uses to state its purposes. Although terms such as vision, mission, goals, objectives, and action plans are widely used, specific terminologies and the structures they imply are not required.
- b. There must be one or more statements indicating overall purposes. For independent art/design institutions, at least one statement must apply to the institution as a whole. For multi-purpose institutions, at least one statement must apply to the institution and at least one statement must apply to the art/design unit.
- c. In multipurpose institutions, the overall purposes of the art/design unit must have a viable relationship to the purposes of the institution as a whole.
- d. Specific degrees or other educational programs in art/design, including research institutes, museums, and other specific components shall have purposes consistent with the purposes of the entire art and design program and of the institution as a whole. Standards regarding purposes for specific curricular programs are found in the standards for undergraduate (section IV.), graduate (section XIII.), and non-degree-granting programs (section XVII.).
- e. Statements regarding overall purposes for art/design and art/design study must:
  - (1) indicate that fundamental purposes are educational;
  - (2) encompass and be appropriate to the level(s) of curricular offerings;
  - (3) reflect and remain consistent with specific institutional and programmatic responsibilities and aspirations for art/design and art/design study;
  - (4) be compatible with NASAD standards;
  - (5) be published and made available in one or more texts appropriate for various constituencies, including the general public;
  - (6) guide and influence decision making, analysis, and planning, including each of these as they shape and fulfill relationships among curricular offerings, operational matters, and resources; and
  - (7) be fundamental in determining the extent to which policies, practices, resources, and curricular and other program components have sufficient conceptual, structural, and operational synergy to achieve stated expectations for art/design and art/design study.

## **2. Guidelines, Recommendations, and Comment**

- a. There are numerous specific definitions of common terms, but usually:
  - (1) purposes is a generic term referring to statements that when reviewed together, define the special, perhaps unique, function of an institution or program in the larger context of educational and artistic endeavor;
  - (2) vision statements normally define what an entity aspires to be and often, whom it intends to serve;
  - (3) mission statements articulate broad connections between the institution's efforts in art/design and the world of art and intellect;
  - (4) goals are broad statements of aim, the specific needs toward which efforts are directed, normally less remote and more definitive than mission;
  - (5) objectives are the specific steps for reaching goals, normally measured in time among other indicators; and
  - (6) action plans are specific means for achieving objectives, normally measured in dollars among other indicators.
- b. Areas normally addressed in statements of purposes may include, but are not limited to: specific art/design and art/design-related fields; students to be served; learning; teaching; creative work and research; service; exhibition; and the policies and resources needed for effectiveness in these areas.
- c. To guide and influence the work of a art/design unit, statements of purposes are normally the basis for:
  - (1) creating a common conceptual framework for all participants;
  - (2) making educational and artistic decisions;
  - (3) long range planning, including the development of new curricula, innovative activities, expansion or reduction of programs or enrollments; and
  - (4) operational decisions, including admission practices, selection of faculty and staff, allocation of resources, evaluation, and administrative policies.
- d. Structural and operational synergy among components may be achieved in part by:
  - (1) stating specific goals for student learning in terms of artistic and academic achievement at levels of detail appropriate to each statement of purpose;
  - (2) making student learning, in terms of artistic and academic achievement, the primary basis for decisions about resource and other operational and evaluative matters; and
  - (3) planning and acting with informed analysis and judgment about the symbiotic relationships among all components of the art/design unit, including the potential impact of specific decisions on specific components and on the achievement of purposes.
- e. When considering purposes, it is useful for most institutions to consider standards and guidelines on evaluation, planning, and projections (see item II.L.).

## **B. Size and Scope**

### **1. Standards**

Institutions shall maintain sufficient enrollment to support the specific programs offered including:

- a. an appropriate number of faculty and other resources;
- b. sufficient advanced courses in art and design appropriate to major areas of study at degree or program levels being offered.

### **2. Guidelines**

- a. Institutions are expected to demonstrate a positive and functioning relationship among the size and scope of art/design programs, the goals and objectives of these programs, and the human, material, and fiscal resources available to support these programs.

- b. The study of art/design normally requires opportunities for interaction with other art/design students and professionals. In academic settings, this interaction is critical not only in studio work, but also in the development of all types of art/design knowledge and skills.

## **C. Finances**

### **1. Standards**

- a. Financial resources shall be adequate in terms of:
  - (1) the purposes of the art/design unit and each of the specific degrees or programs it offers; and
  - (2) the size and scope of the art/design unit.
- b. Budget allocations for personnel, space, equipment, and materials must be appropriate and sufficient to sustain the programs offered by the art/design unit from year to year.
- c. Evidence must be provided demonstrating that financial support is sufficient to ensure continued operation of the art/design unit and its programs in accordance with applicable NASAD standards for the projected period of accreditation.
- d. The institution shall publish all regulations and policies concerning tuition, fees, and other charges, and shall develop a tuition refund policy that is equitable to both the institution and the student.
- e. The institution shall maintain accurate financial records according to legal and ethical standards of recognized accounting practice.
  - (1) For privately supported institutions this means an annual audit with opinion prepared by an independent certified public accountant. Such audit is normally completed within 120 days, and must be completed within 180 days, after the close of each fiscal year.
  - (2) For tax-supported institutions, this means a periodic audit with opinion or a review as mandated by the legislative or executive branch of the government entity supporting the institution.
- f. The audited financial statements of the institution shall reveal sound financial management in support of the educational program.
- g. Evidence of past and potential financial stability and long-range financial planning must be demonstrated.

### **2. Guidelines and Recommendations**

- a. Student learning and health and safety are paramount considerations in determining and evaluating financial support.
- b. Financial planning, especially for the long-term, should be correlated with current and evolving purposes and content of the art/design unit and its programs.

## **D. Governance and Administration**

### **1. Standards**

- a. Governance and administrative structures and activities shall:
  - (1) serve and work to fulfill the purposes of the institution and the art/design unit.
  - (2) assure fundamental educational, artistic, administrative, and financial continuity and stability, and show evidence of long-range planning.
  - (3) include a board of trustees with legal and financial responsibilities and adequate public representation.
  - (4) exhibit relationships among trustees, administration, faculty, staff, and students that demonstrate a primary focus on support of teaching and learning:
    - (a) the trustees are legally constituted to hold the property, assets, and purposes of the institution in trust with responsibility for sustaining the institution and exercising ultimate and general control over its affairs;

- (b) the administration is empowered by the trustees to operate the institution, provide optimum circumstances for faculty and students to carry out these purposes, and provide effective communications channels both inside and outside the institution;
  - (c) the faculty has a major role in developing the artistic and academic program and in evaluating and influencing the standards and conditions that pertain directly to instruction, creative work, and research; and
  - (d) student views and judgments are sought in those matters in which students have a direct and reasonable interest.
- b. The governance and administrative relationships of each organizational component of the institution, including the process by which they function and interrelate, shall be stated clearly in written form.
    - (1) Administrators, faculty, and staff shall understand their duties and responsibilities and know the individuals to whom they are responsible.
    - (2) The art/design executive's responsibilities shall be clearly delineated and executive authority shall be commensurate with responsibility.
    - (3) The art/design unit shall have reasonable and sufficient autonomy commensurate with its purposes.
    - (4) In multidisciplinary institutions, the art/design unit must have adequate representation to deliberative bodies whose work has an impact on the educational and artistic endeavors and results of the art/design unit.
  - c. The administration of the art/design unit must provide mechanisms for communication among all components of the unit.
  - d. The institution shall provide the art/design executive and other administrators of specialized areas sufficient time and staff to execute the required administrative and/or teaching duties effectively.

## **2. Guidelines and Recommendations**

- a. Normally, the art/design executive exercises leadership in program evaluation and planning, encourages faculty development, and promotes among all faculty and staff a spirit of responsibility, understanding, and cooperation.
- b. The art/design executive should nurture an environment that contributes to the art/design unit's pursuit of its artistic, intellectual, and educational purposes.
- c. Written descriptions of governance and administrative relationships should be publicly available.

## **E. Faculty and Staff**

### **1. Qualifications**

#### **a. Standards**

- (1) The institution shall maintain faculties and staff whose aggregate individual qualifications enable the art/design unit and the specific educational programs offered to accomplish their purposes.
- (2) Faculty members (including part-time faculty and graduate teaching assistants, as applicable) shall be qualified by earned degrees and/or professional experience and/or demonstrated teaching competence for the subjects and levels they are teaching.
- (3) All faculty must be able to guide student learning and to communicate personal knowledge and experience effectively.
- (4) Faculty members teaching graduate-level courses must represent the professional standards to which graduate students aspire in specific fields and specializations.
- (5) It is essential that a significant number of faculty members teaching graduate-level courses be active, or have been active, in presenting their work to the public as scholars or professional artists or designers.

**b. Guidelines, Recommendations, and Comment**

- (1) Standard II.E.1.a. applies to studies and course work offered at the institution or under cooperative arrangements with another educational or artistic institution, or in any other third-party arrangement.
- (2) Teachers of any studio subject normally are or have been deeply involved as a practicing artist or designer in particular disciplines or specializations they are teaching.
- (3) NASAD recognizes the Master of Fine Arts as the appropriate terminal degree for studio faculty. At the same time, the Association recognizes that some highly qualified artist-teachers may hold other academic degrees; others may not hold any academic degrees. In such cases, the institution should base appointments on experience, training, and expertise at least equivalent to those required for the Master of Fine Arts degree in the appropriate field.
- (4) Academic degrees are a pertinent indicator of the teacher's qualifications for instructing in theoretical, historical, and pedagogical subjects. In general, the Ph.D. and comparable doctorates are the appropriate terminal degrees in these fields; however, creative work, research, and publication are indicators of a teacher's qualifications, productivity, professional awareness, and contribution to various aspects of art/design and art/design-related fields.

**2. Number and Distribution**

**a. Standards**

- (1) The number and ratio of full- and part-time faculty positions, and their distribution among the specializations, must be (a) sufficient to achieve the art/design unit's purposes, (b) appropriate to the size and scope of the art/design unit's programs, and (c) consistent with the nature and requirements of specific programs offered.
- (2) The institution must have clear, published definitions of any faculty classifications in use (for example, tenured, graduate, full-time, part-time, adjunct, and visiting).
- (3) An institution shall distinguish in its printed literature between curricular and "workshop" faculty. For these purposes, curricular faculty shall be defined as those employed to teach on a regularly scheduled basis (at least biweekly) throughout an academic program of study.

**b. Recommendation**

Multiple faculty involved in any specific area of specialization should represent a diversity of background and experience in their field of expertise.

**3. Appointment, Evaluation, and Advancement**

**a. Standards**

- (1) The institution and art/design unit must have procedures for appointing, evaluating, and advancing art/design faculty that promote objectivity and that ensure appropriate connections between personnel decisions and purposes, especially as aspirations and purposes concern teaching, creative work, exhibition, research, scholarship, and service.
- (2) The institution must have procedures for the regular evaluation of all faculty.
- (3) Creative activity and achievement and exhibition must be regarded as being equivalent to scholarly efforts and publication in matters of appointment and advancement when the institution has goals and objectives for the preparation of professional artists and designers.

**b. Guidelines and Recommendation**

- (1) Effective and fair evaluation of faculty is based on clear and accurate statements regarding responsibilities and expectations made at the time of employment and subsequently.
- (2) Normally, the particular arrangement of elements and perspectives used to determine the quality of faculty work are considered and articulated as clearly as possible for each faculty and staff member, especially at the time of appointment.

- (3) Normally, art/design faculty holding appropriate credentials and having full-time appointments are entitled to full faculty status and given treatment comparable to that for faculty members in other disciplines on a given campus with regard to appointment, tenure, increases in salary, and advancements to higher academic rank.
- (4) Creative work in art/design should be accepted as equivalent to scholarly publication or research as a criterion for appointment and advancement in all institutions.

#### **4. Loads**

##### **a. Standards**

- (1) Faculty loads shall be such that faculty members are able to carry out their responsibilities effectively.
- (2) Faculty members shall have adequate time to provide effective instruction, advise and evaluate students, supervise projects, research, and dissertations, continue professional growth, and participate in service activities expected by the institution.

##### **b. Guidelines, Recommendations, and Comment**

- (1) Institutions use a variety of methods for calculating teaching loads. The choice of method is the prerogative of the institution.
- (2) Policies concerning loads should be clearly developed and published with regard to the variety of educational, artistic, and administrative duties undertaken by art/design faculty, and any conversions between clock hours and credit hours.
- (3) In studio/laboratory courses, normally three hours of studio/laboratory time and space per credit hour are required.
- (4) Art/design faculty teaching only classroom/seminar courses should have their load determined in the same way as faculty in other departments of the institution.
- (5) All faculty should have sufficient time for artistic, scholarly, and professional activity in order to maintain excellence and growth in their respective areas of expertise.
- (6) Normally, the teaching loads of those having administrative and/or consultative duties are appropriately reduced.

#### **5. Student/Faculty Ratio**

##### **a. Standard**

The student/faculty ratio must be consistent with the size, scope, goals, and the specific purposes and requirements of the art and design programs offered.

#### **6. Class Size**

##### **a. Standards**

- (1) Class size shall be appropriate to the format and subject matter of each class, with regard to such considerations as:
  - (a) space, materials, and equipment requirements;
  - (b) safety; and
  - (c) the balance between student and faculty time necessary to accomplish the goals and objectives of the class.
- (2) When individual faculty attention to individual student work is required during class, class size shall be such that students can receive regular critiques of meaningful duration during the regular class period.

**b. Guidelines**

- (1) Classes in creative work generally should not exceed 25 students. Experience indicates that a class size of 20 or fewer is educationally more effective. In some cases, safety considerations and specialized equipment limitations will require class limits of fewer than 15.
- (2) Effective instruction can be achieved in lecture classes with larger enrollments than are acceptable in studio or seminar courses; however, sound educational practice indicates that such large classes should be supported by small discussion or tutoring sessions, or other opportunities for students to engage in dialogue with the instructor.

**7. Graduate Teaching Assistants**

**a. Standard**

The art/design unit must carefully select, train, supervise, and evaluate graduate teaching assistants whenever they are employed.

**b. Recommendation**

Mentoring programs for graduate teaching assistants are encouraged.

**8. Faculty Development**

**a. Standard**

Institutions and art/design units must encourage continuing professional development, even if funding is limited.

**b. Recommendation and Comment**

- (1) Peer mentoring of faculty following their initial appointment is strongly recommended.
- (2) Sabbatical or other professional leaves; participation in activities that foster exchanges of ideas; cooperative activities and research; scholarship; and course preparation support are encouraged and should be provided for art/design faculty consistent with support provided to comparable units in the institution.
- (3) Whatever the institution's faculty development policies and mechanisms, the primary initiative for professional growth rests with each faculty member.

**9. Support Staff**

**a. Standard**

Support staff shall be provided commensurate with the art/design unit's purposes, size, and scope, and its degrees and programs.

**b. Guideline**

Normally, these positions are administered by the art/design unit.

**F. Facilities, Equipment, and Safety**

**1. Standards**

- a. Facilities, equipment, and technology must be adequate to support faculty needs, all curricular offerings, and all students enrolled in them, and be appropriately specialized for advanced work.
- b. Space, equipment, and technology allotted to any art/design unit function must be adequate for the effective conduct of that function.
- c. The number of studio and classroom spaces and the amount and availability of equipment must be adequate to serve the scope of the program and the number of students enrolled.
- d. Budget provisions shall be made for adequate maintenance of the physical plant and equipment.
- e. Art/design units with goals and objectives in disciplines and specializations that require constant updating of equipment must demonstrate their capacity to remain technologically current.

- f. It is the obligation of the institution that all students in art/design programs be fully apprised of health and safety hazards and procedures inherent in the use of materials and equipment appropriate to specific disciplines and be instructed in their proper handling and operation.
- g. Ventilation and safety treatments appropriate to art/design facilities shall be provided.
- h. All instructional facilities shall be accessible, safe, and secure, and shall meet the standards of local fire and health codes.
- i. The institution shall have a plan by which it addresses health and safety issues on a continuing basis.

**2. Guidelines and Recommendations**

- a. Facilities for the instructional and administrative aspects of the art/design program should be sufficiently localized to function cohesively and effectively.
- b. Provision should also be made for students to have access to adequate studio facilities in other than scheduled class times.
- c. Adequate, safe, and secure storage space should be provided for instructional equipment.
- d. Adequate office space for faculty and staff should be provided in close proximity to the instructional facilities.
- e. There should be appropriate space and equipment for the administrative functions of the program.
- f. All facilities and equipment should produce an environment conducive to learning and be sufficient to enable faculty and students to focus on academic and artistic endeavors.
- g. Each art/design unit should maintain a plan for the regular maintenance of its facilities and upkeep and replacement of equipment. The plan should be developed consistent with goals and objectives, the size and scope of the art/design unit, and prospective changes.

**G. Library and Learning Resources**

**NOTE: *Items G.1. through G.7. apply to degree-granting institutions. Item G.8. applies only to non-degree-granting institutions.***

**1. Overall Requirements**

**a. Standards**

- (1) The art/design unit shall have library, learning, and information resources necessary to fulfill its purposes and appropriate for the size and scope of its operations.
- (2) The institution shall place importance on the development and maintenance of library, learning, and information resources to support its curricula in art and design.
- (3) The institution shall have policies concerned with, but not limited to, the following aspects of library operation:
  - (a) governance and administration;
  - (b) collections and their development;
  - (c) personnel services; and
  - (d) access, facilities, and finances.

**b. Guidelines, Recommendations, and Comment**

- (1) The art/design collection should be considered an integral part of the art and design program of the institution.
- (2) The policies referred to in item II.G.a.(2) should support both the number and scope of curricular objectives and should be developed in a manner that demonstrates coordination between the library staff and the art/design faculty.

## **2. Governance and Administration**

### **a. Standard**

The functional position of the art/design collection within the total library structure shall be clearly identified, and the responsibilities and authority of the individual in charge of this collection shall be defined.

### **b. Recommendation**

There should be a close administrative relationship among all libraries within the institution so that art/design students and faculty may make the best use of library resources.

## **3. Collections**

### **a. Standards**

- (1) The institution must maintain library holdings and/or electronic access to holdings in art/design of sufficient size and scope to complement the nature and levels of the total instructional program in art/design, to provide incentive for individual learning, and to support research appropriate for its faculty.
- (2) There shall be evidence that a systematic acquisitions, preservation, and replacement program compatible with appropriate needs has been planned, and that some form of faculty consultation and review is a continuing aspect of this program.
- (3) Materials in all formats required for the study of art and design—books, slides, periodicals, microforms, audio and video recordings, and electronic access to other databases—shall be the basis of the acquisitions, preservation, and replacement program.

### **b. Recommendation and Comment**

- (1) Whenever possible, cooperative arrangements should be established with information sources outside the institution to augment holdings for student and faculty use.
- (2) The books, slides, periodicals, microforms, and audio and video recordings held by the libraries of municipalities, museums, historical societies, and other schools, and access to various electronic databases, can often provide a breadth of coverage far beyond that of the institution.

## **4. Personnel**

### **a. Standard**

The library shall be staffed by professionally qualified personnel sufficient to meet the various needs of the art and design unit.

### **b. Recommendation**

Institutions are encouraged to engage specialized personnel whenever feasible to organize and maintain the art and design holdings.

## **5. Services**

### **a. Standards**

- (1) The institution shall maintain appropriate hours of operation for the library.
- (2) There must be convenient access to the library holdings in art and design through complete and effective catalogs, indexes, and other appropriate bibliographical tools.
- (3) There must be access to the holdings of other institutions through union catalogs, cooperative network facilities, photoduplication, and interlibrary loan.
- (4) Instruction in the use of the art/design collection shall be provided.

## **6. Facilities**

### **a. Standards**

- (1) The institution shall provide an environment conducive to study.
- (2) The institution shall provide and maintain equipment that allows access to the resources of the library including, but not limited to, audio and video equipment, microfilm units, and computer terminals.

### **b. Guideline**

Normally, facilities are as centralized as possible to provide access to all library holdings devoted to the study of art and design. For example, books, slides, and audio and video equipment are located in close proximity for effective use in conjunction with one another.

## **7. Finance**

### **a. Standard**

Budgetary support shall be adequate to provide appropriate services, carry out necessary operations, and satisfy stated requirements of the programs offered.

### **b. Recommendations**

- (1) Although fiscal policies may vary among institutions, it is desirable that the allocation for the art/design collection be an explicit element in the institution's library budget. The management of this allocation should be the responsibility of a designated staff person.
- (2) An organized system of involvement by art/design faculty and students should exist to advise the librarian in planning short- and long-range fiscal needs most effectively.

## **8. Non-Degree-Granting Institutions**

### **a. Standards**

- (1) Adequate library, learning, and information resources must be readily available to support both the art/design programs offered and the needs of faculty and enrolled students.
- (2) Library materials must be current and relevant to the programs offered.
- (3) Institutions providing access to library facilities off-site must demonstrate that the library used has a collection adequate to support the program, and that policies and procedures for access are appropriate to the needs of the students and faculty.

### **b. Guideline**

Postsecondary non-degree-granting institutions are expected to have library resources and access commensurate with program levels and content.

## **H. Recruitment, Admission-Retention, Record Keeping, and Advisement**

### **1. Standards**

- a. Communications with prospective students and parents must be accurate and presented with integrity.
- b. As a matter of sound educational practice, institutions recruit and admit students only to programs or curricula for which they show aptitudes and prospects for success.
- c. Recruitment goals, policies, and procedures shall be ethical, controlled by the institution, compatible with the goals and objectives of the art and design unit, and free of practices that compensate recruiters directly on an individual or aggregate per-student-yield basis or otherwise create conflicts of interest for recruitment personnel or the institution.
- d. Admissions evaluation procedures and advising services must be clearly related to the goals and objectives of the institution's art and design programs.

- e. Admission to particular programs of art/design study must be correlated to the institution's ability to provide the requisite course work and experiences at the appropriate level for all students enrolled.
- f. Retention policies must be:
  - (1) appropriate to the purposes of the institution's curricular programs;
  - (2) clearly defined;
  - (3) published for students and faculty; and
  - (4) applied with rigor and fairness.
- g. The institution shall inform a student promptly if it is determined that he or she is not acceptable as a candidate for a degree, certificate, or diploma
- h. The institution shall maintain accurate, up-to-date records of each student's educational progress, including courses taken, grades and/or credits earned, and the results of other appropriate evaluations.
- i. Institutional members shall maintain documents pertinent to the awarding of graduate degrees, including theses, scripts, dissertations, and portfolios.
- j. Institutions must provide students with written documents and advising that describe all requirements and the rationale for their programs.

## **2. Recommendations**

- a. Students with specific career goals should be engaged in a continuous advisement program related to their area of specialization.
- b. Advisement should reflect concern for the goals of each student and should provide assistance with the selection of courses that serve as appropriate preparation for advanced study.
- c. Students should have access to information concerning specialization at the graduate level and available career options in art/design.

## **I. Published Materials and Web Sites**

### **1. Standards**

- a. Published materials concerning the institution and the art/design unit shall be clear, accurate, and readily available.
- b. A catalog or similar document(s) shall be published at least biennially and shall cover:
  - (1) purposes;
  - (2) size and scope;
  - (3) curricula;
  - (4) faculty;
  - (5) administrators and trustees;
  - (6) locale;
  - (7) facilities;
  - (8) costs and refund policies;
  - (9) rules and regulations for conduct;
  - (10) all quantitative, qualitative, and time requirements for admission, retention, and completion of programs and degrees and other credentials;
  - (11) academic calendar;
  - (12) grievance and appeals procedures; and
  - (13) accreditation status with NASAD and other appropriate accrediting agencies.

- c. Members of the Association having degree programs in K–12 art/design education and/or art therapy shall state in their catalogs the registration, certification, and/or licensure to which their curricula will lead.
- d. Costs; qualitative, quantitative and time requirements; and academic calendars shall have an evident and appropriate relationship to mission, goals, objectives, curriculum, and subject matters taught.
- e. Program and degree titles shall be consistent with content.
- f. When an institution or program offers work that is given academic credit by another institution, the source of the credit and any credential it leads to must be clear.
- g. Through means consistent with its purposes, and resources, (1) the institution or (2) the art/design program, either separately or in conjunction with the institution, shall routinely provide reliable data and information to the public concerning the achievement of its purposes.
- h. The institution and the art/design unit shall have readily available valid documentation for any statements and/or promises regarding such matters as program excellence, educational results, success in placement, and achievements of graduates or faculty.
- i. Published materials must clearly distinguish those programs, courses, services, and personnel available every academic year from those available on a less frequent basis.
- j. Publications shall not list as current any courses not taught for two consecutive years that will not be taught during the third consecutive year.
- k. Catalogues, advertising, and other promotional materials shall clearly differentiate existing programs from those that are prospective or under consideration.

## **2. Guidelines**

- a. Published materials include Internet Web sites and any other forms of information distribution.
- b. In addition to a standard catalog, art/design units normally maintain published documents of sufficient clarity and detail to facilitate understanding about all aspects of their work among administrators, faculty, students, parents, and other constituencies.

## **J. Community Involvement**

### **1. Standard**

Institutions must publish any formal relationships and policies concerning community involvement.

### **2. Comment**

Institutions vary in the intensity of their community involvement according to their various objectives and types of program offerings. Usually, art/design units enjoy reciprocal benefits from cooperating with local schools, presenting organizations, and arts organizations.

## **K. Articulation with Other Schools**

### **1. Standard**

Institutions must publish any articulation agreements with other institutions.

### **2. Guideline**

Baccalaureate degree-granting art/design units are expected to assume joint responsibility for working cooperatively to facilitate the articulation of community/junior college and senior college programs: for example, the development of validation examinations, state and/or regional articulation committees, and procedures for maintaining current information regarding credit and admission policies. See Section III.A.3. for standards regarding transfer of credits.

## **L. Evaluation, Planning, and Projections**

### **1. Standards**

- a. The art/design unit shall evaluate, plan, and make projections consistent with and supportive of its purposes and its size and scope.
  - (1) Techniques, procedures, time requirements, resources, and specific methodologies used for evaluation, planning, and projections shall be developed by the art/design unit appropriate to the natures of the visual arts disciplines offered at the institution and with a logical and functioning relationship to overall financial conditions impacting the institution.
  - (2) The art/design unit shall ensure that appropriate individuals are involved and appropriate information is available to accomplish the goals and scope of each evaluation, planning, and projections project.
  - (3) Each art/design unit must determine the scope, breadth, and degree of formal systematic attention to the connected activities of evaluation, planning, and projection as it makes decisions pertaining to:
    - (a) purposes;
    - (b) present and future operational conditions;
    - (c) resource allocation and development; and
    - (d) specific programs and services.
  - (4) Reviews and evaluations must demonstrate consideration of the functions of study at all levels (graduate, undergraduate, and certificate/diploma program) and the purposes, structure, content, and results of each specific program of study.
  - (5) Evaluation, projection, and planning associated with adding, altering or deleting curricula must address multiple, long-term programmatic and resource issues.
  - (6) Evaluation, planning, and projection must be pursued with sufficient intellectual rigor and resource allocations to accomplish established purposes.
- b. The art/design unit shall demonstrate that the educational and artistic development of students is first among all evaluative considerations.
  - (1) Regular, systematic attention shall be given to evaluating the learning achievements of individual students.
  - (2) Individual evaluations shall be analyzed and organized to produce an overall picture of the extent to which the educational and artistic purposes of the art/design unit are being attained.
  - (3) When various levels of programs are offered in the same field of study, differences in expectations about achievement must be specified.
  - (4) The art/design unit shall be able to demonstrate that students completing programs have achieved the artistic and educational levels and competencies outlined in applicable NASAD standards.

### **2. Guidelines, Recommendations, and Comment**

- a. Evaluation, planning, and making projections are a set of connected activities that relate to all aspects of an art/design unit's work. They include, but go well beyond: numbers of students, personnel, or programs; lists of resource needs; or declarations of aspiration. They address strategies and contextual issues consistent with the purposes, size and scope, program offerings, and responsibilities of the art/design unit.
- b. Evaluations provide analyses of current effectiveness; planning provides systematic approaches to the future; and projections create understanding of potential contexts and conditions.
- c. Internal evaluation and reporting of evaluation of student achievement normally differentiates among (1) levels of quality and (2) attainments.
- d. Normally, students have regular opportunities to evaluate formally the curricular experiences in which they participate. This is an example of the function indicated in Standard II.L.1.a.(2).

- e. Art/design units have available a broad range of evaluation techniques such as juries, critiques, course-specific and comprehensive examinations, institutional reviews, peer reviews, and the performance of graduates in various settings. Information gained is used as an integral part of planning and projection efforts. However, the institution and the art/design unit should ensure and make clear that evaluation, planning, and projection exist to serve the art/design unit's programs, rather than the reverse. Periodic cost/benefit analyses, in terms of improvements to student learning in art/design, are strongly encouraged for all art/design units and externally imposed evaluation systems.
- f. Evaluation, planning, and projection should contribute to a general understanding about the relationships of parts to wholes, both for the art/design unit and its component programs. They should result in successful management of contingencies, opportunities, and constraints. They should produce realistic short- and long-term decisions. They should ensure a productive relationship between priorities and resource allocations.
- g. Over-reliance on quantitative measures is inconsistent with the pursuit of quality in the arts. The higher the level of achievement, the more this is true.

**M. Operational Standards for All Institutions for which NASAD is the Designated Institutional Accreditor**

Additional operational standards that apply to institutions for which NASAD is the designated institutional accreditor may be found in Appendix I.A. Such institutions do not have regional or other institutional accreditation; they may be degree- or non-degree-granting; they may be not-for-profit or proprietary.

**N. Operational Standards and Procedures for Proprietary Institutions**

Additional operational standards that apply to proprietary institutions may be found in Appendix I.B.

**O. Operational Standards for Branch Campuses, External Programs**

Additional operational standards that apply to branch campuses, extension programs, and other external programs may be found in Appendix I.C.

**III. ART AND DESIGN PROGRAM COMPONENTS**

**NOTE:** Section III. contains general statements regarding art and design programs that are classified in three ways: (1) standards applicable in all or most institutions; (2) standards applicable if specific types of programs are offered; and (3) policies regarding the application of standards. The classification of each section is indicated in italics. Sections IV. through XVI. provide further and more specific standards for degree granting programs. Sections XVII. through XIX. provide further and more specific standards for non-degree-granting programs.

**A. Credit and Time Requirements** *(always applicable in postsecondary institutions)*

**1. Program Lengths**

- a. Associate degrees require a minimum of 60 semester or 90 quarter credit hours and the equivalent of two academic years.
- b. Baccalaureate degrees require a minimum of 120 semester or 180 quarter hours and the equivalent of four academic years.
- c. Post-baccalaureate degrees require a minimum of 30 semester or 45 quarter hours and the equivalent of one academic year and must meet additional credit and time requirements according to degree level and title.
- d. Postsecondary professionally oriented non-degree-granting programs in degree-granting institutions have semester, quarter, clock hour, and/or other time requirements commensurate with the subject matter and purposes of specific programs.

- e. The total time requirement for any postsecondary program must be commensurate with the number of credit or clock hours required to complete the program. Reasonable total time requirements must be formulated and published.
- f. Community or pre-collegiate programs have time requirements commensurate with the subject matter and purposes of specific programs. Except for this item, the standards in section III.A. do not apply to these programs.

## **2. Awarding Credit**

- a. Credit shall be awarded consistently according to the published credit policies of the institution and in compliance with NASAD standards. Normally, a semester hour of credit represents at least three hours of work each week, on average, for a period of fifteen to sixteen weeks. Correspondingly, a quarter hour of credit represents at least three hours of work each week for a period of ten or eleven weeks. Credit for short-term offerings must be computed on the same basis.
- b. In lecture-discussion courses requiring outside preparation, one hour of credit represents one hour each week of the term in class, and two hours of work outside class. In studio/laboratory courses, one hour of credit represents three hours of studio/laboratory time and space each week of the term: normally, studio classes led by an instructor meet for a minimum of 1.5 hours per week for each credit granted, and more often than not, for two hours per week; the remaining time is for studio/laboratory class preparation. Any explanations and justifications regarding variations from these norms are to be substantiated with evidence of student achievement relevant to the purpose of the course. In all cases, faculty contact must be sufficient to ensure the development of knowledge and skills required by each course. Normally faculty contact is greater at the foundation or introductory level.
- c. When institutions offer programs and courses for abbreviated time periods, or in independent study, they must ensure that students completing such programs or courses acquire levels of knowledge, competence, and understanding comparable to that expected of students completing work in the standard time period. For example, in order to earn one hour of credit during a summer session, students must attend approximately the same number of class hours and make the same amount of preparation as they would in attending a one-hour-per-week course for one term during the regular academic year.

## **3. Transfer of Credit**

- a. Presentation of a satisfactory transcript from a collegiate institution accredited by an agency or association recognized by the U.S. Secretary of Education is one criterion for transferring credit.
- b. In granting course credit to transfer students, the receiving institution shall maintain policies to assure that the overall educational experience of the transferring student is at least equal in quality to that of the student taking all of his or her work at the member school.
- c. Transfer credit shall be granted for courses taken at another institution only when the course work involved and the level of the transfer applicant's achievement in it permit the student to complete the remaining course work successfully.
- d. Membership in the Association carries with it no obligation to accept, without examination, art/design credits from other member schools.

## **4. Published Policies**

The institution must publish clear policies concerning program length and credit-granting policies, including indications of courses that carry or do not carry credit in specific circumstances (see section II.I.).

## **5. Transcript Evidence**

Transcripts of graduates must be consistent with the curricular and other requirements stated in the institution's publications applicable to the degree or credential being awarded. Applicability is defined by the published policies of the institution.

**B. Time on Task, Curricular Proportions, and Competencies** *(always applicable in postsecondary institutions)*

1. Curricular structures and requirements must provide sufficient time on task to produce the competencies required and expected.
2. Curricular proportions indicated as benchmarks in the standards below represent the amounts of time normally needed to reach the levels of achievement expected for graduation.
3. In calculating curricular structures, the Association uses a four-year degree program of 120 semester hours, or 180 quarter hours, as the basis for determining percentages of various components. For institutions with program requirements beyond 120 semester hours or 180 quarter hours, the combined percentage of the components will exceed 100%. For associate degrees, the basis is 60 semester hours or 90 quarter hours. For initial master's degrees, the basis is 30 semester hours or 45 quarter hours.
4. Professional undergraduate and graduate programs in art/design are shaped by the realities and expectations in the field to seek the development of competencies at the highest possible levels. At these levels, competencies are far beyond minimum learning expectations and are usually not amenable to evaluation in purely mathematical terms. The higher the level of achievement, the more each work is judged by experts on the terms and expectations it sets for itself.

**C. Forms of Instruction, Requirements, and Electives**

1. Forms of instruction chosen for any specific curricular program must have a logical and functioning relationship to the purposes of that program and to expectations for learning and achievement specified by NASAD standards and by the institution. Forms of instruction include, but are not limited to: lecture courses; labs; private, independent, or small group study; internships; and so forth.
2. It is the prerogative of the institution to establish course requirements and the extent to which a particular curriculum will contain any opportunities for free electives or electives chosen from a specified set of courses or experiences. For each curriculum, this determination must have a logical and functioning relationship to purposes and expectations for learning and achievement specified by NASAD standards and by the institution.

**D. Individual Program Continuity** *(always applicable)*

Institutions shall not impose new or revised degree requirements on continuing students. Enrolled students shall have the option to complete the degree requirements in effect at the time of their admission into a degree program.

**E. Residence** *(always applicable)*

No degree or other credential shall be granted by a member school of NASAD unless the student has fulfilled any established residence policy of the institution applicable to that program.

**F. New Programs** *(always applicable)*

1. Institutions planning to (a) offer new programs or (b) offer a program for the first time, must receive Plan Approval from the Commission on Accreditation before the matriculation of students (see *NASAD Handbook*, Rules of Practice and Procedure, Article I, Section 3, and Article VI.).
2. Institutions planning to offer a master's or doctoral degree for the first time should inquire of the National Office for appropriate additional procedures.

**G. Independent Study** *(applicable to programs that contain or are based on independent study)*

**1. Definition**

Each offering institution must publish information that includes its definitions of independent study and its policies for the conduct of independent study on campus or through distance learning.

## 2. Policies and Resources

- a. Institutions offering degrees extensively based on independent study must provide the instruction, tutorials, critiques, evaluations, and resources essential to degree programs of that type, and to each specific degree being offered.
- b. At the doctoral level, institutions may not wish to specify course or credit requirements, other than the satisfactory completion of certain examinations, project reviews, or a dissertation.

## 3. Student Requirements

- a. The content and expectations for each independent study course or program or degree must be clearly stated to the student in writing before each independent study begins.
- b. When independent study is used to substitute for a required course, the institution must ensure that the content, scope, depth, and learning expectations of the required course are fulfilled by the independent study.

## 4. Degree Requirements

Each institution determines the extent to which independent study is to be a means for meeting the requirements for each degree that it offers. However, if a degree is based primarily on course requirements that are to be taken in formal classes, normally, independent study is not substituted for more than 20% of such required courses.

## H. Distance Learning (*applicable to programs that are partially or entirely delivered by distance learning*)

### 1. Definition

Distance learning involves programs of study conducted entirely or partially away from regular face-to-face interactions between teachers and students in studios, classrooms, tutorials, and laboratories associated with course work, degrees, and programs on the campus.

### 2. Means

The distance aspect of these programs may be delivered through a variety of means, including teaching and learning through electronic systems.

### 3. Standards Applications

- a. Distance learning programs must meet all NASAD operational and curricular standards for programs of their type and content. This means that the functions and competencies required by applicable standards are met even when distance learning mechanisms predominate in the total delivery system.
- b. Programs in which more than 40 percent of their requirements are fulfilled through distance learning will be designated as distance learning programs in the *NASAD Directory*.

### 4. Standards

#### a. Purposes and Resources

- (1) Purposes shall be clear. The institution must demonstrate that such purposes can be delivered through proposed systems of distance learning.
- (2) The institution must provide financial and technical support commensurate with the purpose, size, scope, and content of its distance learning programs.

#### b. Delivery Systems and Evaluation

- (1) Delivery systems must be logically matched to the purposes of each program. Delivery systems are defined as the operational interrelationships of such elements as program or course content, interactive technologies, teaching techniques, schedules, patterns of interaction between teacher and student, and evaluation expectations and mechanisms.
- (2) Specific student evaluation points shall be established throughout the time period of each course or program.

#### c. Technical Prerequisites

- (1) The institution must determine and publish for each distance learning program or course (a) requirements for technical competence and (b) any technical equipment requirements. The institution must have means for assessing the extent to which prospective students meet these requirements before they are accepted or enrolled.
- (2) The institution shall publish information regarding the availability of academic and technical support services.

**d. Program Consistency and Equivalency**

- (1) The institution shall have mechanisms for assuring consistency in the application of policies, procedures, and standards for entering, continuing, and completing the course or program.
- (2) When an identical program, or a program with an identical title, is offered through distance learning as well as on campus, the institution must be able to demonstrate functional equivalency in all aspects of each program. Mechanisms must be established to assure equal quality among delivery systems.

**e. Communication with Students**

Instructions to students, expectations for achievement, and evaluation criteria must be clearly stated and readily available to all involved in a particular distance learning program. Students must be fully informed of means for asking questions and otherwise communicating with instructors and students as required.

**I. Disciplines in Combination** (*applicable when an institution offers inter-, multi-, co-disciplinary programs, etc.*)

**1. Standards Applicability**

To some extent, every curriculum represents a combination of modes of thought and inquiry, and thus, some combination of disciplinary perspectives. However, when an institution decides to offer any study program or degree which is explicitly designated as a multi- or interdisciplinary combination and in which art/design is either the primary or home discipline or constitutes over 25% of the total program content, the following standards apply in addition to those applicable to all other art/design programs.

**2. Standards**

- a. A specific coherent set of purposes shall be developed and published that include, but are not limited to:
  - (1) title or basic identification of the primary focus of the program in terms of fields of study or areas of inquiry, or both;
  - (2) specific content, techniques, and perspectives used to pursue the primary focus, including aspirations and expectations regarding:
    - (a) breadth and depth;
    - (b) specific intellectual, disciplinary, or artistic engagement;
    - (c) juxtaposing, combining, applying, integrating, or synthesizing the disciplines involved.
- b. Operations shall reveal coherent achievement of goals and objectives.
- c. Terminology shall reflect accurately the type(s) of disciplinary combinations represented or used.
- d. Program titles shall be consistent with their curricular content. Published materials shall be clear about the status of any curricular program with respect to constituting a major, a minor, or field for independent study, etc.
- e. Applicable prerequisites for courses or curricula shall be clearly stated, especially with regard to levels of competence in specific disciplines that are to be combined.
- f. There must be clear descriptions of what students are expected to know and be able to do upon completion, consistent with item III.I.2.a.
- g. Guidance, advising, and mentoring shall be adequate to support the achievement of purposes.

- h. Evaluation mechanisms shall be consistent with the goals defined for specific courses, projects, programs, or curricula, and to the collaborative approach(es) involved.

### 3. Art/Design Content

Programs expressing objectives in specific art/design content are reviewed in terms of that content and the level and type of achievement expected.

## J. Majors in or Based on Electronic Media (*applicable when programs are focused on content addressed in items J.2.a. and b. below*)

### 1. Standards Applicability

- a. The following standards apply to all majors in or based on electronic media including the Bachelor of Fine Arts in Digital Media. The specific content standards for this program are found under item IX.B.
- b. In reviewing majors in or based on electronic media and technology, the Commission will consider the extent to which electronic technology is used in the context of programs in the standard art/design disciplines discussed elsewhere in the *Handbook*. Given the extent to which electronic media and technology are the focus of such programs, the standards in this section may apply along with the standards for the home field. Programs centered on new approaches and combinations will be reviewed by the standards in this section and, as applicable, by those that address distance learning and disciplines in combination.

### 2. Purposes, Options, and Characteristics

Computers and associated electronic media have expanded possibilities for the education of art/design professionals and other artists. Institutions have a large number of options for establishing goals for curricula and course work. Choices include, but are not limited to, the following categories:

#### a. Discipline(s)

Programs may concentrate in, represent combinations of, or integrate studies in such areas as the standard art/design disciplines, computer science, engineering, design, digital media, animation, film/video, languages, the psychology of perception, and many others. Within art/design, new technologies may develop additional fields.

Programs may seek to use electronic media and technology as a tool to do work in a pre-existing field. Programs may also combine fields in various ways to develop new sets of knowledge and skills for various applications. Institutions may also seek to create new fields, or to address emerging niches in particular job markets.

#### b. Technology

Content goals range from how a technology works, to how to work it, to how to work with it, to how to do work with it, to how to understand it, to how to integrate it. Programs may concentrate on one or more technologies. Technology goals may also include how to build technologies, how technologies evolve, or the impacts of technology.

#### c. Problem Solving

Each program represents a particular set of approaches and expectations for identifying and solving problems. The level, nature, and complexity of the problems to be solved delineate the program's character and the projected accomplishments of its graduates.

#### d. Delivery System

A wide variety of practices work as long as within each program or curriculum delivery systems are consistent with the specific achievements necessary to the success of that program. In addition to traditional formats, team-based teaching, learning, projects, and evaluations are common in electronic media programs.

#### e. Specialization

The range here includes programs that provide a broad foundation as the basis for future specializations to programs that are specifically focused on a particular field or subparts thereof. Connections and

specializations involving art/design, various design fields, photography, animation, digital media, film/video, Web/Internet applications, movement and dance, music, computer science, multimedia, and pedagogies at various levels are among the most usual areas of focus.

**f. Education in Art and Design**

Each program makes a choice regarding the extent to which it addresses foundation principles and techniques in and of themselves or in some combination with a more specialized purpose.

**g. General Liberal Education**

A determination is made regarding the extent to which elements or composite expectations for education in the humanities, sciences, social sciences, and other arts are included in the program.

**3. Standards**

- a. A specific coherent set of purposes shall be developed and published that include, but are not limited to:
  - (1) titles or basic identification of subject matter, techniques, technologies, disciplines, or issues to be addressed;
  - (2) specific content, methods, and perspectives used to consider subject matter, techniques, technologies, disciplines, or issues to be addressed, including expectations regarding:
    - (a) specific artistic, intellectual, or disciplinary engagement;
    - (b) breadth and depth in disciplinary components;
    - (c) the development of problem setting and solving capabilities.
- b. Curriculum and other program requirements shall be consistent with goals and objectives.
- c. Program titles shall be consistent with their curriculum content.
- d. Applicable prerequisites for courses or curricula shall be clearly stated, especially with regard to levels of competence in specific disciplines or technologies central to the artistic or educational purposes and content of the program. The institution must have means for assessing the extent to which prospective students meet these requirements before they are accepted or enrolled.
- e. The institution must determine and publish any technical equipment requirements for each program or course. The institution must have means for assessing the extent to which prospective students meet these requirements before they are accepted or enrolled.
- f. There must be clear descriptions of what students are expected to know and be able to do upon completion, and effective mechanisms for assessing student competencies against these expectations. Normally, expectations and competencies can be related to all or several of the seven purposes areas outlined above (see items III.I.2.a. through g.). The level of the competency expected shall be consistent with the level of the degree or program offered.

**K. Non-Degree-Granting Programs for the Community** (*applicable as appropriate to the purposes or nature of a specific educational effort*)

**1. Standards Applicability**

Many postsecondary art/design units offering liberal arts or professional degrees or programs also offer non-degree-granting programs of study for children, youth, and adults in their communities. These range from private lessons with collegiate instructors to large, institutionalized programs with specialized professional faculty and administration. “Community art/design school,” “preparatory program,” “laboratory school,” and “community division” are among the many titles used to designate such programs when they have a specific published identity.

When a postsecondary institution offers non-degree-granting programs—with a specific published identity and at least one specifically designated administrator—that serve individuals in their communities in a pre-professional or avocational context, the part of the art/design unit so designated and the programs it offers must meet the following standards in order to protect the institution’s name and its accreditation status as a art/design unit:

## 2. Standards

- a. Specific purposes correlated with those of the postsecondary art/design unit and the institution as a whole must be developed and published.
- b. Statements of purpose must clarify priorities among art/design and other important goals.
- c. Functional principles in the NASAD operational standards (section II. above) shall be visible in the organizational and management relationship between the postsecondary and non-degree-granting community-oriented elements of the total art/design effort, and shall support the achievement of educational results as specified by programmatic purposes.
- d. Titles of programs and terminology must be consistent with content and programmatic focus. For example, use of the term “community” implies open opportunity for all; the term “laboratory,” units or programs involving the majority of intern teachers from pedagogy programs.
- e. A review of each instructional program demonstrates that:
  - (1) Students are achieving a measurable degree of technical mastery in at least one of the traditional or innovative techniques appropriate to their area of study;
  - (2) Students are developing an effective work process and a coherent set of ideas and goals appropriate to their level of study;
  - (3) Students are developing a significant body of skills sufficient to produce work consistent with the goals of their programs.
- f. The offering of non-degree-granting credentials such as certificates and diplomas shall be consistent with NASAD standards for such programs.

### L. Content and Methods *(policies that establish a conceptual framework or guidelines for the application of curricular standards)*

1. NASAD standards address bodies of knowledge, skills, and professional capacities. At times, the standards require breadth, at other times, depth or specialization. However, the standards do not mandate specific choices of content or methods.
2. With regard to specifics, art and design have a long history, multiple connections with cultures, and numerous successful methodologies. Content in and study of these areas are vast and growing. Each art/design unit is responsible for choosing among these materials and approaches when establishing basic requirements consistent with NASAD standards and the expectations of the institution.
3. In making the choices outlined in item III.L.2. above, the institution is responsible for decisions regarding breadth and depth and for setting proportions among them.
4. Choices and emphases, as well as means for developing competencies, reflect institutional and program purposes and specific areas of specialization. The result is differences among programs regarding attention given to specific content, repertoires, and methods and to various perspectives through which art/design may be studied.

### M. Flexibility and Innovation *(policies that establish a conceptual framework or guidelines for the application of curricular standards)*

1. NASAD standards constitute a framework of basic commonalities that provides wide latitude for the creativity of faculty, students, and institutions.
2. There are many ways to achieve excellence. Innovative and carefully planned experimentation is encouraged. Experimentation might lead to programs of study not specifically indicated in Sections IV. through XIX. below.
3. Failure to follow the specific approaches indicated or implied by a standard will not necessarily preclude accreditation; however, if deviations exist, the institution must provide an acceptable rationale documenting

how functions required by the standard are being fulfilled, or how required competencies are being developed.

**N. Quality** (*policies that establish a conceptual framework or guidelines for the application of curricular standards*)

1. Quality is developed and enabled by combinations of competence, capacity, aspiration, and dedication supported by essential resources. Artistic and academic quality is created primarily through the work of individuals and groups of faculty and students.
2. With regard to quality:
  - a. NASAD standards set thresholds that establish basic but demanding requirements for studies in art and design.
  - b. NASAD reviews of institutions and programs analyze, recognize, and promote artistic, intellectual, and programmatic quality and their relationships through and beyond the standards of the Association.
  - c. In addition to the requirements set by the NASAD standards, the faculty and administration of individual schools define and implement specific expectations for levels of quality to be reached by graduating students.
  - d. NASAD standards and reviews and sets of institutional expectations primarily delineate characteristics, indicators, and conditions of quality. Ultimately, quality itself is manifested in the work that students and graduates are able to produce.
3. After fundamental competencies have been achieved, judgments about quality are best made by professionals who through education, training, and experience are able to determine high levels of artistic and intellectual achievement. Operational applications of this principle are the prerogative of the institution.

**O. Visual Arts in General Education** (*policy recommending actions for development of the field through curricular and other efforts*)

The Association encourages member institutions, as appropriate to their objectives and situation, to offer programs for non-majors toward the development of the future public for art. Opportunities should be afforded non-major students through courses in studio instruction, history and criticism, and art appreciation.

Non-major students should be encouraged to develop an appreciation and knowledge of art and design by direct participation in studio classes. The objectives of course offerings in art appreciation should be to expose students to a broad range of styles and to develop critical skills that enable the individual to be knowledgeable and discriminating. Institutions are encouraged to experiment with various types of course offerings, and to be innovative in designing them, in order to meet the interests and needs of non-major students.

#### **IV. UNDERGRADUATE PROGRAMS IN THE VISUAL ARTS AND DESIGN**

##### **A. Fundamental Purposes and Principles**

###### **1. Purposes**

Each institution is responsible for developing and defining the specific purposes of its overall undergraduate program in art/design and of each undergraduate degree program it offers.

###### **2. Relationships: Purposes, Content, and Requirements**

- a. For each undergraduate degree program there must be logical and functioning relationships among purposes, structure, and content. This includes decisions about requirements in foundations, areas of art/design specialization or emphasis, and studies in other disciplines.
- b. For each undergraduate degree program, the curricular structure and the requirements for admission, continuation, and graduation must be consistent with program purposes and content.

## **B. Resources and Art and Design Program Components**

1. Resources must be sufficient to support the purposes, goals, objectives, and content of undergraduate programs and must meet NASAD operational requirements in this regard (see section II.).
2. Curricular components of undergraduate programs must meet NASAD requirements in section III. above (including, but not limited to Credit and Time Requirements; Time on Task, Curricular Proportions, and Competencies; Forms of Instruction, Requirements, and Electives; Individual Program Continuity; Residence).
3. The standards applicable to each undergraduate program are comprised of those referenced in items IV.A. and IV.B.1. and 2. above, as well as those outlined for specific programs that follow.

## **C. Degree Structures**

### **1. Types of Undergraduate Degrees**

- a. Designations.** The Association recognizes two generic types of undergraduate degrees in art and design. To be consistent with general academic practice, these degrees are labeled (1) liberal arts degrees, and (2) professional degrees.
- b. Purposes.** Each of these degrees has distinct overall purposes reflected structurally in the curricular time accorded to art/design studies and to other curricular components.
  - (1) The liberal arts degree focuses on art and design in the context of a broad program of general studies.
  - (2) The professional degree focuses on intensive work in art and design supported by a program in general studies. Normally, the intent is to prepare for professional practice.
- c. Time Distributions and Degree Integrity**
  - (1) Percentages of total curricular time devoted to specific areas define the purposes, character, title, and academic currency of degree programs. Institutions must establish and apply curricular requirements that maintain the integrity of specific degree types and titles.
  - (2) Variation from usual curricular distributions indicated as guidelines cited at various points throughout sections IV. and V. regarding the structures of liberal arts and professional degrees will not necessarily preclude accreditation, but logical and convincing reasons must be presented that address (a) the development of student competencies required by the standards for each program and (b) consistency of degree titles, goals and objectives, content, and character of each degree program.

### **2. Majors, Minors, Concentrations, and Areas of Emphasis**

**NOTE:** For interpretive information regarding percentages, see item III.B.3.

- a. NASAD recognizes many successful models for organizing undergraduate curricula in art and design; however, clarity with respect to distinctions between majors and areas of emphasis is essential in the publications of the Association and its member institutions.
- b. The term “major” is used to indicate the field of study constituting the focus of a particular degree program, the name of this field normally being appended to the generic degree title. For example, in the titles “Bachelor of Fine Arts in Painting,” “Bachelor of Fine Arts in Graphic Design,” “Bachelor of Arts in Art History,” “Bachelor of Science in Art Education,” and “Associate of Arts in Studio Art.” Painting, Graphic Design, Art History, Art Education, and Studio Art are the requisite majors.
- c. In order to be designated a “Major” in a B.F.A. studio program or an associate degree program intended to transfer to a B.F.A. program, a field of specialization must be accorded no less than 25% of the total credits required for the B.F.A. degree.
- d. In order to be designated a “major” in a liberal arts program, a comprehensive field such as art, design, or art history must be accorded no less than 30% of the total credits required for the liberal arts degree at the associate or baccalaureate level.
- e. Within specific majors, institutions may designate the possibility of areas of emphasis or minors. For example, a Bachelor of Arts with a Major in Art may have painting, printmaking, art history, etc., as areas

of emphasis; a Bachelor of Fine Arts in Design may allow areas of emphasis in various design specializations. See Appendix II.B. for guidelines regarding minors.

- f. The term ‘concentration’ is used by some institutions to designate a major, and by others to designate a minor or area of emphasis. Institutions must define and publicize the meanings of such terms and use such terms consistently within specific subject matter areas.
- g. As institutions are reviewed by the Commission, distinctions will be made between majors and areas of emphasis. In the *NASAD Directory*, majors will be listed as unique terms appended to generic degree titles. If applicable, areas of emphasis will be placed in parentheses following the term designating the major. Member institutions are responsible for determining the appropriate means of making distinctions between majors and areas of emphasis in their own published materials.

It is recognized that concepts discussed under the terms “major” and “areas of emphasis” are expressed with other terminology at various institutions. NASAD is more concerned that the concept of distinction be present than the terms be consistent with NASAD’s usage.

### 3. Independent Study

Programs that include or are based upon independent study must meet applicable requirements in section III.

### 4. Liberal Arts Degrees

a. **Curricular Structure and Title.** Degrees in this category include Associate of Arts or Bachelor of Arts with a major in art or design and Associate of Science or Bachelor of Science with a major in art or design. Normally, 30-45% of the total course credit toward the degree is required to be in the creation and study of the visual arts.

b. **Content.** The art and design content for these degrees is found below under Section VI.

### 5. Professional Degrees

a. **Curricular Structure and Title.** Degrees in this category include Bachelor of Fine Arts and Bachelor of Science in Design, and normally require that at least 65% of the course credit be in the creation and study of art and design. The Associate of Fine Arts or Associate of Applied Science, if requiring 65% of the course credit in the creation and study of art and design, and if otherwise structured to transfer to a professional baccalaureate, may be considered a pre-professional degree.

b. **Content.** The content common to all these degrees is found below under Section VIII. The standards appropriate to the specific major areas of interest found below under Section IX.

c. **Combined Art and Design Degrees.** All professional baccalaureate degrees with titles signifying a combined program such as a double major in graphic design and illustration, drawing and printmaking, etc., must satisfy the essential competencies, experiences, and opportunities stated by NASAD for majors in each of the areas combined.

d. **Title Protocols.** NASAD recognize that some institutions are chartered to offer only the Bachelor of Arts or Bachelor of Science degree. When these institutions offer a baccalaureate degree meeting “professional” degree standards, the degree is listed as Bachelor of Arts or Bachelor of Science with a specific major as outlined in section IX. below to distinguish it from the liberal arts oriented Bachelor of Arts or Bachelor of Science with a major in art or design.

### 6. Baccalaureate Curricula Leading to Degrees in Art/Design with Intensive Studies in Other Specific Fields

NASAD recognizes a variety of curricular patterns for providing students with opportunities for intensive studies in art/design and other fields. The following standards and guidelines regarding titles and content provide maximum flexibility for institutions while maintaining national consistency with respect to academic credentials. NASAD encourages institutions with the appropriate resources to be creative in the development of multidisciplinary curricula with artistic, intellectual, pragmatic, and professional objectives. At the same time, NASAD particularly discourages the proliferation of degree titles and encourages the standard usage described below.

**a. Liberal Arts Degrees**

Programs must meet all NASAD standards for the liberal arts degree in art and design and, in addition, provide one or more of the following opportunities for:

**(1) Elective Study**

*Choosing one or more courses in another field on an elective or individual honors basis.*

The course or courses in this field are not ordered into curricular requirements for a minor or area of emphasis but chosen from among courses available at the institution. The *NASAD Directory* lists such programs as a Bachelor of Arts in Art/Design or Bachelor of Science in Art/Design.

The institution may not advertise a curricular program in the second field in conjunction with an art/design degree of this type.

**(2) Specific Emphasis or Minor**

*Choosing a pre-determined set of courses in another field associated with the development of specified knowledge and skills where the curricular requirements constitute an area of emphasis or minor within the curriculum.*

The goals may be general knowledge of or specific concentration on a second area of study. The *NASAD Directory* lists such programs as Bachelor of Arts in Art/Design or Bachelor of Science in Art/Design.

The institution may advertise the second field as an area of emphasis or as a minor, as long all published materials about the program are consistent with its content.

**(3) Double Major in Art/Design and Another Field**

*Choosing a double major in art/design and another field that meets institutional requirements for graduation with both majors.*

The *NASAD Directory* lists such programs as Bachelor of Arts in Art or Design/[other field] or Bachelor of Science in Art or Design/[other field]. The curricular structure will reflect the requirements of both major fields and for general studies.

The institution may advertise that it offers a double major in art or design and the other field.

**b. Professional Degrees**

Programs meet NASAD standards for all professional undergraduate degrees in art/design. This means that graduates are expected to develop all the competencies outlined in section VIII. In addition, programs provide one or more of the following opportunities for:

**(1) Elective Study**

*Choosing one or more courses in another field on an elective basis.*

The course or courses are not ordered into curricular requirements for a minor or area of emphasis but chosen from among courses available at the institution. The *NASAD Directory* lists such programs as Bachelor of Fine Arts in Painting, Bachelor of Fine Arts in Graphic Design, and so forth.

The institution may not advertise a curricular program in the second field.

**(2) Specific Emphasis or Minor**

*Choosing a published curriculum that offers opportunities for at least 15% of the total program to involve studies in an outside field (for example, arts administration, art/design librarianship, art/design-related technology, museum studies).*

When art/design studies occupy at least 55% of the total curriculum, the *NASAD Directory* lists such programs as Bachelor of Fine Arts in [title of major]: Emphasis in [title of 15% area].

The institution may advertise a program with that title as long as all published materials about the program are consistent with its content.

**(3) Elective Studies in Specific Outside Field**

*Choosing a published curriculum that offers opportunities for at least 15% of the total program to involve studies focused on the development of general competence in a second discipline.*

Business, engineering, communications, digital media are examples of such disciplines. When art/design studies occupy at least 55% of the total curriculum, the NASAD *Directory* lists such programs as Bachelor of Fine Arts in [title of major] with Elective Studies in [title of 15% second discipline].

The institution may advertise a program with that title as long as all published materials about the program are consistent with its content.

**(4) Double Major in Art/Design and Another Field**

*Choosing a double major that meets institutional requirements for the professional undergraduate degree in art/design and the professional or liberal arts undergraduate degree in a second discipline.*

Normally, such programs take more than four academic years. The NASAD *Directory* lists such programs as Bachelor of Fine Arts/Bachelor of Arts/Science in [other field] or some similar designation based on degree titles used by the institution.

The institution may advertise that it offers a double major in art or design and the other field.

**7. Programs Involving Distance Learning, Disciplines in Combination, or with a Focus on Electronic Media**

Programs in these categories must meet applicable requirements in Section III., and, if applicable, standards for the professional undergraduate degree in digital media in Section IX. below.

**8. Two-Year Degree-Granting Programs**

Two-year degree-granting programs in art and design must meet applicable requirements in Section VI. below.

**V. ADMISSION TO UNDERGRADUATE STUDY**

**A. Admission Criteria**

Institutions are responsible for establishing specific admission requirements for their undergraduate programs in art/design. Admission standards must be sufficiently high to predict the prospect of success in the program for which the student is enrolling. Diversities of previous education, background, and interests of applicants should be considered in assessments of potential as appropriate to the specific purposes of individual degree programs.

**B. High School Diploma**

The admission policy at the undergraduate level should be clearly stated with respect to students entering from high schools. Admission standards for art and design degrees should be equivalent with those of the college or university as a whole.

**C. Open Admission**

See item V.D.4. below.

**D. Art/Design Aptitudes and Achievements**

- 1. Visual Arts Aptitudes.** The applicant is expected to exhibit creative ability and potential in the visual arts.
- 2. Design Aptitudes.** The applicant is expected to exhibit problem-solving ability and potential. Math and science aptitudes are important for some specializations.
- 3. Scholarly Aptitudes.** Institutions admitting students to degree study in scholarly subjects normally review evidence of creative and scholarly potential or work during the admission procedure.
- 4. Reviews and Evaluations.** At some point prior to confirmation of degree candidacy, member institutions must require portfolio reviews or other evaluations consistent with the purpose of the degree as part of the admission decision. Member institutions are urged to require such reviews and evaluations prior to matriculation. Please note: some institutions have open admission policies. In such cases, portfolio reviews and evaluations occur no later than the end of the first half of the degree program.

- 5. Professional Undergraduate Degrees.** Admission procedures for professional undergraduate degrees in art/design should develop evidence that the candidate possesses exceptional talent, the potential to develop high-level competencies, artistic and/or design sensibilities, and a strong sense of commitment.

**E. Standard Published Examinations**

The use of standard published examinations in the admission process is the prerogative of the institution.

**F. Admission to Advanced Standing**

Students who are able to pass examinations or other reviews in art and design demonstrating competence beyond that required for entrance may be exempted from one or more college-level courses in the subject or subjects covered by the examinations or reviews, provided that such demonstration of competence is confirmed by further successful study in residence in the same field.

**G. Admission by Transfer of Credits**

For standards covering the granting of course credits to transfer students, see above under Section III.A.3. (“Transfer of Credit”).

**VI. TWO-YEAR DEGREE-GRANTING PROGRAMS**

**A. Purposes and Protocols**

**1. Purposes**

Two-year degree-granting programs in art or design are normally offered within the following general contexts:

- a. Curricular offerings providing instruction in art or design as an element of liberal education, without the intention of training for art or design occupations;
- b. Degrees or other curricular programs intended to prepare students for continuing study toward either liberal arts or professional baccalaureate degrees in art or design;
- c. Degrees, certificates, or curricular offerings having a technical occupational emphasis.

**2. Standards Applicability**

- a. Associate degree programs offering art or design courses in a two-year program of liberal studies follow the standards and guidelines for degree-granting institutions offering liberal arts degrees.
- b. Associate degree programs offering art or design courses in a curriculum intended to lead, by transfer, to baccalaureate degree programs follow the standards and guidelines for degree-granting institutions offering liberal arts or professional degrees, this as appropriate to the objectives of the program.
- c. Institutions offering two-year degree-granting programs in art or design with objectives outlined in Sections VI.A.1.a. and b. above shall be reviewed by standards equivalent to the first two years of a four-year baccalaureate program. At least three semester hours of art/design history are required; six semester hours are strongly recommended.

**3. Published Materials**

- a. For clarity in the interpretation of transcripts, institutions offering programs designed to transfer to a four-year art/design major shall distinguish by course numbers and other appropriate means among the following categories:
  - (1) Principal studio subject – for students majoring in studio. (This level is not expected to be offered by all schools.)
  - (2) Principal studio subject – for non-studio majors. (The major studio area for students working for degrees in art education, general degrees in art, etc.)
  - (3) Secondary studio area – college level. (For study in a studio area which is not the primary studio area or area of study.)

- (4) Principal or secondary studio area – college preparatory level. (A remedial program to prepare the student for the first semester of college-level instruction described in Sections VI.A.1.a. and b. above, or to provide instruction for any interested college student.)
- (5) Non-credit. (As part of community service programs, either for adults or pre-college students.)
- b. The institution and art/design unit shall maintain and publish clear, valid information about any vocational connections or career or job placement agreements claimed by the institution.

#### **4. Articulation**

Two-year colleges preparing students for continuing study in four-year colleges should maintain close liaison with those institutions to which their students may transfer. It is expected that community/junior colleges and senior colleges and universities will assume joint responsibility for working cooperatively to facilitate the articulation of community/junior college and senior college programs; for example, the development of validation examinations, state and/or regional articulation committees, means for relating courses in terms of content rather than numbers of titles, and procedures for maintaining current information regarding credit, transfer, and admissions policies.

The liberal arts components of transfer programs shall be selected according to the requirements of each state for the specific colleges to which students will transfer, taking into consideration the NASAD standards and guidelines for general studies listed under the standards for the various baccalaureate degrees in art and design.

#### **5. Art Education**

Students expecting to transfer to baccalaureate degree programs in art education shall be provided opportunities to gain background understanding and skills that support upper-division completion of competencies essential to the teaching specialization (see section VIII.).

#### **6. General Studies**

The liberal arts component of a student's program shall be selected according to the requirements of each state for the specific colleges to which students will transfer, taking into consideration the NASAD guidelines and recommendations for general studies listed under the standards for the various baccalaureate degrees in art and design.

### **B. Standards for Two-Year Vocational Programs**

#### **1. General Standards**

The awarding of a diploma for a two-year vocational degree implies the successful completion of a prescribed course of study oriented to the achievement of specific results.

All such programs must meet applicable operational standards. In addition:

- a. A specific coherent set of purposes shall be developed and published that include, but are not limited to:
  - (1) title or basic identification of the subject matter, techniques, or issues to be addressed;
  - (2) specific content, methods, and perspectives used to consider subject matter, techniques, or issues, including expectations regarding:
    - (a) artistic, intellectual, or disciplinary engagement;
    - (b) breadth and depth in disciplinary components.
- b. Operational assessments shall reveal consistent achievement of goals and objectives.
- c. Title shall be consistent with content. Published materials shall be clear about the level and length of any degree program.
- d. Applicable prerequisites for courses or curricula shall be clearly stated, especially with regard to levels of competence in specific disciplines central to the artistic or educational purposes and content of the degree.
- e. Guidance, counseling, and mentoring shall be adequate to support the achievement of purposes.

- f. There must be clear descriptions of what students are expected to know and be able to do upon completion and effective mechanisms for assessing student competencies against these expectations, consistent with VI.B.1.a.
- g. Evaluation mechanisms shall be consistent with the goals defined for specific courses, projects, programs, or curricula, and to the specific approach(es) involved.
- h. The institution and art/design unit shall maintain and publish clear, valid information about any vocational connections or career or job placement agreements claimed by the institution.

## 2. Program Standards

A review of each two-year vocational degree program must demonstrate that:

- a. Students are achieving a measurable degree of advancement toward fulfillment of specified and stated program purposes, including technical mastery in at least one of the traditional or innovative techniques appropriate to their craft or field of study;
- b. Students are developing an effective work process and a coherent set of ideas and goals which are embodied in their work;
- c. Students are developing a significant body of skills, sufficient for evaluation, and a level of artistry and/or technical proficiency and/or analytical competence observable in work sufficient to enter the vocational field at the level indicated by program purposes;
- d. Institutional performance with respect to operational and general curricular standards in Section II. and III. above supports achievements of the general and program standards of Sections VI.D.1. and 2.

To attain these objectives, it is assumed that work at the introductory/foundation level will be followed by increasingly advanced work.

## VII. THE LIBERAL ARTS DEGREE WITH A MAJOR IN ART/DESIGN

### A. Titles

The titles Bachelor of Arts in Art/Design and Bachelor of Science in Art/Design are used to designate the study of art/design in a liberal arts framework.

### B. Purposes

1. Liberal arts degree programs with a major in art and design are normally offered within one of the following general contexts:
  - a. The degree focus is breadth of general studies in the arts and humanities, the natural and physical sciences, and the social sciences. Art/design study is also general; there is little or no specialization.  
Degree titles: Bachelor of Arts in Art, Bachelor of Science in Art.
  - b. The degree focus is breadth of general studies combined with visual arts studies and an area of emphasis in art or design such as ceramics, drawing, art/design history, and so forth.  
Degree titles: Bachelor of Arts in Studio Art, Bachelor of Science in Studio Art (institutional catalogs and other materials note the area of emphasis).
  - c. Degrees with liberal arts purposes that prepare students for state licensure or certification as specialist art/design teachers. These programs are reviewed using standards VII. and IX.I.  
Degree titles: Bachelor of Arts in Art Education, Bachelor of Science in Art Education.
2. Liberal arts degree titles—Bachelor of Arts or Bachelor of Science—may be used for professional degree content. Typical examples are:
  - a. Degrees with professional degree purposes offered by institutions chartered only to offer the Bachelor of Arts or Bachelor of Science degree that prepare students for state licensure or certification as specialist art/design teachers. These programs are reviewed using standards VIII. and IX.I.; the standards in section

VII. are not applicable. Although these degrees may reflect strong liberal arts objectives, they lead to a professional result.

Degree titles: Bachelor of Arts in Art Education, Bachelor of Science in Art Education.

- b. Degrees offered by institutions chartered only to offer the Bachelor of Arts or Bachelor of Science intended to be consistent with the purposes and specialization-focused curricula of professional degrees. These programs are reviewed using standards VIII. and IX. according to the area of specialization. The standards in section VII. are not applicable.

Degree titles: Bachelor of Arts, Bachelor of Science, with a specific major as outlined in section IX.

### **C. Curricular Structure**

#### **1. Standard**

Curricular structure, content, and time requirements shall enable students to develop a range of knowledge, skills, and competencies expected of those holding a liberal arts degree in art/design.

#### **2. Guidelines**

- a. Curricula to accomplish this purpose normally adhere to the following structural guidelines: Requirements in general studies comprise 55-70% of the total program. Studies in art and design normally total between 30% and 45% of the total curriculum.
- b. When undergraduate liberal arts programs in art and design include a significant elective component, the institution should ensure that the overall pattern of elective choices exhibited by graduating students maintains the curricular emphasis on general studies consistent with NASAD standards and with philosophies and policies that define the liberal arts degree in the institution.

### **D. General Studies**

#### **1. Competencies**

Specific competency expectations are determined by the institution. Normally, students graduating with liberal arts degrees have:

- (a) The ability to think, speak, and write clearly and effectively, and to communicate with precision, cogency, and rhetorical force.
- (b) An informed acquaintance with the mathematical and experimental methods of the physical and biological sciences and the historical and quantitative techniques needed for investigating the workings and developments of modern society.
- (c) An ability to address culture and history from a variety of perspectives.
- (d) Understanding of, and experience in thinking about, moral and ethical problems.
- (e) The ability to respect, understand, and evaluate work in a variety of disciplines.
- (f) The capacity to explain and defend views effectively and rationally.
- (g) Understanding of and experience in one or more art forms other than the visual arts and design.

#### **2. Operational Guidelines**

These competencies are usually developed through studies in English composition and literature; foreign languages; history, social studies, and philosophy; visual and performing arts; natural science and mathematics. Precollegiate study, regular testing and counseling, and flexibility in course requirements are elements in achieving these competencies.

### **E. Major in Studio Art or Design**

1. In the liberal arts studio art or design major, normally at least 20% of the total credits are in studio courses, and at least 5% are in art/design history. Total required work in the visual arts normally equals 30–45% of the curriculum.
2. The curriculum should aim primarily toward breadth of experience and understanding rather than professional specialization. The primary objective of such training is not necessarily preparation for a career in art or design.

3. For the purpose of this section, studio includes, but is not limited to, the program areas outlined in Section VIII. below.
4. Upon graduation, students must possess:
  - a. a developed visual sensitivity;
  - b. the technical skills, perceptual development, and understanding of principles of visual organization sufficient to achieve basic visual communication and expression in one or more media;
  - c. ability to make workable connections between concept and media;
  - d. some familiarity with the works and intentions of major artists/designers and movements of the past and the present, both in the Western and non-Western worlds.
5. Students should understand the nature of contemporary thinking on art and design, and have gained at least a rudimentary discernment of quality in design projects and works of art.

#### **F. Major in Art History**

1. A liberal arts major in art history requires a thorough grounding in the liberal arts, with a concentration of course work in art and art history normally equaling 30–45% of the total credits required for graduation, and the remainder in general liberal arts studies.
2. Upon completion of the major, graduates must have attained:
  - a. a general knowledge of the monuments and principal artists of all major art periods of the past, including a broad understanding of the art of the twentieth century and acquaintance with the art history of non-Western cultures. This knowledge should be augmented by study in greater depth and precision of several cultures and periods in the history of art and concentration in at least one area to the advanced seminar level. Study at the advanced level should include theory, analysis, and criticism;
  - b. a general knowledge of world history;
  - c. knowledge of the tools and techniques of scholarship. Active research and the writing of analytical and critical essays should continue throughout the program.
  - d. functional knowledge of the creative process. Normally, this is accomplished through one or more foundation or other studio courses; however, there are many methods of ensuring this competence.
3. The student should achieve adequate mastery of at least one foreign language to support research through the reading of primary source materials.

#### **G. Major in Museum Studies**

1. A liberal arts major in museum studies at the undergraduate level prepares graduates for the junior-level curatorial, curatorial assistant, and other administrative or technical positions in museums of art.
2. Preparation in museology includes a strong major in the history of art (see Section X.B.). In addition, museum studies courses, taught by qualified museum personnel, should acquaint students with the specialized operational procedures encountered in museums of art. The curriculum also provides first-hand participation in museum operation through internships and/or other on-the-job learning opportunities.
3. Museum studies programs should be offered only when the institution includes a high-quality, working museum which welcomes interns/trainees or, at the very least, has a close working relationship with a nearby, major, separate museum.

## H. Major in Art Education

See Section XI. below.

## VIII. ALL PROFESSIONAL BACCALAUREATE DEGREES IN ART AND DESIGN

### A. Principles and Policies

1. **Title.** The term Bachelor of Fine Arts is the most usual designation for the professional undergraduate degree in art and design. In certain circumstances, other titles such as Bachelor of Science or Bachelor of Design may be used if degree structure and content is equivalent to that required for the Bachelor of Fine Arts degree (see section VII.B.2.).
2. **Purpose.** Students enrolled in professional undergraduate degrees in art and design are expected to develop the knowledge, skills, concepts, and sensitivities essential to the professional life of the artist/designer. In any of many possible roles, the professional must exhibit not only technical competence, but also broad knowledge of art/design, the ability to integrate art/design knowledge and skills, and an insight into the role of art/design in intellectual and cultural life.
3. **Competency Acquisition**
  - a. **Specializations.** Students gain competency in areas of study, specializations, or emphases. See section IX. for descriptions of typical program offerings.
  - b. **Common Body of Knowledge and Skills.** Irrespective of their area of specialization, students must acquire the common body of knowledge and skills in section VIII.B. below that constitutes a basic foundation for work and continuing growth as an art/design professional. While the designation of emphases and balances among these competencies appropriate for the particular degree programs are a prerogative of the institution, each institution has the responsibility to ensure basic competence in all areas of the common body of knowledge and skills below, and to assure that graduation requirements outlined below are met.
  - c. **General Studies.** Students are also expected to develop knowledge and skills through studies associated with subjects and issues beyond art/design as described in section VIII.A.6. below.
4. **Levels**
  - a. The institution shall make clear the levels of competency necessary to graduate in each area of the common body of knowledge and skills in section VIII.B. below, as well as for specific specializations in section IX. below.
  - b. The levels specified must be consistent with professional-entry expectations.
5. **Means**
  - a. Institutions are responsible for providing sufficient lessons, classes, exhibition requirements and opportunities, and other such experiences to develop the common body of knowledge and skills and to ensure that students meet graduation requirements associated with their specializations. All programs must meet the operational curricular standards presented in the *NASAD Handbook* that are applicable to all programs of their type.
  - b. Institutions are also responsible for defining how development of essential competencies will be assigned among various curricular offerings and for determining student evaluation procedures. These standards do not require a course for each competency. Institutions are encouraged to be creative in developing courses and other formal experiences that engage and integrate several or all of the requisite competencies.

## **6. General Studies**

### **a. Competencies**

Specific competency expectations are determined by the institution. Normally, students holding a professional undergraduate degree in art and/or design are expected to have:

- (1) The ability to think, speak, and write clearly and effectively, and to communicate with precision, cogency, and rhetorical force.
- (2) An informed acquaintance with the mathematical and experimental methods of the physical and biological sciences and with the main forms of analysis and the historical and quantitative techniques needed for investigating the workings and developments of modern society.
- (3) An ability to address culture and history from a variety of perspectives.
- (4) Understanding of, and experience in thinking about, moral and ethical problems.
- (5) The ability to respect, understand, and evaluate work in a variety of disciplines.
- (6) The capacity to explain and defend views effectively and rationally.
- (7) Understanding of and experience in art forms other than the visual arts and design.

### **b. Operational Guidelines**

- (1) Some art/design courses, if conceived and taught in relation to other realms of human experience, may be appropriately included in the category of general studies. Some art/design history or theoretical or cultural studies may meet this criterion.
- (2) Many areas of inquiry from general education are directly supportive of various specializations in art and design.

## **B. Common Body of Knowledge and Skills**

### **1. Studio**

Studies, practice, and experiences in studio subjects are of prime importance in the preparation of students for professional careers in art and design. The excellence of the creative work produced by students is the best determinant of the adequacy of the studio studies offered by an institution. Creative work includes, but is not limited to, conceptualization, process, product, and critique.

a. Irrespective of major or specialization, students must:

- (1) Gain functional competence with principles of visual organization, including the ability to work with visual elements in two and three dimensions; color theory and its applications; and drawing.
- (2) Present work that demonstrates perceptual acuity, conceptual understanding, and technical facility at a professional entry level in their chosen field(s).
- (3) Become familiar with the historical achievements, current major issues, processes, and directions of their field(s).
- (4) Be afforded opportunities to exhibit their work and to experience and participate in critiques and discussions of their work and the work of others.

Studio work normally begins at the freshman level and extends with progressively greater intensity throughout the degree program.

There should be opportunities for independent study at the advanced level that includes appropriate supervision and evaluation upon completion.

### **2. Art/Design History, Theory, and Criticism**

Through comprehensive courses in the history of art/design, students must:

- a. Learn to analyze works of art/design perceptively and to evaluate them critically.
- b. Develop an understanding of the common elements and vocabulary of art/design and of the interaction of these elements, and be able to employ this knowledge in analysis.
- c. Acquire the ability to place works of art/design in historical, cultural, and stylistic contexts.

In certain areas of specialization, it is advisable to require that students study the historical development of works within the specialization.

Normally, studies in art and design history and analysis occupy at least 10% of the total curriculum.

**3. Technology**

Students must acquire a working knowledge of technologies and equipment applicable to their area(s) of specialization.

**4. Synthesis**

While synthesis is a lifetime process, by the end of undergraduate studies students should be able to work independently on a variety of art and/or design problems by combining, as appropriate to the issue, their capabilities in studio, analysis, history, and technology.

**C. Results**

Upon completion of any specific professional undergraduate degree program:

1. Students must demonstrate achievement of professional, entry-level competence in the major area of specialization, including significant technical mastery, capability to produce work and solve professional problems independently, and a coherent set of artistic/intellectual goals which are evident in their work.
2. Students must demonstrate their competence by developing a body of work for evaluation in the major area of study. A senior project or final presentation in the major area is required.
3. Students must have the ability to form and defend value judgments about art and design and to communicate art/design ideas, concepts, and requirements to professionals and lay persons related to the practice of the major field. They are able to work collaboratively as appropriate to the area(s) of specialization.

**D. Recommendations**

Students engaged in professional undergraduate degrees in art/design should have opportunities to:

1. Gain a basic understanding of the nature of professional work in their major field. Examples are: organizational structures and working patterns; artistic, intellectual, economic, technological, and political contexts; and development potential.
2. Acquire the skills necessary to assist in the development and advancement of their careers, normally including the development of competencies in communication, presentation, and business skills necessary to engage in professional practice in their major field.
3. Develop teaching skills, particularly as related to their major area of study.
4. Explore areas of individual interest related to art/design in general or to the major. Among the many possible examples are: aesthetics, theory, specialized topics in art/design history, analysis, and technology.
5. Explore multidisciplinary issues that include art and design.
6. Practice synthesis of a broad range of art/design knowledge and skills, particularly through learning activities that involve a minimum of faculty guidance, where the emphasis is on evaluation at completion (see Section III.G.).

## **IX. SPECIFIC PROFESSIONAL BACCALAUREATE DEGREES IN ART AND DESIGN**

### **A. Ceramics**

The title normally used to identify professional undergraduate programs with a major in this field is Bachelor of Fine Arts in Ceramics.

#### **1. Curricular Structure**

##### **a. Standard**

Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in ceramics as indicated below and in Section VIII. above.

##### **b. Guidelines**

Curricula to accomplish this purpose that meet the standards just indicated normally adhere to the following structural guidelines: studies in ceramics comprise 25-35% of the total program; supportive courses in art, design, and crafts, 20-30%; studies in art and craft history, 10-15%; and general studies, 25-35%. Studies in the major area; supportive courses in art, design and crafts; and studies in visual arts histories normally total at least 65% of the curriculum. *See Section III.C. regarding forms of instruction, requirements, and electives.*

#### **2. Recommendations for General Studies (see VIII.A.6.)**

#### **3. Essential Competencies, Experiences, and Opportunities (in addition to those stated for all degree programs in VIII.B. and C.):**

- a. Understanding of basic design principles, particularly as related to ceramics. Advanced work in three-dimensional design. The development of solutions to design problems should continue throughout the degree program.
- b. Knowledge and skills in the use of basic tools, techniques, and processes sufficient to produce work from concept to finished object. This includes knowledge of raw materials and technical procedures such as clays, glazes, and firing.
- c. Understanding of the industrial applications of ceramics techniques.
- d. Understanding of the place of ceramics within the history of art, design, and culture.
- e. Functional knowledge of basic business practices.
- f. Preparation of clay bodies and glazes, kilns stacking procedures, and firing processes. Special firing methods such as salt glaze and raku are recommended.
- g. Easy and regular access to materials, equipment, and library resources related to the study of ceramics.
- h. Completion of a final project related to the exhibition of original work.

### **B. Digital Media**

The Bachelor of Fine Arts is appropriate as the undergraduate degree in which digital technology serves as the primary tool, medium, or environment for visual work. Titles of majors for these degrees include, but are not limited to: digital media, media arts, media design, multimedia, computer arts, digital arts, digital design, interactive design, web design, and computer animation.

Programs in digital technology address a broad range of goals and objectives. For example, each program makes decisions about the extent to which students will be prepared to work from: (1) differing perspectives of technology as a tool, a medium, and/or an environment; (2) concepts and applications in other art/design practices or as a freestanding endeavor; (3) various goals for producing two-dimensional communication, three-dimensional products and environments, including time-based and interactive considerations; and (4) differing viewpoints of users/audiences, clients, and/or artists and designers.

These decisions exert a critical influence on the structure and content of each curriculum. Appropriate student achievement of goals and objectives may rely on skills, knowledge, and perspectives from more than one discipline. Accordingly, curricula containing significant work in digital media may be interdisciplinary, multi-disciplinary, or

cross-disciplinary; the distribution of courses and qualifications of faculty involved in these collaborations should reflect the intent of the program.

1. Some majors in art or design specializations (e.g., printmaking) may include a small number of required or elective courses in digital media. In these cases, NASAD standards for the specialization apply, and the degree title contains no reference to digital media.
2. Some majors in such specializations as graphic design, interactive design, animation, industrial design, film/video, illustration, and photography may provide an emphasis or a significant portion of study in digital media through a specific set of courses (e.g., graphic design major with an emphasis in web design). In these cases, NASAD standards for the major area of specialization will apply; however, the standards for the Bachelor of Fine Arts in Digital Media will serve as guidelines as appropriate in the evaluation of student work and the articulation of goals and objectives of the emphasis and overall curriculum.
3. Some degrees with majors in digital media may provide an emphasis in another art or design specialization (e.g., digital media major with an emphasis in animation). In these cases, NASAD standards for the Bachelor of Fine Arts in Digital Media will apply, and the standards for digital media will serve as guidelines as appropriate in the evaluation of student work and articulation of goals and objectives of the emphasis and overall curriculum.

In addition to the specific content standards below, all programs carrying titles indicating majors in digital media must meet NASAD operational standards for majors in or based on electronic media under section III.J.

Only schools with qualified faculty, technological resources, and curricular offerings sufficient to support the goals and objectives have the prerequisites to offer degrees in digital media. The institution must be able to substantiate any claims it makes for preparation of students for entry into specific vocations and must clearly differentiate the acquisition of software capability from mastery of the broader competencies associated with various professional practices.

## **1. Curricular Structure**

### **a. Standard**

Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in digital media as indicated below and in section VIII. above.

### **b. Guidelines**

Curricula to accomplish this purpose normally adhere to the following guidelines: studies in digital media as indicated by the title of the major comprise 25-35% of the total program; supportive courses in various aspects of art, design, and film/video according to the goals and objectives of the major, 20-30%; studies in art, design, and film/video history and theory, 10-15%; and general studies, 25-35%. Studies in the major area, supportive courses in art and design, and studies in visual arts histories normally total at least 65% of the curriculum.

## **2. Recommendations for General Studies (in addition to VIII.A.6.)**

Work in digital media is inherently synthetic and often collaborative; it draws content, resources, and methods from many disciplines. General studies requirements should have direct correlation with the overall goals and objectives of the degree program. Studies in areas such as writing, film studies, cultural studies, history of technology, communication theory, cognitive psychology, human factors, computer science, and business are recommended.

## **3. Essential Competencies (in addition to those stated for all professional degree programs in VIII.B. and C.)**

- a. Knowledge of the concepts related to the visual, spatial, sound, motion, interactive, and temporal elements/features of digital technology and principles for their use in the creation and application of digital media-based work.

- b. Understanding of narrative and other information/language structures for organizing content in time-based or interactive media; the ability to organize and represent content structures in ways that are responsive to technological, social, and cultural systems.
- c. Understanding of the characteristics and capabilities of various technologies (hardware and software); their appropriateness for particular expressive, functional, and strategic applications; their positions within larger contexts and systems; and their influences on individuals and society.
- d. Knowledge of the processes for the development and coordination of digitally-based art and design strategies (for example, storyboarding, concept mapping, and the use of scenarios and personas.)
- e. Ability to analyze and synthesize relevant aspects of human interaction in various contexts (physical, cognitive, cultural, social, political, and economic) and with respect to technologically-mediated communication, objects, and environments.
- f. Understanding of what is useful, usable, effective, and desirable with respect to user/audience-centered digitally-based communication, objects, and environments.
- g. Knowledge of history, theory, and criticism with respect to such areas as film, video, technology, and digital art and design.
- h. Ability to work in teams and to organize collaborations among people from different disciplines.
- i. Ability to use the above competencies in the creation and development of professional quality digital media productions.

#### **4. Essential Opportunities and Experiences**

- a. Regular access to studios and libraries with appropriate digital media resources and reference materials in other relevant disciplines such as film studies, cultural studies, history of technology, communication theory, cognitive psychology, human factors, computer science, and business.
- b. Regular access (for instruction and for independent work) to the appropriate technology and staff necessary for the development and professional production of work in digital media. Consistent with the goals and objectives of the program, equipment should match or approach disciplinary/industry standards.
- c. Regular access to instruction and critique under faculty with educational and professional backgrounds in digital media. Appropriate faculty backgrounds and instruction should include more than software skills.
- d. Opportunities to do work that combines several disciplines or media applications, or that explores relationships between practice and research.
- e. In order to accomplish some kinds of work, students may need to study computer programming or scripting. Students expecting to practice professionally in the development of strategic uses of technology in business should engage in course work that acquaints them with large scale technological and information systems.
- f. Programs that require student purchase of computers should provide the technological infrastructure and staff to support use of privately-owned machines in the classroom. The institution should be cognizant of industry preferences for certain computer platforms in setting their computer purchase requirements and infrastructure support.

## C. Drawing

The title normally used to identify professional undergraduate programs with a major in this field is Bachelor of Fine Arts in Drawing.

### 1. Curricular Structure

#### a. Standard

Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in drawing as indicated below and in Section VIII. above.

#### b. Guidelines

Curricula to accomplish this purpose that meet the standards just indicated normally adhere to the following structural guidelines: studies in drawing comprise 25-35% of the total program; supportive courses in art and design, 20-30%; studies in art history, 10-15%; and general studies, 25-35%. Studies in the major area, supportive courses in art and design, and studies in visual arts histories normally total at least 65% of the curriculum. *See Section III.C. regarding forms of instruction, requirements, and electives.*

### 2. Recommendations for General Studies (see VIII.A.6.)

### 3. Essential Competencies, Experiences, and Opportunities (in addition to those stated for all degree programs in VIII.B. and C.):

- a. Understanding of basic design principles, concepts, media, and formats. The ability to place organization of design elements and the effective use of drawing media at the service of producing a specific aesthetic intent and a conceptual position. The development of solutions to aesthetic and design problems should continue throughout the degree program.
- b. Understanding of the possibilities and limitations of the drawing medium.
- c. Knowledge and skills in the use of basic tools and techniques sufficient to work from concept to finished product. This includes mastery of the traditional technical and conceptual approaches to drawing.
- d. Functional knowledge of the history of drawing.
- e. Extensive exploration of the many possibilities for innovative imagery and the manipulation of techniques available to the draftsman.
- f. The completion of a final project related to the exhibition of original work.

## D. Fashion Design

Fashion design addresses the visual and technical aspects of wearing apparel. Fashion design services and products consciously integrate aesthetics and technology, with the goal of enhancing function and value.

The title normally used to identify professional undergraduate programs with a major in this field is the Bachelor of Fine Arts in Fashion Design.

### 1. Curricular Structure

#### a. Standard

Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in fashion design as indicated below and in Section VIII. above.

#### b. Guidelines

Curricula to accomplish this purpose that meet the standards just indicated normally adhere to the following structural guidelines: studies in fashion design comprise 25-35% of the total program; supportive courses in art and design, 20-30%; studies in art and design history, 10-15%; and general studies, 25-35%. Studies in the major area, supportive courses in art and design, and studies in visual arts

histories normally total at least 65% of the curriculum (see section III.C. regarding forms of instruction, requirements, and electives).

**2. Recommendations for General Studies** (in addition to VIII.A.6.)

Studies related to psychology, sociology, and business are particularly useful for fashion designers.

**3. Essential Competencies, Experiences, and Opportunities** (in addition to those stated for all professional degree programs in VIII.B. C.):

- a. Understanding of how design elements, including color, texture, and pattern, contribute to the aesthetic, illusionistic, and practical functions of three-dimensional forms, particularly as related to principles for draping the human body and the design and construction of garments. Development of this understanding continues throughout the degree program in such areas as form analysis and integration, color, and design.
- b. Knowledge and skills in the use of basic tools, techniques, and processes sufficient to produce work from draft or specifications to finished product, including skills in portfolio preparation. This involves functional knowledge of human form and function and awareness of the potentials and professional capabilities in the uses of current and developing materials, media, and technologies, including sketching, life drawing, rendering, and computer-assisted design.
- c. The ability to determine design priorities and alternatives; research, define and evaluate criteria and requirements; coordinate project elements; and communicate with involved personnel at all stages of the design process.
- d. The ability to design for a number of markets based on a working knowledge of the organization of those markets.
- e. Understanding of history of fashion design. A course in the history of costume should be part of the art history requirement.
- f. Functional knowledge of basic business practices
- g. Opportunities to develop a balanced orientation to the practical and theoretical aspects of fashion design, including understanding of the profession's connection with other design fields.
- h. Easy access to studios and libraries with appropriate fashion design resources.
- i. Opportunities for field experiences and internships. Participation in this is strongly recommended.

**E. Film/Video**

The Bachelor of Fine Arts is appropriate as the initial degree for professional studies in film/video production. Such studies may be directed toward production in the commercial studio or production as an independent filmmaker or video artist.

Practice in the field of film/video combines skills from many disciplines. Therefore, recognized curricula for film and video production vary, based upon the specific goals and objectives of each degree program. The objectives of a program determine the distribution and emphases of the component disciplines of film/video.

NASAD reviews professional undergraduate programs in film/video or other media arts only when the program has significant objectives and content based in the visual arts and when the program is primarily concerned with the conception, planning, and execution of film/video productions.

**1. Curricular Structure**

**a. Standard**

Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in film/video production as indicated below and in Section VIII. above.

**b. Guidelines**

Curricula to accomplish this purpose that meet the standards just indicated normally adhere to the following structural guidelines: studies in film/video production including the final project should comprise 25-30% of the total degree program; supportive courses in film, art and/or design, 30-35%; studies in art history and film/video history, 10-15%; and general studies, 25-35%. Studies in the major area; supportive courses in film, video, art, and design; and studies in visual arts histories normally total at least 65% of the curriculum (see Section III.C. regarding forms of instruction, requirements, and electives).

**2. Recommendations for General Studies** (in addition to VIII.A.6.)

Studies in such areas as psychology, sociology, electronic technologies, and business are strongly recommended.

**3. Essential Competencies, Experiences, and Opportunities** (in addition to those stated for all degree programs in VIII.B. and C.)

- a. Understanding, through production-oriented studies, of the communication, aesthetic, and design principles in the elements of film/video, including the use of time as an expressive design consideration. Development of this understanding continues throughout the degree program.
- b. Knowledge and skills in the use of basic concepts, tools, techniques, and procedures sufficient to produce work from concept to finished product. This involves competence in film or video production processes, including fundamental knowledge of equipment and technologies. An emphasis on at least one area of film/video production (e.g., cinematography, sound, lighting, editing, animation) is required.
- c. Functional knowledge of the history of film/video, its artistic and technological evolution, and an understanding of basic aesthetic and critical theory.
- d. The ability to coordinate project elements and communicate with involved personnel at all stages of the production process.
- e. Experiences should provide an understanding of the marketing procedures for film/video production, distribution, and exhibition. Internships are strongly recommended.
- f. Facilities and support for producing and viewing film/video work must be available and appropriate to the size, scope, and specialization of the program.
- g. A supervised senior project stipulating film or video production is strongly recommended. Such a project should result in a professional-quality portfolio film or video production.

**F. General Crafts**

The professional undergraduate degree in crafts provides students with a thorough grounding in fundamental craft principles and techniques with opportunities for emphasis in one or more specific craft areas. NASAD standards for specific craft specializations should be used as guidelines when such specializations are areas of emphasis within a general crafts degree.

The title normally used to identify this degree is the Bachelor of Fine Arts in Crafts.

**1. Curricular Structure**

**a. Standard**

Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in general crafts as indicated below and in Section VIII. above.

**b. Guidelines**

Curricula to accomplish this purpose that meet the standards just indicated normally adhere to the following structural guidelines: studies in crafts comprise 25%-35% of the total program; supportive courses in art and design, 20%-30%; studies in art and craft history, 10-15%; and general studies, 25% to 35%. Studies in the major area, supportive courses in art and crafts, and studies in visual arts histories

normally total at least 65% of the curriculum (see Section III.C. regarding forms of instruction, requirements, and electives).

**2. Recommendations for General Studies** (in addition to VIII.A.6.)

Craft professionals benefit from studies that develop communication and business skills.

**3. Essential Competencies, Experiences, and Opportunities** (in addition to those stated for all professional degree programs in VIII.B. and C.)

- a. Understanding of basic design principles, concepts, media, and formats, with an emphasis on three-dimensional design and the ability to apply these principles to specific craft projects. Development of this sensitivity continues throughout the degree program.
- b. Knowledge and skills in the use of craft techniques, particularly as related to specific applications in various media, and to the relationships among form, aesthetic value, and functionality. The achievement of technical competence in at least one craft area is essential.
- c. The ability to solve basic design and technical problems in one or more specific craft fields.
- d. Working knowledge of various design methods and their relationship to the conceptualization, development, and completion of craft projects.
- e. Understanding of the similarities, differences, and relationships among the various craft specializations.
- f. Understanding of the place of crafts in the history of art, design, and culture.
- g. Functional knowledge of basic business practices
- h. Experiences should encourage the student to become familiar with a broad variety of craft work in various specializations and media.
- i. Opportunities to develop an area of emphasis in crafts.

**G. General Design**

The professional undergraduate degree in design provides students with a thorough grounding in fundamental design principles and techniques with opportunities for emphasis in one or more specific design areas. NASAD standards for specific design specializations should be used as guidelines when such specializations are used as areas of emphasis with a general design degree.

The title normally used to identify this degree is the Bachelor of Fine Arts in Design.

**1. Curricular Structure**

**a. Standard**

Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in general design as indicated below and in Section VIII. above.

**b. Guidelines**

Curricula to accomplish this purpose that meet the standards just indicated normally adhere to the following structural guidelines: studies in design comprise 25%-35% of the total program; supportive courses in art and design, 20%-30%; studies in art and design history, 10%-15%; and general studies, 25%-35%. Studies in the major area, supportive courses in art and design, and studies in visual arts histories normally total at least 65% of the curriculum (see Section III.C. regarding forms of instruction, requirements, and electives).

**2. Recommendations for General Studies** (in addition to VIII.A.6.)

Designers benefit from studies that develop communication, planning, research, and business skills.

3. **Essential Competencies, Experiences, and Opportunities** (in addition to those stated for all professional degree programs in VIII.B. and C.)
  - a. The ability to solve design problems, including the skills of problem identification, research, and information gathering, analysis, generation of alternative solutions, prototyping and user testing, and evaluation of outcomes.
  - b. The ability to describe and respond to clients and contexts that design solutions must address, including recognition of the physical, cognitive, cultural, and social human factors that shape design decisions.
  - c. The ability to create and develop visual form in response to design problems, including an understanding of principles of visual organization/composition and application.
  - d. An understanding of tools, technologies, and materials, including their roles in the creation, production, and use of visual forms. This includes both traditional and digital media.
  - e. Functional knowledge of design history, theory, and criticism, including an understanding of the similarities, differences, and relationships among the various design specializations.
  - f. An understanding of basic business practices, including the ability to organize design projects and to work productively as a member of teams.
  - g. Experiences that encourage familiarity with a broad variety of design work in various specializations and media.
  - h. Opportunities to develop an area of emphasis in design.

## H. General Fine Arts

The professional undergraduate degree in general fine arts provides students with a thorough grounding in fundamental principles and techniques with opportunities for emphasis in one or more specific fine arts areas. NASAD standards for specific fine arts specializations should be used as guidelines when such specializations are areas of emphasis within a general fine arts degree.

The titles normally used to identify this degree are Bachelor of Fine Arts in Studio Art, Bachelor of Fine Arts in Fine Arts, or Bachelor of Fine Arts in Art.

### 1. Curricular Structure

#### a. Standard

Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in fine arts as indicated below and in Section VIII. above.

#### b. Guidelines

Curricula to accomplish this purpose that meet the standards just indicated normally adhere to the following structural guidelines: studies in studio comprise 25%-35% of the total program; supportive courses in art and design, 20%-30%; studies in art history, 10%-15%; and general studies, 25%-35%. Studies in the major area, supportive courses in art and design, and studies in visual arts histories normally total at least 65% of the curriculum (see section III.C. regarding forms of instruction, requirements, and electives).

### 2. Recommendations for General Studies (see VIII.A.6.)

### 3. Essential Competencies, Experiences, and Opportunities (in addition to those stated for all degree programs in VIII.B. and C.)

- a. Understanding of basic design principles, concepts, media, and formats in the various fine arts disciplines. Development of this sensitivity continues throughout the degree program.
- b. Ability to apply principles of design and color and competency in drawing to work in specific fine arts specializations.

- c. The ability to conceive, design, and create works in one or more specific fine arts fields.
- d. Working knowledge of various aesthetic issues, processes, and media and their relationship to the conceptualization, development, and completion of works of art.
- e. Understanding of the similarities, differences, and relationships among the various fine arts areas.
- f. Experiences that encourage familiarity with a broad variety of work in various specializations and media, including broad exposure to works of art.
- g. Opportunities to develop an area of emphasis in at least one fine arts area.

## **I. Glass**

The title normally used to identify professional undergraduate programs with a major in this field is Bachelor of Fine Arts in Glass.

### **1. Curricular Structure**

#### **a. Standard**

Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in glass as indicated below and in section VIII. above.

#### **b. Guidelines**

Curricula to accomplish this purpose that meet the standards just indicated normally adhere to the following structural guidelines: studies in glassworking comprise 25%-35% of the total program; supportive courses in art, design, and crafts, 20%-30%; studies in art and craft history, 10%-15%; and general studies, 25%-35%. Studies in the major area; supportive courses in art, design, and crafts; and studies in visual arts histories normally total at least 65% of the curriculum (see section III.C. regarding forms of instruction, requirements, and electives).

### **2. Recommendations for General Studies (in addition to VIII.A.6.)**

Glassworkers benefit from studies that develop communication and business skills.

### **3. Essential Competencies, Experiences, and Opportunities (in addition to those stated for all professional degree programs in VIII.B. and C.)**

- a. Understanding of basic design principles, with emphases on three-dimensional forms, color, and light. The development of solutions to design problems should continue throughout the degree program.
- b. Understanding of the possibilities and limitations of hot and cold glassworking processes.
- c. Knowledge and skills in the use of basic tools, techniques, and processes sufficient to develop a work from concept to finished object. This includes knowledge of raw materials and competency with technical procedures. The design and fabrication of specialized glassworking tools and equipment should be included.
- d. Basic understanding of the industrial applications of glassworking techniques.
- e. Understanding of the place of glassworking in the history of art.
- f. Functional knowledge of basic business practices
- g. Technical studies that include such areas as glass composition, coloring, mold preparation, casting, surface decoration, sand blasting, grinding, and polishing.
- h. Easy and regular access to materials, equipment, and library resources related to the study of glass.
- i. Completion of a final project related to the exhibition of original work, and the opportunity to submit to exhibitions, galleries, and retail outlets.

## **J. Graphic Design**

Graphic design is the profession that plans and executes the design of visual communication according to the needs of audiences and contexts for which communication is intended. Graphic designers apply what they have learned about physical, cognitive, social, and cultural human factors to communication planning and the creation of appropriate form that interprets, informs, instructs, or persuades. Graphic designers use various technologies as means for creating visual form and as an environment through which communication takes place.

Graphic designers plan, analyze, create, and evaluate visual solutions to communication problems. Their work ranges from the development of strategies to solve large-scale communication problems, to the design of effective communication products, such as publications, computer programs, packaging exhibitions, and signage.

Titles normally used to identify the four-year professional programs with a major qualifying students for entry to the field are Bachelor of Fine Arts in Graphic Design, Bachelor of Fine Arts in Advertising Design, Bachelor of Fine Arts in Communication Design, or Bachelor of Graphic Design. Only schools with sufficient qualified design faculty, technological resources, and a comprehensive curriculum of study in graphic design have the prerequisites to offer these degrees or other degrees with different titles having career entry objectives.

### **1. Curricular Structure**

#### **a. Standard**

Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in graphic design as indicated below and in Section VIII. above.

#### **b. Guidelines**

Curricula to accomplish this purpose that meet the standards just indicated normally adhere to the following structural guidelines: studies in graphic design comprise 25%-35% of the total program; supportive courses in art and design, 20%-30%; studies in art and design history, 10%-15%; and general studies, 25%-35%. Studies in the major area, supportive courses in art and design, and studies in visual arts histories normally total at least 65% of the curriculum (see Section III.C. regarding forms of instruction, requirements, and electives).

### **2. Recommendations for General Studies (in addition to VIII.A.6.)**

Curriculum requirements and strong advising should direct students to general studies that support their study in design. Appropriate areas of study for all graphic design majors include communication theory, writing, psychology, sociology, anthropology, and business, as well as the humanities. Professional degree programs with a specific focus (example: advertising, design planning/management, interactive media) should require or strongly recommend study in relevant areas, such as marketing, economics, organizational psychology, human factors, systems theory, or computer science. Course work in the major should make use of concepts and skills acquired through study in areas other than design.

### **3. Essential Competencies (in addition to those stated for all professional degree programs in VIII.B. and C.)**

- a. The ability to solve communication problems, including the skills of problem identification, research and information gathering, analysis, generation of alternative solutions, prototyping and user testing, and evaluation of outcomes.
- b. The ability to describe and respond to the audiences and contexts which communication solutions much address, including recognition of the physical, cognitive, cultural, and social human factors that shape design decisions.
- c. The ability to create and develop visual form in response to communication problems, including an understanding of principles of visual organization/composition, information hierarchy, symbolic representation, typography, aesthetics, and the construction of meaningful images.
- d. An understanding of tools and technology, including their roles in the creation, reproduction, and distribution of visual messages. Relevant tools and technologies include, but are not limited to, drawing, offset printing, photography, and time-based and interactive media (film, video, computer multimedia).

- e. An understanding of design history, theory, and criticism from a variety of perspectives, including those of art history, linguistics, communication and information theory, technology, and the social and cultural use of design objects.
- f. An understanding of basic business practices, including the ability to organize design projects and to work productively as a member of teams.

**4. Relevant Competencies for Specialized Programs** (in addition to those stated above for all graphic design programs, and those stated for all professional degree programs)

- a. For graphic design programs with a special emphasis in advertising, design experiences should include the application of communication theory, planning of campaigns, audience/user evaluation, market testing, branding, art direction, and copyrighting, as well as the formal and technical aspects of design and production.
- b. For graphic design programs with a special emphasis in design planning and strategy, design experiences should include working in interdisciplinary teams, systems-level analysis and problem solving, writing for business, and the application of management, communication, and information theories.
- c. For graphic design programs with a special emphasis in time-based or interactive media, design experiences should include storyboarding, computer scripting, sound-editing, and issues related to interface design, as well as the formal and technical aspects of design and production for digital media.

**5. Essential Opportunities and Experiences**

- a. Easy access to studios and libraries with appropriate graphic design resources and reference material in other relevant disciplines, such as the social sciences and the humanities.
- b. Easy access to appropriately equipped labs and technology necessary for the execution of design solutions.
- c. Ongoing access to instruction and critique under faculty with educational and professional backgrounds in graphic design. Sufficient numbers of qualified faculty to provide the diversity of expertise required for a comprehensive education in graphic design.
- d. Field experiences and internships are strongly recommended.

**K. Illustration**

The title normally used to identify professional undergraduate programs with a major in this field is Bachelor of Fine Arts in Illustration

**1. Curricular Structure**

**a. Standard**

Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in illustration as indicated below and in Section VIII. above.

**b. Guidelines**

Curricula to accomplish this purpose that meet the standards just indicated normally adhere to the following structural guidelines: studies in illustration comprise 25%-35% of the total program; supportive courses in art and design, 20%-30%; studies in art history, 10%-15%; and general studies, 25%-35%. Studies in the major area, supportive courses in art and design, and studies in visual arts histories normally total at least 65% of the curriculum (see section III.C. regarding forms of instruction, requirements, and electives).

**2. Recommendations for General Studies** (see VIII.A.6.)

- 3. Essential Competencies, Experiences, and Opportunities** (in addition to those stated for all professional degree programs in VIII.B. and C.)
- a. Understanding of how basic design principles and elements, including color, are utilized to address specific narrative or expressive problems. The development of solutions to communication and design problems should continue throughout the degree program.
  - b. Competence and facility in drawing.
  - c. Knowledge and skills in the use of basic tools and techniques and processes sufficient to work from concept to finished product. This includes capabilities in fields such as painting, photography, typography, general design procedures, and digital/computer-aided design.
  - d. An understanding of the commercial applications and basic business practices of illustration.
  - e. Functional knowledge of the history of illustration, including its origins in the fine arts, and its relationship to written communication.
  - f. Preparation of illustrations in a variety of media and a variety of subject matter, from roughs through finished pieces.
  - g. Easy and regular access to materials, studios, and equipment and library resources related to the study of illustration.
  - h. Opportunities to work with current technologies related to illustration.
  - i. Completion of a final project related to the exhibition of original work.

#### **L. Industrial Design**

Industrial design is the professional service of creating and developing concepts and specifications that optimize the function, value, and appearance of products and systems for the mutual benefit of both user and manufacturer. Industrial design involves the combination of the visual arts disciplines and technology, utilizing problem-solving and communication skills. When an institution is adequately staffed and equipped to offer specialized courses in industrial design and related areas, the offering of a degree with a major in industrial design is justified.

Curricular programs in industrial design must be represented and taught by instructors with appropriate professional training and experience.

Undergraduate programs requiring less than four years of full-time study are insufficient for the preparation of industrial designers.

Titles normally used to identify professional undergraduate programs (four or five years) with a major in this field are Bachelor of Fine Arts in Industrial Design (B.F.A.), Bachelor of Industrial Design (B.I.D.), or Bachelor of Science in Industrial Design (B.S.I.D.).

Five-year programs must maintain the same ratios for all professional degrees based upon 120 semester hours.

##### **1. Curricular Structure**

###### **a. Standard**

Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in industrial design as indicated below and in Section VIII. above.

###### **b. Guidelines**

Curricula to accomplish this purpose that meet the standards just indicated normally adhere to the following structural guidelines: studies in industrial design comprise 30%-35% of the total program; supportive courses in design, related technologies, and the visual arts, 25%-30%; studies in art and design history, 10%-15%; and general studies, 25%-30%. Studies in industrial design; supportive courses in design, related technologies, and the visual arts; and studies in art and design histories normally total at least 65% of the curriculum (see section III.C. regarding forms of instruction, requirements, and electives).

**2. Recommendations for General Studies** (in addition to VIII.A.6.)

Concepts and facts from the physical and natural sciences, the social sciences, and the humanities are important for industrial designers.

**3. Essential Competencies, Experiences, and Opportunities** (in addition to those stated for all degree programs in VIII.B. and C.)

- a. A foundational understanding of how products work; how products can be made to work better for people; what makes a product useful, usable, and desirable; how products are manufactured; and how ideas can be presented using state-of-the-art tools.
- b. Knowledge of computer-aided drafting (CAD), computer-aided industrial designs (CAID), and appropriate two-dimensional and three-dimensional graphic software.
- c. Understanding of the history of industrial design.
- d. Functional knowledge of basic business and professional practice
- e. The ability to investigate and synthesize the needs of marketing, sales, engineering, manufacturing, servicing, and ecological responsibility and to reconcile these needs with those of the user in terms of satisfaction, value, aesthetics, and safety. To do this, industrial designers must be able to define problems, variables and requirements; conceptualize and evaluate alternative; and test and refine solutions.
- f. The ability to communicate concepts and requirements to other designers and colleagues who work with them; to clients and employers; and to prospective clients and employers. This need to communicate draws upon verbal and written forms, 2-D and 3-D media, and levels of detailing ranging from sketch or abstract to detailed and specific.
- g. Studies related to end user psychology, human factors and user interface.
- h. Opportunities for advanced undergraduate study in areas which intensify skills and concepts already developed, and which broaden knowledge of the profession of industrial design. Studies might be drawn from such areas as engineering, business, the practice and history of visual art and design, and technology, or interdisciplinary programs related to industrial design.
- i. Easy access to computer facilities; woodworking, metalworking, and plastics laboratories; libraries with relevant industrial design materials; and appropriate other work facilities related to the major.
- j. Opportunities for internships, collaborative programs, and other field experiences with industry groups.
- k. Participation in multidisciplinary team projects.

**M. Interior Design**

Interior design addresses the visual, technical, and aesthetic aspects of inhabited spaces. Interior design services involve the integration of art and design concepts, space analysis and planning, and knowledge of materials, furnishings, and construction to produce finished interior environments that interpret and serve the specific needs of a client.

Titles normally used to identify professional undergraduate programs with a major in this field are Bachelor of Fine Arts in Interior Design or Bachelor of Fine Arts in Interior Architecture.

**1. Curricular Structure**

**a. Standard**

Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in interior design as indicated below and in Section VIII. above.

**b. Guidelines**

Curricula to accomplish this purpose that meet the standards just indicated normally adhere to the following structural guidelines: studies in interior design comprise 25%-35% of the total program; supportive courses in art, design, and related technologies, 20%-30%; studies in art and design history, 10%-15%; and general studies, 25%-35%. Studies in the major area, supportive courses in art and design,

and studies in visual arts histories normally total at least 65% of the curriculum (see Section III.C. regarding forms of instruction, requirements, and electives).

**2. Recommendations for General Studies** (in addition to VIII.A.6.)

Studies in psychology, sociology, planning, architecture, and business are particularly useful for interior designers.

**3. Essential Competencies, Experiences, and Opportunities** (in addition to those stated for all professional degree programs in VIII.B. and C.)

- a. Understanding of the basic principles and applications of design and color in two and three dimensions, particularly with regard to human response and behavior. Design principles include, but are not limited to, an understanding of basic visual elements and principles of organization and expression. Color principles include, but are not limited to, basic elements of color theories of harmony and interaction, and applications of light and pigment. These are developed throughout the degree program with particular attention to interior design, but begin with studies of art and design fundamentals in both theoretical and studio applications.
- b. Skill in the application of design and color principles in a wide variety of residential and nonresidential projects. This requires an in-depth knowledge of the aesthetic properties of structure and surface, space and scale, materials, furniture, artifacts, textiles, lighting, and the ability to research and solve problems creatively in ways that pertain to the function, quality, and effect of specific interior programs.
- c. Understanding of the technical issues of human factors, including areas such as programming, environmental control systems, anthropometrics, ergonomics, and proxemics. The ability to integrate human factor considerations with design elements is essential.
- d. Knowledge of the technical aspects of construction and building systems, and energy conservation, as well as working knowledge of legal codes and regulations related to construction, environmental systems, and human health and safety, and the ability to apply such knowledge appropriately in specific project programs.
- e. The ability to hear and communicate concepts and requirements to the broad spectrum of professionals and clients involved or potentially involved with interior design projects. Such communication involves verbal, written and representational media in both two and three dimensions and encompasses a range from initial sketch to finished design. Familiarity with technical tools, conventions of representation, and systems of projection, including perspective, are essential. Computer-assisted design (CAD) is also essential.
- f. Functional knowledge of production elements such as installation procedures, project management, and specification of materials and equipment.
- g. Understanding of the history of art, architecture, decorative arts, and interior design.
- h. Functional knowledge of basic business practices and ethical practices in interior design.
- i. Opportunities to become familiar with research theories and methodologies related to or concerned with interior design.
- j. Opportunities to become oriented to the working profession including field experience, internships, and participation in interior design organizations, supported through strong advising.
- k. Experience with a variety of professional practices and exposure to numerous points of view in historic and contemporary interior design.
- l. Easy access to studios, libraries and resource centers that are appropriately equipped for the study of interior design.

## **N. Jewelry/Metals**

The titles normally used to identify professional undergraduate programs with a major in this field are Bachelor of Fine Arts in Jewelry, Bachelor of Fine Arts in Metalsmithing, or Bachelor of Fine Arts in Metals and Jewelry.

### **1. Curricular Structure**

#### **a. Standard**

Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in jewelry/metals as indicated below and in Section VIII. above.

#### **b. Guidelines**

Curricula to accomplish this purpose that meet the standards just indicated normally adhere to the following structural guidelines: studies in jewelry/metals comprise 25%-35% of the total program; supportive courses in art, design, and crafts, 20%-30%; studies in art and craft history, 10%-15%; and general studies, 25%-35%. Studies in the major area; supportive courses in art, design, and crafts; and studies in visual arts histories normally total at least 65% of the curriculum (see section III.C. regarding forms of instruction, requirements, and electives).

### **2. Recommendations for General Studies** (in addition to VIII.A.6.)

Individuals professionally engaged in jewelry and metals benefit from studies that develop communication and business skills.

### **3. Essential Competencies, Experiences, and Opportunities** (in addition to those stated for all professional degree programs in VIII.B. and C.)

- a. Understanding of basic design principles, emphasizing both two- and three-dimensional design. The development of solutions to design problems should continue throughout the degree program.
- b. An understanding of the possibilities and limitations of materials used in the fabrication process.
- c. Knowledge and skills in the use of tools, techniques, and processes, including their roles in the production of work from concept to finished object. This includes knowledge of the aesthetic use of raw materials as well as technical benchworking procedures for the direct fabrication of pieces.
- d. Competence in designing and executing jewelry and metalwork using a variety of metals and other materials.
- e. Understanding of the place of jewelry and fine metalworking in the history of art, design, and culture.
- f. Functional knowledge of basic business practices.
- g. Basic understanding of end user psychology, human form and function, and user interface.
- h. Experience in casting, chasing, raising, enamelling, and other metalworking processes should be included.
- i. Easy and regular access to materials, equipment, and library resources related to the study of jewelry and fine metals.
- j. Completion of a final project related to the exhibition of original work, and the opportunity to submit to exhibitions, galleries, and retail outlets.

## **O. Painting**

The title normally used to identify professional undergraduate programs with a major in this field is Bachelor of Fine Arts in Painting.

### **1. Curricular Structure**

#### **a. Standard**

Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in painting as indicated below and in Section VIII. above.

**b. Guidelines**

Curricula to accomplish this purpose that meet the standards just indicated normally adhere to the following structural guidelines: studies in painting comprise 25%-35% of the total program; supportive courses in art and design, 20%-30%; studies in art history, 10%-15%; and general studies, 25%-35%. Studies in the major area, supportive courses in art and design, and studies in visual arts histories normally total at least 65% of the curriculum (see section III.C. regarding forms of instruction, requirements, and electives).

**2. Recommendations for General Studies** (see VIII.A.6.)

**3. Essential Competencies, Experiences, and Opportunities** (in addition to those stated for all professional degree programs in VIII.B. and C.)

- a. Understanding of basic principles of design and color, concepts, media and formats, and the ability to apply them to a specific aesthetic intent. This includes functional knowledge of the traditions, conventions, and evolutions of the discipline as related to issues of representation, illusion, and meaning. The development of solutions to aesthetic and design problems should continue throughout the degree program.
- b. Ability to synthesize the use of drawing, two-dimensional design, and color. These abilities are developed by beginning with basic studies and continuing throughout the degree program toward the development of advanced capabilities.
- c. Knowledge and skills in the use of basic tools, techniques, and processes sufficient to work from concept to finished product, including knowledge of paints and surfaces.
- d. Exploration of the expressive possibilities of various media, and the diverse conceptual modes available to the painter. This may deal with direct painting from nature or with alternative approaches to the making of traditional or innovative two- and, at times, three-dimensional images.
- e. Encouragement to develop a consistent, personal direction and style.
- f. Opportunities to work independently.

**P. Photography**

The title normally used to identify professional undergraduate programs with a major in this field is Bachelor of Fine Arts in Photography.

**1. Curricular Structure**

**a. Standard**

Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in photography as indicated below and in Section VIII. above.

**b. Guidelines**

Curricula to accomplish this purpose that meet the standards just indicated normally adhere to the following structural guidelines: studies in photography comprise 25%-35% of the total program; supportive courses in art and design, 20%-30%; studies in art history, 10%-15%; and general studies, 25%-35%. Studies in the major area, supportive courses in art and design, and studies in visual arts histories normally total at least 65% of the curriculum (see section III.C. regarding forms of instruction, requirements, and electives).

**2. Recommendations for General Studies** (see VIII.A.6.)

**3. Essential Competencies, Experiences, and Opportunities** (in addition to those stated for all professional degree programs in VIII.B. and C.)

- a. Understanding of the visual forms and their aesthetic functions and basic design principles. Development continues throughout the degree program, with attention to such areas as design, color, and lighting.

- b. Knowledge and skills in the use of basic tools, techniques, technologies, and processes sufficient to work from concept to finished product. This involves a mastery of the materials, equipment, and processes of the discipline, including but not limited to uses of cameras, film, and lighting/digital technologies, processing in black and white and color, printing, and work with nonsilver materials. Work in these areas continues throughout the degree program.
- c. An understanding of the industrial and commercial applications of photographic techniques.
- d. Functional knowledge of photographic history and theory, the relationship of photography to the visual disciplines, and its influence on culture.
- e. Work in experimental and manipulative techniques, candid and contrived imagery, documentary photography, archival processing, and interpretive studies should be included.
- f. Easy and regular access to materials, equipment, and library resources related to the study of photography.
- g. Opportunities for independent study are encouraged.

## **Q. Printmaking**

The title normally used to identify professional undergraduate programs with a major in this field is Bachelor of Fine Arts in Printmaking.

### **1. Curricular Structure**

#### **a. Standard**

Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in printmaking as indicated below and in section VIII. above.

#### **b. Guidelines**

Curricula to accomplish this purpose that meet the standards just indicated normally adhere to the following structural guidelines: studies in printmaking comprise 25%-35% of the total program; supportive courses in art and design, 20%-30%; studies in art history, 10%-15%; and general studies, 25%-35%. Studies in the major area, supportive courses in art and design, and studies in visual arts histories normally total at least 65% of the curriculum (see section III.C. regarding forms of instruction, requirements, and electives).

### **2. Recommendations for General Studies** (see VIII.A.6.)

### **3. Essential Competencies, Experiences, and Opportunities** (in addition to those stated for all professional degree programs)

- a. Understanding of basic design principles, concepts, media, and formats. The development of solutions to aesthetic and design problems should continue throughout the degree program.
- b. Advanced abilities in drawing as related to various printmaking techniques.
- c. Knowledge and skills in the use of basic tools, techniques, and processes sufficient to work from concept to finished product. This includes knowledge of basic materials and technical procedures such as intaglio, relief, lithography, silkscreen, and digital processes.
- d. Mastery of at least one printmaking technique, including the ability both to experiment with technical innovation and to explore and develop personal concepts and imagery.
- e. Functional knowledge of the history of printmaking.
- f. The preparation of prints using all basic printmaking techniques with opportunities to work at an advanced level with one or more of these techniques.
- g. Easy and regular access to materials, equipment, and library resources related to the study of printmaking.

## **R. Sculpture**

The title normally used to identify professional undergraduate programs with a major in this field in Bachelor of Fine Arts in Sculpture.

### **1. Curricular Structure**

#### **a. Standard**

Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in sculpture as indicated below and in Section VIII. above.

#### **b. Guidelines**

Curricula to accomplish this purpose that meet the standards just indicated normally adhere to the following structural guidelines: studies in sculpture comprise 25%-35% of the total program; supportive courses in art and design, 20%-30%; studies in art history, 10%-15%; and general studies, 25%-35%. Studies in the major area, supportive courses in art and design, and studies in visual arts histories normally total at least 65% of the curriculum (see section III.C. regarding forms of instruction, requirements, and electives).

### **2. Recommendations for General Studies (see VIII.A.6.)**

### **3. Essential Competencies, Experiences, and Opportunities (in addition to those stated for all professional degree programs in VIII.B and C.)**

- a. Understanding of basic design principles with an emphasis on three-dimensional design, and the ability to apply these principles to a specific aesthetic intent. This includes functional knowledge of the traditions, conceptual modes, and evolutions of the discipline. The development of solutions to aesthetic and design problems should continue throughout the degree program.
- b. Advanced abilities in drawing sufficient to support work in sculpture.
- c. Understanding of the possibilities and limitations of various materials.
- d. Knowledge and skills in the use of basic tools, techniques, and processes to work from concept to finished product.
- e. Mastery in one or more sculptural media.
- f. Functional knowledge of the history and theory of sculpture.
- g. The preparation of sculpture using the broadest possible range of techniques and concepts.
- h. Easy and regular access to appropriate materials and equipment, such as hand and power tools, foundry and welding equipment, plastic and resin facilities, and other technologies.
- i. Regular opportunities to exhibit original work which might culminate in the development of a senior exhibition.

## **S. Textile Design**

Textile design addresses the aesthetic and technical aspects of fabrics and related textile arts. Textile design services and products consciously integrate aesthetics and technology, with the goal of enhancing function and value.

The title normally used to identify professional undergraduate programs with a major in this field is the Bachelor of Fine Arts in Textile Design.

### **1. Curricular Structure**

#### **a. Standard**

Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in textile design as indicated below and in Section VIII. above.

**b. Guidelines**

Curricula to accomplish this purpose that meet the standards just indicated normally adhere to the following structural guidelines: studies in textile design comprise 25%-35% of the total program; supportive courses in art and design, 20%-30%; studies in art and design history, 10%-15%; and general studies, 25%-35%. Studies in the major area, supportive courses in art and design, and studies in visual arts histories normally total at least 65% of the curriculum (see section III.C. regarding forms of instruction, requirements, and electives).

**2. Recommendations for General Studies** (in addition to VIII.A.6.)

Studies in psychology and sociology are useful for textile designers.

**3. Essential Competencies, Experiences, and Opportunities** (in addition to those stated for all professional degree programs in VIII.B. and C.)

- a. Understanding of visual forms and their aesthetic functions, particularly as related to the design and production of fabrics. Development of this understanding continues throughout the degree program in such areas as form analysis and integration, configuration and composition.
- b. Knowledge and skills in the use of basic tools, techniques, and processes sufficient to produce work from concept to finished product. This includes awareness of the potentials and uses of current and developing materials, media, and technologies, and involves studio work in two-dimensional design for both woven and printed fabrics.
- c. The ability to determine design priorities and alternatives; research, define, and evaluate criteria and requirements; and coordinate project elements in multi-media applications.
- d. Understanding of the history of textile design.
- e. Functional knowledge of basic business practices.
- f. Opportunities to develop a balanced orientation to the practical and theoretical aspects of weaving and textile design, including understanding of the profession's connection with other design fields.
- g. Easy access to studios and libraries with appropriate weaving and textile design resources.
- h. Opportunities for field experiences and internships. Participation in these is strongly recommended.

**T. Theatre Design**

Theatre design addresses the visual aspects of theatre production. Theatre designers integrate settings, lighting, and costumes with all other aspects of theatrical production.

The title normally used to identify professional undergraduate programs with a major in this field is the Bachelor of Fine Arts in Theatre Design.

**1. Curricular Structure**

**a. Standard**

Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in theatre design as indicated below and in Section VIII. above.

**b. Guidelines**

Curricula to accomplish this purpose that meet the standards just indicated normally adhere to the following structural guidelines: studies in the major area of concentration including basic design and/or technical training should comprise 25%-35% of the total program; supportive courses in art, design, and theatre, 20%-30%; studies in art and theatre history, 10%-15%; and general studies, 25%-35%. Studies in the major area; supportive courses in art, design, and theatre; and studies in visual arts histories normally total at least 65% of the curriculum (see section III.C. regarding forms of instruction, requirements, and electives).

2. **Recommendations for General Studies** (in addition to VIII.A.6.)  
Studies in literature, mathematics, physics, textiles, and electrical technologies; history as related to the backgrounds and environments of plays; and computer technology are especially appropriate.
3. **Essential Competencies, Experiences, and Opportunities** (in addition to those stated for all professional degree programs in VIII.B. and C.)
  - a. A knowledge of the history of furniture, decorative arts, and architecture, including theatre architecture.
  - b. A knowledge of the history of costumes and textiles including techniques for producing theatrical costumes.
  - c. Freehand drawing, technical drawing, mechanical drafting, and the adaptation of these techniques to scenic and technical drawing for theatre (floor plans, technical elevations, painters' elevations, perspective drawing for scene plates).
  - d. Knowledge of color and lighting, and control of these elements for aesthetic use.
  - e. Studies in the principles and application of two-dimensional and three-dimensional design aesthetics.
  - f. Opportunities for experience in the design/technology aspects of theatre in a variety of formal and informal settings shall be provided throughout the entire degree program as well as an opportunity to design at least one fully realized production in the area of the student's specialty prior to graduation.
  - g. Opportunities for field experiences and internships. Participation in this is strongly recommended.
  - h. Functional skills in rendering in various media such as watercolor, inks, pastels, acrylics, opaque paints, charcoal, etc.

#### U. **Weaving/Fibers**

The titles normally used to identify professional undergraduate programs with a major in this field are Bachelor of Fine Arts in Weaving, Bachelor of Fine Arts in Fibers, or Bachelor of Fine Arts in Weaving/Fibers. Some institutions offer Bachelor of Fine Arts degrees with a major in weaving and textile design. Such programs should contain at least 25-35% of the total credits in weaving and textile design and meet standards for essential competencies, opportunities, and experiences for both weaving and textile design. Standards for textile design programs are found under section IX.S.

##### 1. **Curricular Structure**

###### a. **Standard**

Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in weaving/fibers as indicated below and in Section VIII. above.

###### b. **Guidelines**

Curricula to accomplish this purpose that meet the standards just indicated normally adhere to the following structural guidelines: studies in weaving/fibers comprise 25%-35% of the total program; supportive courses in art, design, and crafts, 20%-30%; studies in art and craft history, 10%-15%; and general studies, 25%-35%. Studies in the major area; supportive courses in art, design, and crafts; and studies in visual arts histories normally total at least 65% of the curriculum (see section III.C. regarding forms of instruction, requirements, and electives).

##### 2. **Recommendations for General Studies** (in addition to VIII.A.6.)

Individuals professional engaged in weaving and fibers benefit from studies that develop communication and business skills.

##### 3. **Essential Competencies, Experiences, and Opportunities** (in addition to those stated for all professional degree programs in VIII.B. and C.)

- a. Understanding of the basic design principles. The development of solutions to design problems related to weaving/fibers should continue throughout the degree program.

- b. An understanding of the possibilities and limitations of materials and processes.
- c. Knowledge and skills in the use of the basic tools, techniques, and processes sufficient to produce work from concept to finished object. This includes knowledge of various fibers and fabrics and technical procedures in weaving and printing.
- d. Understanding of industrial applications of weaving/fiber techniques.
- e. Understanding of the place of weaving/fibers in the history of art and culture.
- f. Functional knowledge of basic business practices.
- g. Experience with various weaving techniques and printing processes, including the most current technical advances.
- h. Easy and regular access to materials, equipment, and library resources related to the study of weaving/fibers.
- i. Completion of a final project related to the exhibition of original work, as well as opportunities to submit to exhibitions, galleries, and retail outlets.

## V. Woodworking

For the purpose of these standards, woodworking is defined in the context of producing unique, handcrafted works in the wood medium. Such an enterprise may be devoted to the production of sculpture, furniture, and decorative work in terms of either contemporary expression or artisanry. A professional undergraduate degree program with a major in woodworking implies a comprehensive acquaintance with these applications. Standards for sculpture and industrial design may be applicable as guidelines depending on the specific emphasis a program in woodworking may pursue.

The titles normally used to identify professional undergraduate programs with a major in this field are Bachelor of Fine Arts in Wood or Bachelor of Fine Arts in Woodworking.

### 1. Curricular Structure

#### a. Standard

Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in woodworking as indicated below and in Section VIII. above.

#### b. Guidelines

Curricula to accomplish this purpose that meet the standards just indicated normally adhere to the following structural guidelines: studies in woodworking comprise 25%-35% of the total program; supportive courses in art, design, and crafts, 20%-30%; studies in art and craft history, 10%-15%; and general studies, 25%-35%. Studies in the major area; supportive courses in art, design, and crafts; and studies in visual arts histories normally total at least 65% of the curriculum (see section III.C. regarding forms of instruction, requirements, and electives).

### 2. Recommendations for General Studies (in addition to VIII.A.6.)

Individuals professionally engaged in woodworking benefit from studies that develop communication and business skills.

### 3. Essential Competencies, Experiences, and Opportunities (in addition to those stated for all professional degree programs in VIII.B. and C.)

- a. Understanding of the basic design principles, with particular focus on three-dimensional design. The development of solutions to design problems should continue throughout the degree program.
- b. An understanding of the possibilities and limitations of the medium, including its aesthetic and structural properties.

- c. Knowledge and skills in the use of the basic tools, techniques, and processes sufficient to produce work from concept to finished object. This includes knowledge of various woods and technical procedures such as joining and finishing.
- d. Understanding of industrial applications of woodworking techniques. Studies in product design are particularly recommended.
- e. Understanding of the place of fine woodworking in the history of art.
- f. Functional knowledge of basic business practices.
- g. Preparation of a wide variety of objects in the wood medium. Such preparation should provide experiences in the broadest possible range of technical procedures. Experience in the fabrication of models of larger pieces is strongly recommended.
- h. Easy and regular access to materials, equipment, and library resources related to the study of woodworking.
- i. Completion of a final project related to the exhibition of original work, as well as opportunities to submit to exhibitions, galleries, and retail outlets.

## **X. PROFESSIONAL COMBINATION DEGREES IN STUDIO AND ART HISTORY**

### **A. Characteristics**

Many institutions offer the undergraduate, liberal arts degree in art with a major in art history. Some institutions offer an alternative approach by combining intensive studies in art history with a thorough background in studio. When an institution is adequately staffed and equipped to offer studio courses consistent with the expectations for Bachelor of Fine Arts programs and courses in art history equivalent to the art history major normally expected of liberal arts graduates, a combination degree in studio and art history is justified. The appropriate title for a degree meeting the standards below in Bachelor of Fine Arts with an Emphasis in Art History. Programs with at least 25% in art history but less than 50% in studio should use the title Bachelor of Arts when total requirements in art are at least 30%.

### **B. Curricular Structure**

#### **1. Standard**

Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in fine arts with an emphasis in art history.

#### **2. Guidelines**

Curricula to accomplish this purpose normally adhere to the following guidelines: studies in studio art and/or design comprise at least 50% of the total program; studies in art history, at least 25%; and general studies at least 25%. These proportions are figured on the basis of a four-year curriculum of 120 semester hours. Longer programs will be regarded in compliance with NASAD standards if they require at least 60 semester hours of studio and 30 semester hours of art history. *See Section III.C. regarding forms of instruction, requirements, and electives.*

## **XI. BACCALAUREATE DEGREES IN ART EDUCATION**

### **A. Curricular Structures**

NASAD acknowledges the existence of two types of degree programs that prepare students to teach at the primary and secondary levels.

- 1. The Bachelor of Fine Arts Degree.** Education degree based on the professional undergraduate degree in the visual arts is the Bachelor of Fine Arts. Curricular structure, content, and time requirements for this degree shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in art and professional preparation in art education. Curricula to accomplish

this purpose normally adhere to the following guidelines: studies in art and/or design, planned in a developmental progression from foundation to major study and including twelve to fifteen semester hours of art history, should comprise at least 55–60% of the total program; general studies, 25–30%; and professional education, 15–20%. Professional education is defined as those courses normally offered by the education unit which deal with philosophical and social foundations of education, educational psychology, special education, history of education, etc. Student teaching is also counted as professional education.

2. **The Bachelor of Arts or Bachelor of Science Degree.** The undergraduate education degree based on the liberal arts degree in the visual arts is the Bachelor of Arts or Bachelor of Science degree. Curricular structure, content, and time requirements for this degree shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a liberal-arts baccalaureate degree in art and professional preparation in art education. Curricula to accomplish this purpose normally adhere to the following guidelines: studies in art and/or design, including twelve to fifteen semester hours of art history, should comprise 30–45% of the total program; general studies, 40–50%; and professional education, including practice teaching, 15–20%.

NASAD believes that primary and secondary art teachers who exhibit a high level of skills as artists and designers are generally more effective. Therefore, NASAD member institutions should focus their undergraduate teacher education efforts in B.F.A.-type programs which provide the structure and sequence for a primary emphasis in studio work.

## **B. General Standards**

1. Competence in basic studio skills shall be emphasized in all art education degrees. In addition to the common core of studio skills and general studies, the artist electing a career in teaching must develop competencies in professional education and in specific studio areas.
2. The professional education component should be dealt with in a practical context, relating the learning of educational theories and strategies to the student's day-by-day artistic experiences.
3. Students should be provided opportunities for various types of teaching and directed observation throughout the period of undergraduate art education study.
4. They should be prepared to relate their understanding of artistic styles and principles to all major visual art media and to the related fields of music, dance, and theatre, and attitudes relating to human, personal considerations, and to social, economic, and cultural components that give individual communities their identity.
5. In addition to the major artistic medium, whether of a fine arts or design orientation, optional sub-areas of concentration for the artist-teacher might be art history, aesthetics, criticism, or other areas related to the teaching specialization.

## **C. Desirable Personal Qualities, Essential Competencies, and Recommended Procedures**

### **1. Personal Qualities**

Desirable characteristics of the prospective art teacher are:

- a. The potential to inspire others and to excite the imagination of students, engendering a respect and desire for art and visual experiences;
- b. The ability and desire constantly to seek out, evaluate, and apply new ideas and developments in both art and education;
- c. The ability to maintain positive relationships with individuals and various social and ethnic groups, and empathize with students and colleagues of differing backgrounds;
- d. The ability to articulate and communicate the goals of an art program to pupils, colleagues, administrators, and parents in an effective and professionally responsible manner.

## 2. Art Competencies

The following basic competencies are essential to all prospective art teachers:

### a. Studio Art

The prospective art teacher must be familiar with the basic expressive, technical, procedural and organizational skills, and conceptual insights which can be developed through studio art and design experiences. Instruction should include traditional processes as well as newer technological developments in environmental and functional design fields. Prospective art teachers must be able to make students emphatically aware of the all-important process of artistic creation from conceptualized image to finished art work.

### b. Art History and Analysis

The prospective art teacher must have an understanding of (1) the major styles and periods of art history, analytical methods, and theories of criticism; (2) the development of past and contemporary art forms; (3) contending philosophies of art; and (4) the fundamental and integral relationships of all these to the making of art.

### c. Advanced Work

The student in a B.A. program should have an opportunity for advanced work in at least one or more studio and/or art application areas. These studies should build upon the competencies outlined in Sections XII.C.1. and C.2., and should require 6 to 9 semester hours.

### d. Technical Processes

The prospective art teacher should have functional knowledge in such areas as the physics of light, chemistry of pigments, the chemical and thermal aspects of shaping materials, and the basic technologies involved in printmaking, photography, filmmaking, and video.

## 3. Teaching Competencies

The artist-teacher must be able to connect an understanding of educational processes and structures with an understanding of relationships among the arts, sciences, and humanities, in order to apply art competencies in teaching situations and to integrate art instruction into the total process of education. Specific competencies include:

- a. An understanding of child development and the identification and understanding of psychological principles of learning as they relate to art education;
- b. An understanding of the philosophical and social foundation underlying art in education and the ability to express a rationale for personal attitudes and beliefs;
- c. Ability to assess aptitudes, experiential backgrounds, and interests of individuals and groups of students, and to devise learning experiences to meet assessed needs;
- d. Knowledge of current methods and materials available in all fields and levels of art education;
- e. Basic understanding of the principles and methods of developing curricula and the short- and long-term instructional units that comprise them.
- f. The ability to accept, amend, or reject methods and materials based on personal assessment of specific teaching situations.
- g. Awareness of the need for continuing study, self-evaluation, and professional growth.

## 4. Professional Procedures

- a. Art education methods courses should be taught by faculty who have had successful experience teaching art in elementary and secondary schools and who maintain close contact with such schools.
- b. Institutions should encourage observation and discussion of teaching prior to beginning formal study in teacher education, whether at the freshman or at the more advanced level.

- c. Supervised practice teaching opportunities should be provided in actual school situations. These activities, as well as continuing laboratory experience, must be supervised by qualified art education personnel from the institution and the cooperating schools. The prospective art teacher for certification for kindergarten through high school (K–12) ideally should have a period of internship at both elementary and secondary levels and should be given substantial responsibility for the full range of teaching and classroom management in these experiences. The choice of sites must enable students to develop competencies consistent with the standards outlined above, and must be approved by qualified art/design personnel from the degree-granting institution.
- d. Institutions should encourage ongoing professional studio involvement for art teachers.
- e. Institutions should establish specific evaluative procedures to assess student progress and achievement. The program of evaluation should include an initial assessment of student potential for admission to the program, periodic assessment to determine progress throughout the program, and further contact after graduation. It is recommended that a college supervisor be enabled to make at least visits each month during the internship to conduct individual conferences with the student teacher and confer with cooperating school personnel.

## **XII. BACCALAUREATE DEGREES IN PREPARATION FOR ADVANCED PROFESSIONAL STUDY**

### **A. Art Therapy**

The Master's degree is the appropriate medium for the professional training of art therapists. Therefore, baccalaureate programs in art therapy should focus on preparation for graduate work, emphasizing the development of studio skills and pre-professional studies in the behavioral and social sciences.

#### **1. Curricular Structure**

Undergraduate prerequisites for graduate study may be met in both the professional (B.F.A.) and liberal arts (B.A./B.S.) formats recognized by the Association. Regardless of the degree plan adopted, studies in psychology, sociology, anthropology, and introductory courses in art therapy should comprise 20% to 30% of the total degree program. Percentages in studio and other art studies, general studies, and electives will vary according to the professional or liberal arts emphasis of the program.

#### **2. Specific Recommendations for General Studies**

Study in such areas as oral and written communication, biology, human physiology, and the social sciences is strongly recommended.

#### **3. Essential Competencies, Experiences, and Opportunities** (in addition to those stated for all degree programs)

- a. Advanced skills in one of the studio arts disciplines.
- b. Knowledge of the basic principles of sociology and cultural anthropology, including understanding of social conflict, group dynamics, the relationship of culture to the development of personality, and studies of family and other social groups.
- c. Knowledge of the basic principles of general psychology and abnormal psychology, with additional studies suggested in educational, clinical, experimental, and social psychology, and psychology of exceptional children.
- d. Opportunities for students to evaluate their interest in therapeutic work. Such opportunities might include working as a volunteer in agencies serving individuals with various handicaps or others seeking the psychological benefits of creative expression, enrolling in a survey course which emphasizes the history and theory of art therapy, or being introduced to studio techniques useful in art therapy.

Introductory courses in the theory and practice of art therapy must be taught by instructors who are competent and experienced as therapists.

## **B. Medical Illustration**

1. Terminal training for the technical field of medical illustration is only appropriate at the professional or graduate level. A preparatory program for graduate or professional level study should include a balance of art, premedical biology, and humanities. Most students admitted to graduate programs in medical illustration major in art; however, some students major in art/biology.
2. Since medical illustration is a field of visual communications, drawing and painting, illustration, advertising design, or commercial art are suggested undergraduate majors. Art courses should include life drawing from the model, drawing, painting, design, color theory, illustration techniques (including photography), and advertising design courses. Science courses should include biology and/or zoology, and comparative vertebrate anatomy. Some graduate schools require embryology, physiology, and histology. Education and communications courses in instructional design, media, and television may also be helpful.
3. Undergraduate institutions can properly contribute to the preliminary training of medical illustrators by offering course work as listed above to prepare B.A. or B.F.A. graduates for admission to graduate medical illustration centers. Institutions offering such work should not declare that they offer training in medical illustration (though some designation such as “pre-medical illustration” may be useful) and should not claim that they prepare students to enter the medical illustration profession. They should also organize their curriculum in close consultation with one or more of the specialized centers to which their graduates will be applying for admission.

## **C. Art Conservation**

1. Terminal training for the technical field of art conservation is only appropriate at the graduate level. Programs to prepare qualified professional art conservators are conducted at a small number of specialized centers in the United States and in Europe, admission to which is intensely competitive and requires strong, major-level undergraduate preparation in each of the following fields: studio art, art history, and at least one appropriate foreign language.
2. Undergraduate institutions can properly contribute to the preliminary training of art conservators by offering extensive course work in the two fields listed above, and in languages, to prepare B.A. or B.F.A. graduates for admission to graduate conservation training centers. Institutions offering such work should not declare that they offer training in conservation (though some designation such as “pre-conservation” may be used) and should not claim that they prepare students to enter the conservation profession. They should also organize their curricula in close consultation with one or more of the specialized centers to which their graduates will be applying for admission.

## **XIII. GRADUATE PROGRAMS IN THE VISUAL ARTS AND DESIGN**

### **A. Fundamental Purposes and Principles**

#### **1. Purposes**

Each institution is responsible for developing and defining the specific purposes of its overall graduate program in art and/or design and of each graduate degree program it offers.

#### **2. Relationships: Purposes, Content, Requirements**

- a. For each graduate degree program offered, there must be logical and functioning relationships among purposes, structures, and content. For each program, this includes decisions about:
  - (1) specialization(s);
  - (2) the relationships between the specialization(s) and other art and design disciplines, other fields of study, and art and design or other professions;
  - (3) requirements in such areas as studio, research, scholarship, preparation for teaching in terms of (a) the specialization, (b) support for the specialization, and (c) breadth of competence.
- b. For each graduate program, the curricular structure and the requirements for admission, continuation, and graduation must be consistent with program purposes and content.

### 3. Major Field(s) and Supportive Studies

Each graduate student is expected to gain in-depth knowledge and competence in one or more fields of specialization. Graduate programs include requirements and opportunities for studies that support the specialization(s) chosen.

### 4. Creative Work, Inquiry, Research, and Scholarship

- a. Professional work in art and design specializations is produced through creative endeavor, inquiry, and investigation. Each type of work and each individual work of art or design exhibits specific intent, content, methodology, and product. Individual or group decisions about these four elements shape the ways that creativity, inquiry, and investigation are used to produce work in various artistic, scholarly, research, pedagogical, or other specializations. Competency to practice in one or more fields of specialization includes the ability to conduct the types of creative work, inquiry, and investigation normally associated with the specialization(s) chosen.
- b. These types include but are not limited to:
  - (1) Work in studio art or design that results in contributions to the body of knowledge and practice in art and design.
  - (2) The development and application or incorporation of various types of inquiry and investigation, including formal research or scholarship in various fields, the artist or designer wishes to use in the creation or production of a work of art or design.
  - (3) Research and scholarship as defined and practiced by professional humanists, scientists, and social scientists. In art and design, this includes but is not limited to such areas as art and design history, theory, and criticism; the relationship of art and design to inquiry in the humanities, the sciences, and the social sciences; the influences of art and design in and on larger social, cultural, educational, economic, and technological contexts; and the nature and application of art and design thinking and pedagogy.
  - (4) The development, compilation, and application or incorporation of inquiry results, including those produced by formal research and scholarship, in decisions about pedagogy and teaching, applications of art therapy, and policy-making in various contexts.

### 5. Types of Degree Programs

Different specializations and different degree programs reflect specific goals with respect to relationships among fields of practice and approaches to creative work, inquiry and investigation, and to research and scholarship, whether broadly or narrowly defined. The basic degree frameworks are described below. The following classifications differ from the standard research-oriented and practice-oriented labels usually applied to graduate degree programs. NASAD uses the four degree fields categorized below for the purposes of clarity in representing the nature of the various types of work in the area of art and design.

- a. **Studio Art and Design.** These degrees combine creative work, inquiry, and investigation in ways that focus on the advanced preparation of artists and designers.  
Degree titles reflect level of study and curricular content, and normally include Master of Arts, Master of Science, and Master of Fine Arts.
- b. **Scholarly Fields.** These degrees combine inquiry, investigation, and creative work in ways that focus on the advanced preparation of scholars and researchers.  
Degree titles reflect level of study and curricular content and normally include Master of Arts, Master of Science, and Doctor of Philosophy.
- c. **Art Education, Art Therapy, Art-Related Professions.** These degrees combine practice-oriented study in the field of specialization, inquiry, investigation, research, and scholarship in various ways that focus on the advanced preparation of practitioners, scholars, and/or researchers.  
Degree titles reflect level of study and curricular content and normally include Master of Arts, Master of Science, Master of Education, Doctor of Education, and Doctor of Philosophy.

- d. **Multiple Orientations.** These degrees focus on the simultaneous development of (1) the ability to produce advanced research and scholarly findings, often using the practices and protocols of the humanities, sciences, or social sciences, and (2) the ability to utilize, combine, or integrate these findings with practice of the artistic, design-oriented, pedagogical, therapeutic, or other art and design-related professions.

Degree titles reflect level and content and are consistent with the character and requirements of the degree rubric chosen.

## 6. Breadth of Competence

- a. **Cultural, Intellectual, and Technical Components.** Breadth of competence is characterized by the ability to work in one or more fields of art and design with a broad range of knowledge, skills, and perspectives. As examples, breadth of competence includes the capacities to be engaged artistically, intellectually, and operationally beyond the major specialization or field, connect art and design to other fields and issues, and apply appropriate techniques and technologies to work in and about art and design.
- b. **Opportunities and Relationships.** Graduate programs in art and design should provide opportunities for individual students to enlarge their breadth of competence. This includes opportunities for deepening understanding of the relationships among art and design specializations in areas such as studio, history, theory and analysis, and pedagogy. The development of breadth of competence normally includes studies beyond the undergraduate level.

## 7. Preparation for the Professions

- a. **Career Development.** Many of those who earn graduate degrees in art and design will be engaged for several decades in a variety of artistic and art and design-related professions. Students should be encouraged to acquire the professional development skills necessary to advance themselves according to their area of specialization and their own career objectives.
- b. **Teaching.** Many of those who are in graduate degrees in art and design are or will be engaged in art and design teaching of some type during the course of their professional careers. When compatible with their purposes, institutions are strongly encouraged to give attention to the preparation of graduate students as teachers. Whenever possible, experiences should include teaching art and design to both art/design majors and non-art/design majors. Graduate students, particularly at the M.F.A. and doctoral level, should have opportunities for direct teaching experiences appropriate to their major and minor areas under the supervision of master teachers. As appropriate to primary and secondary areas of concentration and to individual career objectives, preparation for teaching should include an introduction to the pedagogy of subject matter considered fundamental to curricula for undergraduate art and design majors, including foundations, art and design history, theory, and technology.

## B. Resources and Art and Design Program Components

1. Resources must be sufficient to support the purposes, goals, objectives, and content of graduate programs and must meet NASAD operational requirements in this regard (see section II.). The relationships between the establishment of objectives and the development of program structure and resources are crucial to success. The process of establishing and maintaining these relationships should be characterized by the same rigorous pursuit of creative development and analytical excellence that are functions of graduate study itself.
2. Curricular components of graduate programs must meet NASAD requirements in section III. above (including, but not limited to Credit and Time Requirements; Time on Task, Curricular Proportions, and Competencies; Forms of Instruction, Requirements, and Electives; Individual Program Continuity; Residence).
3. The standards applicable to each graduate program are comprised of those referenced in items XIII.B.1. and 2. above, as well as those outlined for specific programs that follow.
4. **Community**  
An institution's overall graduate program in art and design requires a traditional and/or virtual community of students and faculty to permit the formal and informal sharing of experience, ideas, and knowledge.

## 5. Experiences

Graduate education requires the provision of certain kinds of experiences that go beyond those typically provided in undergraduate programs. These include opportunities for active participation in small seminars and tutorials, extensive informal contact with faculty, and consultation during preparation of a final project over an extended period of time.

## C. General Degree Requirements and Procedures

### 1. Credits

- a. At least one-half of the credits required for graduate degrees must be in courses intended for graduate students only.
- b. A single course that carries both an undergraduate and a graduate designation is not considered a course intended for graduate students only.
- c. A course may enroll an undergraduate student and maintain its status as being intended for graduate students only if, in the context of that course, the undergraduate student is expected to meet the same standards, do the same work, and otherwise perform as a graduate student.
- d. To obtain graduate credit, students enrolled in a single course that carries a separate undergraduate and graduate designation or number must complete specific published requirements that are at a graduate level. Distinctions between undergraduate and graduate expectations must be delineated for such courses.
- e. Only courses taken after undergraduate courses that are prerequisite to a given graduate program may receive graduate degree credit in that program.

2. **Residence.** Residence policies are determined by the institution. Normally, a period of continuous concentrated study within the graduate community is required. Programs based on distance learning, or with a significant distance-learning component, must fulfill the function of community by providing experiences that produce interaction among graduate students and faculty.

3. **Language Proficiencies and/or Other Required Skills.** Specific requirements are determined by the institution based on the objectives of the program.

4. **Course Work.** Institutions determine course work requirements for each graduate program. Requirements for the initial master's degree are usually stated in terms of specific credits. At M.F.A. or doctoral levels, institutions may not wish to specify course or credit requirements, other than the satisfactory completion of examinations, exhibitions, or a dissertation. Whatever the structure of these requirements, there should be a logical relationship between studies and experiences that develop knowledge and skills and those that evaluate progress.

5. **Independent Study.** Programs that include or are based upon independent study must meet applicable requirements in Section III.

6. **Programs Involving Distance Learning, Disciplines in Combination, or with a Focus on Electronic Media.** Program in these categories must meet applicable requirements in Section III.

7. **Evaluations.** While it is the prerogative of each institution to determine and publish its own evaluation examinations and procedures, it is essential that student work be evaluated periodically throughout the program.

8. **Final Project.** For degree programs in which a final project is required, the final project is undertaken in the area(s) of specialization and is expected to be comparable to the work of professionals in the field.

#### **XIV. ADMISSION TO GRADUATE STUDY**

##### **A. Admission Policies**

Institutions are responsible for establishing specific admission requirements for graduate study in art and design. These policies must be consistent with the purposes and goals of the institution's specific graduate programs. Admission standards must be sufficiently high to predict success in graduate study. Within the parameters set by the institution, admission policies should be flexible to permit acceptance of students specifically interested in pursuing one or more of the several functions of graduate study in depth. The diversity of previous education, background, and interests of applicants should be considered in assessments of potential.

##### **B. Completion of Previous Degree Programs**

Completion of an appropriate undergraduate program or the equivalent is required for graduate study in art and design. Each institution determines the pre-requisites for each graduate program it offers. Admission to doctoral programs in art history, art education, or other research fields may require completion of a master's degree, although a master's degree program or the formal awarding of the master's degree need not be a prerequisite.

##### **C. Evaluation of Creative, Scholarly, or Professional Work**

Admission to graduate study shall be based on critical examination of the academic record; the content of courses taken; and the portfolio of studio work, papers, and/or professional experience as appropriate.

##### **D. Standard Published Examinations**

The use of standard published examinations in the admission process is a prerogative of the institution. Any utilization should reflect the objectives of the graduate program.

##### **E. Basic Language Competencies**

All students admitted to graduate degree study in art and design shall demonstrate sufficient knowledge and skill in English to pursue the required studies.

#### **XV. SPECIFIC INITIAL GRADUATE DEGREE PROGRAMS**

##### **A. Studio Art and Design**

1. The Master of Arts or Master of Science degree in fields of studio art or design requires at least 30 semester hours or 45 quarter hours of concentrated, advanced post-baccalaureate study.
2. At least 50% of the work should be in the chosen studio or design field, supported by related advanced art/design history courses and studies in other arts fields as appropriate to the particular studio discipline and to the individual's program of study.
3. Published materials about studio degree programs indicate:
  - a. Fields, specializations, issues, or problems to be addressed and the content, techniques and perspectives students are expected to use to address them.
  - b. Expectations for the development of depth and breadth in required subjects or areas of study.
  - c. Levels of knowledge and skill expected upon graduation, including the levels of artistic, intellectual, and disciplinary engagement with subject matter and projects.
4. In addition to applicable requirements for all graduate programs, all studio art and design initial master's degrees:
  - a. Develop advanced capacities to work independently and make effective artistic and intellectual judgments, and professional decisions in the area of specialization.
  - b. Require graduates to demonstrate professional competence in the area of specialization before peers and faculty.
  - c. Require a final project or some equivalent reviewed by more than one faculty member.

## **B. Art History and Criticism**

1. The Master of Arts degree in art history, assuming the completion of a B.A. in art history or equivalent or the make-up of any deficiencies, requires at least 30 semester hours or 45 quarter hours of advanced study in the discipline.
2. Work for the degree should develop a broad general knowledge of the history of art, as well as specialization in a more limited area.
3. Students should be aware of historiography and methods of scholarship and be capable of undertaking independent research.
4. Students should have a reading knowledge of at least one, preferably two, appropriate foreign languages.
5. Normally, the awarding of the degree requires the satisfactory completion of a thesis and/or a comprehensive examination.

## **C. Design Research and Scholarship**

1. The research- and/or scholarship-oriented Master of Arts or Master of Science degree in design or design studies, assuming the completion of appropriate undergraduate work, requires at least 30 semester hours or 45 quarter hours of advanced study in the discipline and related areas.
2. Work for the degree develops a broad general knowledge of design, including but not limited to design history, theory, criticism; design planning and strategy; or design methods. Students must be able to relate to various design audiences and contexts; describe various critical perspectives on design; and employ appropriate methods for the study of design as a discipline and as a practice.
3. Students have functional knowledge of research, analysis, methods, and interpretive progress, are capable of undertaking independent research, and are competent in the use of research tools and technologies appropriate to their field of study.
4. Normally, the awarding of the degree requires the satisfactory completion of a thesis and/or a comprehensive examination.

**D. Museum Studies.** A Master of Arts degree in museum studies (museology) should require much of the same breadth and depth of proficiencies as described for the general M.A. in art history, oriented to connoisseurship, and including at least an introductory seminar course in museum studies and an appropriate internship.

## **E. Art Education**

1. An initial master's degree program in art education requires at least 30 semester hours or 45 quarter hours. The program should be constructed to add breadth and depth beyond the undergraduate program in studio, in art and design history and analysis, and in art education.
2. A minimum of nine semester hours of graduate art education courses taught by art education faculty is required. Course work for the remainder of the program is chosen from among the advanced courses in studio, art/design history, analysis, criticism, philosophy of art, art education, or in related areas and disciplines. At least two-thirds of the total curriculum is in art education and other studies in the visual arts. It is strongly recommended that institutions require at least one advanced course in art/design history, one in studio, and one in art/design analysis.
3. All programs should include one or more advanced seminars concerned with developments and philosophy of education and with contemporary problems in art education. This may include a review of curriculum developments, teaching methodology, innovations, and multidisciplinary concepts. Whether or not there is

an advanced survey in contemporary general education, there should be specialized study of contemporary needs and developments in art and art education.

4. Some institutions make distinctions between practice-oriented and research-oriented programs.
  - a. A practice-oriented program emphasizes the extension of specialized studio work for art teachers. Institutions making such a designation should require at least fifteen semester hours in studio.
  - b. A research-oriented program emphasizes theoretical studies and research projects in art education. If an institution uses such a designation, at least fifteen semester hours should be required in art education and associated research areas.
5. Students are expected to complete a final project indicating achievement within a specialized area of inquiry. This may take the form of an exhibit, a thesis, a portfolio, or another demonstration of competence related to the graduate program.
6. Degrees with such titles as Master of Art in Teaching or Master of Science in Teaching will be listed as master's degrees by NASAD only when their objectives and structures are consistent with one of the initial master's degree formats outlined in Sections A. through D. above. When the purpose of such degrees is the completion of undergraduate requirements for teacher certification, the program will be reviewed by the Commission on Accreditation but not listed by the Association.

#### **F. Art Therapy**

1. The master's degree in art therapy requires at least 30 semester hours or 45 quarter hours and two years of full-time graduate work.
2. In addition to the general requirements for graduate study, completion of an appropriate undergraduate program or undergraduate studies meeting the requirements outlined in Section XII.A. above is essential for students entering master's degree programs in art therapy.
3. At least 50% of the course work shall be in art therapy and shall include the following:
  - a. An extensive history of the discipline with attention given to the basis of art therapy found in the work of art therapists, artists, pedagogues, psychiatrists, psychologists, philosophers, and critics; a research component should be provided, and the opportunity for individual research projects is recommended.
  - b. Studies in the theory and practice of art therapy, including experience with the technique of practice, distinction between diagnostic and therapeutic applications, and work with both children and adults. Differing theoretical viewpoints should be presented.
  - c. Practical training opportunities including a practicum or internship for which credit is given, and field work for which no credit is given. (See guidelines for practical training below.)
  - d. Opportunities during the latter stages of the program for specialization in art therapy requiring sequences of at least two courses in a given area, and elective courses and directed individual study in art therapy to provide flexibility to the individual program.

Provision should be made for studies in disciplines related to art therapy, including psychology, sociology, cultural anthropology, art history, criticism, and aesthetics.

4. The program shall meet the following guidelines for practical training:
  - a. **Practicum.** The practicum is generally treated as course work for which credit is given. It demands a specified minimum number of hours that includes supervised contact with clients, as well as related activities (such as preparation and clean-up, conferences with field supervisors, record-keeping, and participation in staff meetings).

Practicum courses should extend over two semesters and should require at least 600 hours in the field. If conducted during the normal semester, between 2 and 3 workdays per week will be required. The same number of hours may be provided by concentrated summer work in a shorter period or evening work over a more extended period.

- b. Field Work.** In addition to the practicum, it is strongly urged that classroom instruction be enriched by field work. Approaches and ideas discussed in the classroom should be tested in practice from the start. The academic and the clinical should be closely coordinated throughout the two years of training. Field work preceding or following the practicum in the same setting is often valuable for the sake of a more sustained experience. To provide contact with a broad variety of clients, total field experience should usually take place in several different settings. Field work earns no additional credit and the number of hours to be spent is more flexibly determined than is the case with the practicum.
  - c. Supervision.** Close and timely supervision is crucial in the practicum. A registered art therapist is the supervisor of choice. Other clinical personnel such as social workers, special educators, psychologists, and psychiatrists may provide general supervision in the absence of an art therapist; however, it is expected that art therapy faculty members will provide close off-the-job supervision in the latter case and general supervisors for all students in the practicum.
  - d. Settings.** In view of the applicability of art therapy to broad areas of rehabilitation and education, efforts should be made to provide placements not only in the conventional psychiatric institutional settings, but also in such settings as non-psychiatric hospitals, corrections agencies, schools, substance abuse rehabilitation programs, halfway houses for adolescents and psychiatric patients, and community centers.
5. The institution must maintain an appropriate collection of library materials to support the art therapy program. Medical art, art education, and psychology holdings are required in addition to basic works on the theory and practice of art therapy. The development of a collection of case materials appropriate for instructional use is essential.
  6. Professional courses in the theory and practice of art therapy must be taught by instructors who are competent and experienced art therapists. A maximum student/faculty ratio is 7 to 1 for art therapy programs.
  7. It is recommended that there be at least two hours of supervision for every 20 hours of practicum.
  8. Institutions are expected to state in their published materials the specific registration or certification to which their curricula will lead.

#### **G. Multiple Orientations**

1. The Master of Arts or Master of Science degree combining studio practice and scholarship or research, assuming the completion of appropriate undergraduate work, requires at least 30 semester hours or 45 quarter hours of advanced study in art/design and related areas.
2. Work for the degree produces competencies to develop research studies and utilize findings in design or studio practice. Students must demonstrate knowledge and skills in research methodology, the ability to conceptualize problems generically, and the ability to connect research to problem solving in the creation of art/design.
3. Requirements for work in other disciplines must be correlated to the goals and objectives of common or individual degree programs.
4. Normally, the awarding of the degree requires the satisfactory completion of a thesis and/or a comprehensive examination.

## XVI. SPECIFIC TERMINAL DEGREE PROGRAMS

### A. The Master of Fine Arts

1. **Purpose.** The M.F.A. degree title is appropriate only for advanced graduate-level programs that emphasize full-time studio practice of some aspect of art and design. The art and design professions recognize the M.F.A. as the terminal degree in the studio arts. Therefore, M.F.A. programs must exhibit the professional intensity and high standards expected of all terminal degree programs.
2. **Credit Requirements.** An M.F.A. program requires the equivalent of at least two years of full-time graduate study, with a minimum of 60 semester credit hours or 90 quarter hours.
3. **General Requirements.** The elements outlined below should be combined and synthesized in an individual exhibiting exceptional skill in studio art or design and a well developed personal aesthetic.
  - a. Advanced professional competence in some aspect of studio art or design as exemplified by a considerable depth of knowledge and achievement which is demonstrated by a significant body of work.
  - b. A breadth of understanding in art and/or design and/or appropriate related disciplines, and the ability to think independently, to integrate, and to synthesize information associated with practice in an area of specialization.
  - c. Awareness of current issues and developments that are influencing the principal field(s) of study, and the basic ability and clear potential to contribute to the expansion and evolution of these field(s).
  - d. Writing and speaking skills to communicate clearly and effectively to the art and/or design communities, the public, and in formal or informal teaching situations.
  - e. Advanced capabilities with technologies utilized in the creation, dissemination, documentation, and preservation of work in the field(s) or area(s) of specialization.
  - f. A basic knowledge of bibliographic or information resources associated with work and analysis in the major field(s) of study.
4. **Program Components.** Specific programs and procedures applicable to awarding the M.F.A. degree are determined by the institution. Standards and guidelines providing a framework for these specific decisions are outlined in Section XIII.C. above. The necessary components of M.F.A. degrees are:
  - a. Studio practice.
  - b. Academic studies concerned with visual media such as history, theory, critical analysis, aesthetics, and related humanities and social sciences.
  - c. Work in both studio and academic studies that fosters abilities to integrate knowledge and skills in art and design and to make connections and integrations with other fields appropriate to the individual's program of study.
5. **Curriculum Structure and Degree Titles**
  - a. **Studio Studies.** A minimum of 65% of the total credits for the degree shall be in studio. As part of this requirement, institutions are responsible for maintaining title/content consistency. In order to designate a major in a specific studio area (e.g., M.F.A. in Painting, M.F.A. in Graphic Design, etc.), at least 50% of the total credits for the degree shall be in the major area. Institutions with a more general program should use more general titles such as M.F.A. in Studio Art, M.F.A. in Design. The studio component consists of supervised curricular experiences, as well as independent study. All of these produce knowledge and skills that enable the student to produce a final project of high professional quality.
  - b. **Academic Studies.** A minimum of 15% of the total credits for the degree should be in academic studies concerned with visual media. Course assignments should be made with careful consideration of (1) the scope and objectives of the student's program, and (2) the content of studies completed at the undergraduate level. Academic study should continue throughout the graduate program.

c. **Elective Studies.** Elective studies are important in M.F.A. programs, since they provide opportunities for students to follow specific areas of interest related to their areas of specialization or their prospective careers. It is strongly recommended that at least 10% of the total program be reserved for electives.

6. **Published Objectives.** As a matter of public record and as the basis for evaluation, the objectives of each specific M.F.A. program must be defined and published.

7. **Admission, Retention, Advisement.** Admission, retention and advisement mechanisms should be inter-related and must support the objective of each specific M.F.A. program. Admission is based on projections of individual capability and capacity for professional work. Retention and advisement insure the continuing assessment of the admission decision and provide the means by which progress toward professional preparation can be most effectively guided.

8. **Faculty.** M.F.A. programs in a specific area shall be led by faculty who are specialists in that area. Faculty leading M.F.A. programs should be exemplars of the studio and teaching professions they represent. Faculty resources should be sufficient to expose students to a variety of points of view.

9. **Student Assessments.** Assessments of progress should be provided on a regular and periodic basis: once each semester or once every two quarters is recommended as a minimum. Constant and current career guidance and counseling should be provided to aid and support students' entry into the profession.

#### 10. **Presentation of work**

a. M.F.A. candidates shall have frequent opportunities to present their work, particularly in the context of their educational programs. They should be encouraged to develop and present their work in circumstances that develop connections with the professional world related to their course of study.

b. The M.F.A. candidate is required to present a final body of work showing professional competence in studio art or design. While such presentation may be supported by a written document, such a document in itself may not constitute the final body of work.

### B. **Doctoral Degrees**

1. **Purpose.** Doctoral degrees are earned only in graduate programs that emphasize research or scholarship in some aspect of art and design.

2. **Time Requirements.** Doctoral programs require the equivalent of at least three years full-time graduate work.

3. **Procedures.** Programs leading to the doctorate utilize similar procedures, the specifics of which are determined by each institution. These are outlined in Section XIII.C. above.

4. **Qualifying Prerequisites.** Whatever their area(s) of specialization, candidates for the doctorate in a field of the visual arts normally demonstrate the following as a prerequisite to qualifying for the degree:

a. Intellectual awareness and curiosity sufficient to predict continued growth and contribution to the discipline;

b. Significant professional-level accomplishment in one or more field(s) of study;

c. A knowledge of analytical techniques sufficient to perform advanced research or analysis or produce scholarly work in one or more fields or specializations;

d. A knowledge of the historical record of achievement associated with the major field(s) of study;

e. A knowledge of general bibliographical and information resources in art and/or design;

- f. Considerable depth of knowledge in some aspect of art and/or design, such as an historical period, an aspect of theory, properties and behaviors of materials or systems, psychological inquiry, and educational methodology;
- g. Sufficient writing, speaking, and visual skills to communicate clearly and effectively to members of the scholarly and research communities and the wider community;
- h. Research skills appropriate to the area of study as determined by the institution, such as computer programming, including web-design language(s), statistics, foreign languages, and so forth.

5. **Final Project.** The final project requirements for the doctorate include a dissertation demonstrating scholarly competence.

#### 6. **Content Areas**

- a. **Art or Design History, Criticism, Theory, and Aesthetics.** The program shall prepare professionals for the scholarly study of art and/or design at the highest level. Course work and research projects may involve art or design from many cultures and contexts; new critical perspectives and modes of inquiry; and research relationships to other fields.
- b. **Art Education.** The program shall prepare professionals to develop vital research studies and utilize research findings in the day-to-day instructional process at the K–12 level and/or produce high levels of scholarship in art education and related areas. Course work and research projects may involve research into the foundation of visual intelligence; the mechanisms of influencing values in the visual arts; the psychology of teaching and learning in the visual arts; curriculum and methods; policy; the history of art education; and so forth.
- c. **Design.** The program shall prepare professionals for the scholarly study of design at the highest levels. Course work and research projects may involve issues related to a variety of audiences/users and contexts; new research methods and applications; and the relationship of design to other fields.
- d. **Unique Programs.** A program may be based on a particular combination of disciplines, scientific or technological research based in some aspect of art or design, oriented toward applications of research in specific fields, professions, or industries, and so forth.

### C. **Degrees Combining Research and Practice Orientations**

- 1. **Basic Requirements for Terminal Master’s Degrees.** Terminal master’s degrees—MFA or equivalent—with multiple core objectives in studio and research or scholarship require the equivalent of at least two years of full-time graduate study with a minimum of 60 semester credit hours or 90 quarter hours. Specific programs and procedures applicable to awarding these degrees are determined by the institution.
- 2. **Basic Requirements for Doctoral Programs.** Doctoral programs with multiple core objectives in studio and research or scholarship require the equivalent of at least three years of full-time graduate work. Procedures and requirements are determined by the institution.
- 3. **Design Degrees**
  - a. Degrees combining studio and scholarship shall prepare professionals who develop research studies and utilize findings in professional design practice.
  - b. Course work and research projects for this degree category should include studio work, such as designing and testing prototypes and the execution of demonstration projects that illustrate design research concepts or methodologies.
  - c. Final requirements for master’s students may be a written document or a visual body of work demonstrating research approaches or results.
  - d. Final requirements for the doctorate should include a dissertation which has a significant project component that is of relevance to either the study or practice of design.

- e. Research/practice programs should be led by faculty who have expertise in design research. In acknowledgement of the interdisciplinary nature of design research, it is appropriate for the student's course work and final project to involve faculty support from relevant disciplines outside the specific area of design specialization.

## **XVII. NON-DEGREE-GRANTING PROGRAMS IN ART AND DESIGN**

### **A. Fundamental Purposes and Principles**

#### **1. Purposes**

Each institution is responsible for developing and defining the specific purposes of its overall non-degree-granting program in art/design and of each non-degree-granting program it offers.

#### **2. Relationships: Purposes, Content, and Requirements**

- a. For each non-degree-granting program, there must be logical and functioning relationships among purposes, structure, and content, and levels of competency or proficiency expected for completion.
- b. For each non-degree-granting program, the program or curricular structure and any requirements for admission, continuation, or completion must be consistent with program purposes and content.
- c. Titles of programs must be consistent with their content

### **B. Certificates and Diploma Programs**

The awarding of a certificate, diploma, or equivalent implies the successful completion of a prescribed course of study oriented to the achievement of specific results.

### **C. Independent Study**

Programs that include or are based upon independent study must meet applicable requirements in Section III.

### **D. Programs Involving Distance Learning, Disciplines in Combination, or with a Focus on Electronic Media**

Programs in these categories must meet applicable requirements in Section III.

### **E. Resources**

1. Resources must be sufficient to support the purposes, goals, objectives, and content of non-degree-granting programs and must meet NASAD operational requirements in this regard (see section II.).
2. Curricular components of non-degree-granting programs must meet NASAD requirements in section III. above (including, but not limited to Credit and Time Requirements; Time on Task, Curricular Proportions, and Competencies; Forms of Instruction, Requirements, and Electives; Individual Program Continuity; Residence).
3. The standards applicable to each non-degree-granting program are comprised of those referenced in items XVII.E.1. and 2. above, as well as those outlined for specific programs that follow.

## **XVIII. ADMISSION TO NON-DEGREE-GRANTING PROGRAMS IN ART AND DESIGN**

### **A. Admission Criteria**

Institutions are responsible for establishing specific admission policies or requirements for their non-degree-granting programs in art and design. Admission standards must be sufficiently high to predict the prospect of success in the program for which the student is enrolling. Diversities of previous education, background, and interests of applicants should be considered in assessments of potential as appropriate to the specific purposes of individual programs.

### **B. High School Diploma**

1. The admission policy must be clearly stated with respect to students entering from high schools.

2. Applicants to postsecondary certificate or diploma programs at non-degree-granting institutions must have a high school diploma or its recognized equivalent. Students who are currently attending high school or who have not received their high school diploma or equivalent may attend classes in certificate or diploma programs, but are considered special students and are not candidates for the certificate or diploma. Special students who subsequently complete high school or who pass the G.E.D. examination, or a nationally recognized equivalent, may apply for advanced standing or similar statuses in the postsecondary certificate or diploma program, according to the policies of the institution.

**C. Art and Design Aptitudes and Achievements**

**1. Portfolio Reviews and Evaluations**

Member institutions must require portfolio reviews or other evaluations as part of the admission decision to any professional certificate or diploma requiring more than 30 semester hours or the equivalent, or to any program for which students are eligible for governmentally funded or guaranteed loans or grants.

**2. Professional Certificates or Diplomas**

Admission procedures for professional certificates or diplomas in art/design must develop evidence that the candidate possesses the requisite talent, the potential to develop high-level competencies as a practitioner, artistic sensibilities, and a strong sense of commitment.

**D. Admission to Advanced Standing**

Students who are able to pass examinations in art/design demonstrating competence beyond that required for entrance may be exempted from one or more courses in the subject or subjects covered by the examinations, provided that such demonstration of competence is confirmed by further successful study in residence in the same field.

**XIX. SPECIFIC PROFESSIONAL NON-DEGREE-GRANTING PROGRAMS**

The following standards apply to each non-degree-granting program.

- A. Specific coherent sets of purposes shall be developed and published that include, but are not limited to:
  1. title or basic information regarding subject matter, techniques, or issues to be addressed;
  2. the level and length of the program;
  3. specific content, methods, and perspectives used to consider subject matter, techniques, or issues, including expectations regarding:
    - a. specific artistic, intellectual, or disciplinary engagement;
    - b. breadth and depth in component disciplines and specializations.
- B. Applicable prerequisites for courses or curricula shall be clearly stated, especially with regard to levels of competence in specific disciplines central to the artistic or educational purposes and content.
- C. There must be clear descriptions of what students are expected to know and be able to do upon completion, consistent with XIX.A. above, and effective mechanisms for assessing student competencies against these expectations.

These expectations must include, but are not limited to:

1. achieving a measurable degree of advancement in and fulfillment of specified and stated program purposes including mastery in the content and in at least one of the sets of traditional or innovative techniques appropriate to their craft or field of study;
2. developing an effective work process and a coherent set of ideas and goals which are embodied in their work; and

3. developing a significant body of knowledge and skills sufficient for evaluation and a level of artistry and/or technical proficiency and/or scholarly competence observable in work acceptable for public exhibition or publication.
- D. Evaluation mechanisms shall be consistent with the goals defined for specific courses, projects, programs, or curricula, and to the specific approach(es) involved.
- E. Guidance, advising, and mentoring shall be adequate to support the achievement of purposes.

## **Appendix I.C.**

### **Branch Campuses, External Programs**

#### **1. Standards**

- a. The institution shall protect the use of its name and by doing so, protect the integrity of its accredited status.
- b. Branch campuses must have and advertise the same name as the main campus, and must be identified in the catalog or catalog supplement and in other publications of the main campus.
- c. It is not necessary for the branch to offer all of the programs that are offered at the main campus; however, the catalog of the main campus must clearly identify the programs offered only at the branch campus.
- d. Extension programs may be affiliated with either the main campus or branch campus, and, as appropriate, must be identified in the catalog of either the main or the branch campus.
- e. The institution must ensure that all branch campus, extension, or similar activities:
  - (1) are considered integral parts of the institution as a whole;
  - (2) maintain the same academic standards as courses and programs offered on the main campus; and
  - (3) receive sufficient support for instructional and other needs.
- f. Students involved in branch or extension programs must have convenient access to all necessary learning resources.
- g. The institution must maintain direct and sole responsibility for the academic quality of all aspects of all programs and must ensure adequate resources.
- h. If programs or courses use special instructional delivery systems such as computers, television, videotape, or audiotape, appropriate opportunities must be provided for students to question and discuss course content with faculty.
- i. The nature and purpose of any use of the institution's name must be clearly and accurately stated and published.
- j. Institutions must keep NASAD informed of discussions and actions leading to the establishment of branch campuses or extensions or to any expanded affiliative uses of the institution's name when art/design programs for majors or professionals are involved.
- k. Accreditation in art/design does not automatically transfer when a branch campus becomes independent or if an extension facility becomes a branch campus.

## 2. Guidelines

- a. Various terminologies are used to describe affiliated entities and activities. The terminology used in item 1. above designates functions and organizational structures. NASAD policies and standards are applied according to these functions and organizational structures, irrespective of the terminology used to designate them.
- b. A branch campus is normally considered a separate institution within the same corporate structure as the main campus.
- c. A branch normally offers a complete program leading to an academic credential or provides community education services, and has a significant amount of local responsibility for administrative control and academic affairs.
- d. The branch may publish its own catalog.
- e. An extension ordinarily does not offer a complete program of study leading to an academic credential. Extension activities may include courses in programs offered for credit off-campus or through continuing education, evening, or weekend divisions.
- f. In extension and similar services, on-campus faculty have a substantive role in the design and implementation of programs.

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